

Reading with Others in Mind:  
What Are the Content Knowledge Demands for Teaching the Reading of Literature?

by

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## **DEDICATION**

This work is for my fellow English teachers and teacher educators, out there every day working with young people and books. I hope this is helpful to you.

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### **Personal Thanks**

Right now, during the global pandemic of 2020, I am working to finish this dissertation upstairs in our house and preparing to defend online. This is not quite how I imagined things. But, I'm here, and I'm writing. I am grateful to be here and grateful that my readers are here, too. As I was taught as a child: first and foremost, thanks be to God.

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## ABSTRACT

Is there a way of reading literature that is specialized for teaching? Research into the teaching of mathematics has identified a specialized form of content knowledge (SCK, Ball, Thames, & Phelps, 2008) that is significantly linked to student learning (Hill, Ball, & Rowan, 2005). Despite the centrality of literature to the teaching of secondary English Language Arts (ELA), study of specialized knowledge for the teaching of literature remains an understudied area. If it does exist, it is likely also important for student learning.

This study investigates the literary reading practices of pre-service secondary ELA teachers during a period when the demands upon their reading change: they must read with other people in mind and learn to respond. What kinds of reading practices can be observed when they are developing from English majors into English teachers? In this study, seven secondary ELA teacher candidates read a short, unfamiliar text before, during, and after student teaching. Anticipating student engagement with that text, they are asked, “What in this text seems worth teaching?” Participants narrated their thinking while reading and were interviewed afterwards.

During the student teaching semester, participants’ performances of reading literature become increasingly complex. This study documents an increase in consideration of students and text that differs from disciplinary ways of reading literature (Rainey, 2016; Goldman et al., 2016) and draws upon increasingly complex linguistic resources (Halliday & Hassan, 1985). I term this emergent complexity the practices of “reading with others in mind” (ROM). The practices of ROM can be observed in three categories: (1) working to anticipate student engagement with

text, (2) offering meta-commentary on reading, and (3) asking questions/talking about the text as if speaking *with, to, or as* students. Three participants with more experience teaching demonstrated ROM practices in Task 1; all seven did so by the end of the semester. The practices of ROM increase over time for all participants, and recede when participants perceive the literary text to be more difficult.

Because ROM emerges during the student teaching period and has particular linguistic features, it presents an important opportunity for teacher educators. They can note the presence or absence of ROM to (1) identify and remedy gaps in content knowledge, (2) challenge potential deficit conceptions of student literacies, and (3) cultivate reading practices that may be important for teaching literature.

This study reinforces prior findings of a more other-oriented way of reading literature that can develop during ELA teacher education programs (Grossman, 1990). Observation of ROM during this period raises questions about how teachers' content knowledge may develop during this period, and how language might function as a tool to help develop teaching practices. This study contributes a preliminary step towards identifying aspects of knowledge for teaching literature that may matter for student learning. Further research of ROM in practice is needed, to explore whether ROM and "reading for teaching" (Alston & Barker, 2014) may be components of the "more" and "different" specialized content knowledge for teaching literature (Ball, Thames, & Phelps, 2008).

## Chapter 1: Introduction

After studying composition, literature, and the psychology of adolescent girls in college, I knew I wanted to spend my life in the middle of children and books. Now, for almost thirty years, I have been lucky to do just that, serving in a variety of places and administrative and teacher education roles, always with one foot in the English classroom. I have worked in city and suburban schools. I have seen the brilliance of children, every place – and the real difference that resources can make. I have lived through many trends in school structure, testing, and instruction.

Two things I have learned: first, while there are many factors in how well students are served, the quality of instruction always matters. And second, we can always do something about the quality of our teaching. While it is certainly easier or more difficult to effect improvement in different places, we can always learn more, be better, do better. To me, this seems why the best teachers keep at it, year after year: *this year, I'll get it right*. We can always increase our knowledge.

Whatever the limits of other resources in any particular school setting, knowledge for teaching is the one that matters most. In fact, local teacher knowledge is the factor which dictates how well all other resources are utilized (Cohen, Raudenbush, & Ball, 2003). This dissertation is offered in that spirit of faith in knowledge for teaching: good teaching is not magical, but learned. If we know more about the kinds of knowledge that matter most for effective teaching, we can help to make it a more regular occurrence, for more children.



## Mapping the Problem Space

An ancient truism of learning is that a sure way to understand something is to teach it.

*Homines dum docent discunt*: men learn while they teach (Seneca, *Moral Letters to Lucilius*, 65 AD). But how, exactly, does teaching affect knowing?

Working with students is certainly important for learning to teach; indeed, through this cornerstone of most teacher preparation programs, novices' content knowledge develops and expands in a way that is specific to the requirements of teaching. As noted by Alston and Barker (2014), exposure to students' work with content helps us to see our own content knowledge more clearly, to unpack our "expert blind spots" (Wiggins & McTighe, 1998). However, while students are a critical part of the teacher learning process, involvement of this vulnerable population raises serious ethical concerns. Must teacher learning center around the circular notion that teaching is essential to develop knowledge for teaching?

One way scholars and teacher educators have addressed this conundrum is by developing practice-based teacher education methods (Grossman, Hammerness, & McDonald, 2008; Zeichner, 2012; Forzani, 2014), approaches in which novices are guided through carefully designed approximations of teaching before working directly with students. Another way researchers work to mitigate such risk has been by deepening our understanding of the knowledge that teaching requires and designing assessments and programs to support the development of that knowledge. Within English Language Arts (ELA), there has been extensive work on pedagogical content knowledge (Shulman, 1986, 1987) for the teaching of writing and reading (Grossman, 1990; Lee, 2007; Stover/NCTE, 2006). In addition, there is a large body of practice-based research about teaching reading and writing, which focuses on describing the

literacies of young people and effective pedagogical methods (Hinchman & Appleman, 2017) and a developing body of research on the literacy practices for reading and teaching literature (Goldman et al., 2016; Rainey, 2016). There has been less work on the content knowledge that may be foundational to PCK or to the teaching of reading and writing. In particular, the specialized ways of reading literature that teaching may require remain understudied.

This study aims contribute to a foundational understanding of specialized knowledge for teaching literature, which could drive the development of more targeted and aligned teacher education, competency assessments, and support (Hiebert, Gallimore, & Stigler, 2002). The ultimate aim of such coherence is to give more students access to high quality literary instruction.

### **Study Overview**

This study focuses upon one aspect of the content knowledge that teaching requires: ways of reading literature. I focus on this domain of ELA both because teaching literature is my area of expertise and because reading literary texts is a central activity in ELA classrooms (Grossman, 2001; Grossman, Schoenfeld, & Lee, 2005; Juzwik et al, 2017)). This study aims to contribute to theory of content knowledge for teaching (Ball, Thames, & Phelps, 2008) in the domain of literature, by offering analysis of the ways that teacher candidates closely read text.

The research questions driving this study are: (1) during their student teaching internships, how do teacher candidates read literature? (2) What different kinds of knowledge and language are observable as they make sense of text? Student teaching is a period when developing teachers encounter new demands on them as readers: they must learn to read with others in mind and to respond. The study is situated in this period because it affords a window for observing of what kinds of reading teaching requires.

This case study of reading literature examines the ways that seven pre-service teacher candidates read literary texts before, during, and after student teaching. I met with each participant a total of four times. The first three times, each read a short fictional text and narrated how they had made sense of the text, sharing their thoughts on what aspects of the text they assessed as “worth teaching.” In addition, I interviewed each participant in order to get a sense of how they approached the task. I asked them to describe the mental contexts they’d had in mind while reading, how difficult they found the text to be, and any prior knowledge they drew upon. I completed three task/interview cycles with each participant, and followed up with a member-check interview to clarify information and to gather some broader reflections on how they perceived their own growth as teachers and readers during the term.

Using data from these three sources – the reading tasks, the linguistic resources within the data, and the interviews – I first observed an emergent context: increasingly, participants were attending to both the text and the students. This context of dual focus on students and text might also be well described by Alston & Barker’s (2014) concept of “reading for teaching”. “Reading for teaching” is the stated goal in their ELA methods courses: they aim for their teacher candidates to learn to see their own literary expertise and to plan units of literary study tailored for particular learners. In this study, there were other activities observed during “reading for teaching”: planning, in particular. This study, however, focuses on instances of *reading* – not lesson planning. In this context of reading while considering students, I observed an increasingly complex linguistic performance of reading literature which I call the practices of “reading with others in mind” (ROM).

ROM includes three categories of practices: (1) anticipating student responses to text, (2) offering meta-commentary on their own reading of the text, and (3) a particularly linguistic set of practices I refer to as asking questions/talking about the text with students. Who these “students”

are that participants claim to have in mind (and talk to) while reading is beyond the scope of this study. While the participants are not engaged with “real” students during the reading task, their efforts are real enough: analysis of the reading practices and the lexico-grammatical engagement resources employed reveals an increase over time in participants’ work to engage with “others” while reading literature.

Three participants demonstrated the practices of ROM at the beginning of the semester; all did so, by the end. An additional pattern observed was that this increased engagement with others while reading recedes when participants perceived the text to be more difficult. In summary, during the period when they begin to work with student readers, reading becomes a more linguistically social activity for these pre-service teachers, although working to understand a challenging text remains a more solitary activity.

This study raises questions about how knowledge for teaching literature may expand during the period when very novice teachers begin work with student readers. The observation of increasing complexity in candidates’ ways of reading during the student teaching period raises questions about how pre-service teachers’ content knowledge may expand in this period. ROM is a way of reading that is different from disciplinary reading of literature, and may be more specialized for teaching. Possibly, it is an aspect of specialized content knowledge for teaching literature (Ball, Thames, and Phelps, 2008). It may also be an aspect of “reading for teaching” (Alston and Barker, 2014), or a foundational aspect for building pedagogical content knowledge in ELA (Grossman, 1990) or disciplinary literacy literary instruction (Rainey, 2015). In research into the teaching of mathematics, specialized content knowledge has been conceptualized, measured, and linked to student achievement. This study contributes a beginning step in a parallel inquiry into content knowledge for teaching, in ELA.

## Overview of Dissertation

In Chapter Two, I offer a conceptual framework for the phenomenon this case study aims to describe: specialized content knowledge for teaching the reading of literature. Drawing on frameworks for understanding knowledge, knowledge for teaching, and language, I describe specialized content knowledge for teaching literature as a dynamic, multilayered phenomenon that is distinct from disciplinary knowledge of literature.

In Chapter Three, I offer a review of the research literature on content knowledge for teaching the reading of literature. While much is known about the discipline of literature, the reading practices of students, and pedagogies for fostering student literacy practices, there has been less research on the specialized knowledge that may underlie the work of teaching literature. To date, work on specialized content knowledge (Ball, Thames, & Phelps, 2008) in ELA has focused upon the specialized knowledge for teaching young readers to develop basic literacy practices. Relatively little is known about the teaching of literature or teachers of literature (Grossman, 2001). This study builds on prior research on PCK in ELA (Grossman, 1990) and disciplinary literary literacies (Rainey, 2015, 2016; Goldman et al, 2016) and aims to help develop our understanding of the knowledge demands of teaching literature.

In Chapter Four, I offer an overview of this case study's design and the methods for data collection and analysis. I work to make the coding and analytical procedures transparent. I consider the difficulty of studying "knowledge" and the affordances of analyzing the data with two frameworks that exist in epistemic tension: one which understands the data as representing knowledge in practice, and another which analyzes additional social and logical functions of the data/language.

In Chapters Five, Six, and Seven, I present the study's findings. Chapter Five describes the practices of reading with others in mind (ROM), beginning with a portrait of one

participant's reading over time, and then offering examples of each practice, across participants. Chapter Six details the patterns observed in these practices: how they emerge over time, how they recede with textual difficulty, and how the practices differ between the group who demonstrate ROM in Task 1 and those in which ROM develops later. Chapter Seven offers the results of my linguistic analysis of the ROM exemplars, which adds confirmation and nuance to the findings of ROM, and raises questions about the role of language in teacher learning.

Chapter Eight concludes with a summary of findings and discussion of how the study's findings of ROM fit into or offer challenge to what we know about knowledge for teaching, reading, and language. I consider the importance of delving into who the "others" are that readers may have in mind, and discuss implications of ROM for teacher education. Because ROM emerges during the student teaching period and has particular linguistic features, teacher educators might work to notice ROM (or its absence) in order to identify and remedy gaps in content knowledge and to prompt the development of more accurate and less biased conceptions of student literacy practices. While further study is needed to observe and conceptualize ROM in practice, to measure it, and to see if ROM matters for successful teaching, ROM presents an opportunity and tools for teacher educators to help pre-service teachers develop their reading practices in ways that may be important for teaching. This concept of ROM foregrounds the importance of learning to see and hear student readers: there is power in listening to and learning from students.

## **Chapter 2: Conceptual Framework**

### **Introduction**

This study takes up the question of whether and how English majors' ways of reading literature change as they develop into English teachers. Do their ways of reading literature become more specialized for teaching? And how might that be observed? In order to pursue these questions, it is important to offer working definitions of the concepts at play: what do I mean by knowledge? Knowledge for teaching? Knowledge for teaching literature?

This chapter offers a conceptual framework for specialized knowledge for teaching the reading of literature. Specialized content knowledge for the teaching of literature is a unique way of reading literature that is needed for teaching others (Ball, Thames & Phelps, 2008): a distinct, meta-cognitive, other-oriented understanding of literature. It is a dynamic phenomenon which is distinct from general content knowledge of reading literature, and lives in the practices of teaching (Cook & Brown, 1999): discrete actions that can be broken into smaller parts and learned (Lampert, 2010). SCK for teaching literature is a way of knowing both content and students, situated in the social context of teaching or preparation for teaching. This study aims to observe this dynamic phenomenon in participants' practices of reading, in the form of expressed language.

This chapter first defines what such a specialized knowledge for teaching literature might look like, with working definitions of knowledge, knowledge for teaching, and several subdomains of knowledge for teaching literature. It concludes with consideration of the limits of how knowledge can be observed.

## Knowledge as a Dynamic Phenomenon

There are several ways of conceptualizing knowledge – on the one hand, *knowledge*, and on the other, *knowing how*: “Borrowing from the epistemological perspective of the American Pragmatist philosophers, we call what is possessed ‘knowledge’ and what is part of action ‘knowing’” (Cook & Brown, 1999, p. 53). Scheffler (1965) describes these two kinds of knowledge as “knowing that” and “know-how” (p. 21). In order to be considered “knowledge,” or “knowing that,” a proposition must be true – not just asserted by the knower and supported by evidence, but also collectively agreed upon as “true” to whatever extent possible. This sort of knowledge is different than the knowledge entailed in having a skill, which can be termed an “attainment” (p. 19) or understood in terms of “proficiency or mastery.” This sort of know-how is “typically built through repeated trials or performances” (p. 20). As Scheffler notes, when we consider the processes of education or learning in general, the concept of “knowledge” is especially complex:

The range of educational concepts...is larger than knowing. Education outstrips cognitive notions altogether in its range, embracing...the formation of propensities and traits, and the development of understanding and appreciation” (p. 21).

As Scheffler notes, learning and teaching are complex because both sorts of knowledge are involved. Education is also concerned with this second, more dynamic notion of knowledge as “know-how.”

Dewey’s (1916) conception of knowledge not as a material entity but as an active process is similar to Scheffler’s description of the knowledge entailed in being proficient in a skill. Dewey notes that knowledge is different from information. It is not inert; it cannot be stored on a shelf. Knowledge is an experience of information, containing many stages. Because



knowledge is an experience, it is not separated from doing. The way something is learned or experienced is inseparable from the content acquired.

To this notion of knowledge as a dynamic experience, Schön (1983) contributes a description of general professional practice that conceives of knowledge as an active process of continual decision-making and learning. Schön's conception of knowledge is reflection in and on practice, a blend of experience and thinking. Knowing is a continual process of examining new situations, drawing connections with prior experiences, and making judgments. Other dynamic notions of knowledge conceptualize knowledge as observable in the form of language (Hargreaves, 1977), or actions: reflection (Schön, 1983; Loughran, 2002), and decision-making (Shavelson, 1973).

### **Knowledge for Teaching as Distinct from Other Kinds of Content Knowledge**

This study utilizes prior conceptualizations of knowledge for teaching as including both knowing that and knowing how. The work of teaching requires a "possessed" knowledge of agreed-upon content understandings, as defined by a field of study. It also requires a dynamic kind of knowing how. Knowledge for teaching is a dynamic blend of *knowing that* and *knowing how* which lives in the practices of teaching (Cook & Brown, 1999). Knowledge for teaching is likely described better with participles that describe action: the knowing, thinking, or understanding involved in the action of teaching.

Dewey (1902) suggests that teachers' knowledge of content differs from other content-area experts' knowledge because teachers focus on structuring the learning experiences of others, not producing new content understandings:

As a teacher he [sic] is not concerned with adding new facts to the science he teaches; in proposing new hypotheses or in verifying them. He is concerned with

the subject-matter of the science as *representing a given stage and phase of the development of experience*. His problem is that of inducing a vital and personal experiencing. Hence, what concerns him, as teacher, is the ways in which that subject may become a part of experience.... He is concerned, not with the subject-matter as such, but with the subject-matter as a related factor in a total and growing experience. Thus to see it is to psychologize it (p. 23).

This focus on the experience of developing content knowledge enables teachers to structure others' experiences of it. Knowledge for teaching entails understanding content from a student point of view, or, the ability to "psychologize it." This unique perspective makes content knowledge for teaching related to but distinct from traditional disciplinary content knowledge.

Building upon this idea of a different way of knowing content, research documenting the special knowledge that teaching requires emerged in the mid-1980s. At that time, many policy makers were asserting the need to lower barriers for entry to the profession, claiming that content knowledge alone was enough to qualify a person to teach. Shulman's work (1986, 1987) counters this policy trend with evidence that teaching requires special, professional knowledge: pedagogical content knowledge, a special amalgam of knowledge at the intersection of students and of content. This knowledge and the related cycle of pedagogical reasoning (Wilson, Richert, Shulman, 1987) offer a detailed expansion upon Dewey's (1902) earlier notion that the work of teaching requires teachers "psychologize" their subject matter. Shulman's conception of knowledge for teaching describes a teacher's knowledge of a subject and of how to use it in such a way that subject matter becomes accessible to learners. It is a teacher's ability to transform their own knowledge into accessible representations and instructional opportunities. It is an amalgam of content matter knowledge, pedagogical skill, and knowledge of students.

Pedagogical content knowledge exists both in teachers' minds and their behaviors: is a combination of disciplinary "knowledge" and practical "know-how." For example, upon reading Zora Neale Hurston's *Their Eyes Were Watching God* (1937), a person who has studied literature would notice and make meaning of the novel's frame and the natural motifs that unite the work. In addition, they would note the narrator's switching back and forth between "standard" or "academic" American English and African-American Vernacular English specific to central Florida in the 1930s. A teacher would attend to this code switching too, but hold that knowledge differently, within a web of specific understandings of students and this content: knowledge of how to ask a question that can surface students' awareness of the narrator's dual linguistic modes, what aspects of the text students may understand or struggle with, and how to represent the idea of code switching in terms familiar to students and thus how to engage connection with it.

In addition to its political function as an argument for the professionalism of teaching, Shulman's concept of pedagogical content knowledge has spurred a generation of subject-specific teacher preparation programs, assessments, and research into knowledge for teaching. This study works from the premises offered by Dewey (1902) and Shulman (1987), that knowledge for teaching is both subject-specific and different than standard subject matter knowledge.

### **What is the Subject Matter Knowledge that Teaching Requires?**

In research, the term pedagogical content knowledge has been used quite broadly to capture a wide variation of behaviors and cognitions at the intersection of content and students (Ball, Thames, & Phelps, 2008). Working to further refine the concept, Ball, Thames, & Phelps (2008, see Fig. 2-1) examine knowledge in the practice of teaching mathematics and contribute a distinction between pedagogical knowledge and subject matter knowledge for teaching. Much like Dewey's conception of knowledge as experience (1916) and Scheffler's conceptions of

knowledge as knowing that and knowing-how/proficiency, this conception of content knowledge for teaching is a dynamic, multidimensional phenomenon, perhaps better expressed as teachers' *ways of knowing* (a participle) than *knowledge* (a noun).

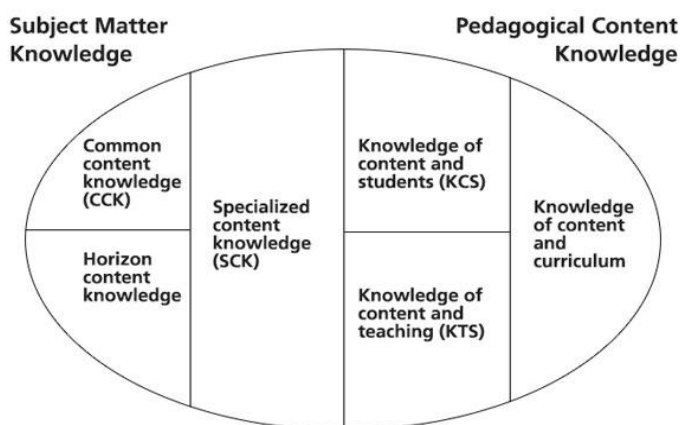


Figure 2-1. Domains of Mathematical Knowledge for teaching (Ball, Thames, & Phelps, 2008, p. 403)

CKT contributes to our understanding of the knowledge that teaching requires by identifying several critical subdomains (see Fig. 2-1) of subject matter knowledge for teaching. First, it draws a distinction similar to Scheffler's (1965) and American Pragmatists' notions of *knowing-that* vs. *knowing-how*: knowledge of what to teach is on the left side of "the egg" and knowing how to teach occupies the right. horizon content knowledge, common content knowledge, and specialized content knowledge. Horizon content knowledge is an understanding of how concepts exist along a continuum of complexity: how earlier learnings build to more complex conceptualizations. In teaching, it is helpful to know what prior ways and later ways of understanding a concept that students are likely to encounter. Common content knowledge is the subject matter knowledge that teachers share in common with subject matter experts outside of teaching. This study understands common content knowledge as the "substantive structures" (or, major ideas and facts) and "syntactic structures" (or, procedures of inquiry and argumentation) in a given field (Schwab, 1978).

Most importantly, Ball, Thames, & Phelps' 2008 framework contributes the domain of specialized content knowledge for teaching: the particular way of knowing a subject that is important for teaching it: the “more” and “different” knowledge of a subject that teaching demands. Documentation of this subdomain of knowledge (Ball & Bass 2002; Ball, Thames, & Phelps, 2008; Hill, Ball, & Schilling, 2008) allows for claims that while content knowledge is necessary for teaching, it is not sufficient. SCK for the teaching of literature is the subdomain in focus in this study: I explore whether the common content knowledge of English majors may become more specialized for teaching during the student teaching period.

### **What is Common Content Knowledge for the Teaching of Literature?**

Before consideration of specialized knowledge for teaching literature and how it differs from common content knowledge of literature, it is important to define how this study conceptualizes literary content knowledge. Literature is a large and contested field of study; a full discussion of all the aspects of what counts as knowledge or how one works to know literature it is certainly outside the scope of this project. The field of English itself is varied, encompassing many different studies of works written in English from many cultures, time periods, and genres, and purposes. Teachers of English can be prepared in any of these areas, or in journalism, drama, film or linguistics.

Unsurprisingly, the field of English has debated the question of “what is English” for more than a century (Elbow, 1990): is it the study of language? The reading of text? Learning to write? Within these debates about what English is, there are many different approaches to the study of literature. Each offers a vision of what it means to read a text and extract meaning from it. These disagreements over theory and over what aspects of “English” should be foregrounded at the K-12 level remain within English itself and also between the field and external forces. A more career-focused literacy purpose put forward by the Common Core State Standards (2010)

stands in contrast with the National Council of Teachers of English and International Literacy Associations' more "literary" approach (2012).

Recent research into disciplinary literacy in literature over the last several decades provides a helpful way to cut through much of the debate about what the subject matter of literary study should be. In addition, its focus on disciplinary modes of inquiry offers a useful challenge to the ways that authentic literary inquiry can be reductively distilled into a "school subject": dull listings of content to learn that can lead to didactic sorts of teaching (Pasternak, 2017). Taking as their model the interpretive work of literature professors, disciplinary literacy conceptions of literary reading focus on the syntactic structures (Schwab, 1978) that describe how to make meaning of a literary text. In particular, Rainey (2015, 2016) studied the work of university teachers of literature and the work of teaching literature to high school students and Goldman et al (2016) worked to teach literary heuristics to high school students, in order to derive a taxonomy of literary reading procedures. Both arrive at a conception of the practice of literary reading as one in which readers iteratively ask questions and examine language in order to solve the "puzzles" (Rainey, 2016) that texts present. This study takes both Rainey (2016) and Goldman et al's (2016) conceptions of literary reading heuristics as a way to define common content knowledge for the reading of literature.

### **What is Specialized Content Knowledge of Literature, and How is it Different from Disciplinary Knowledge?**

The procedures of literary reading described by Rainey (2015, 2016) and Goldman et al (2016) are necessary for teaching the reading of literature, but not sufficient. Specialized content knowledge (SCK) is the more and different knowledge of content that teaching demands (Ball, Thames, & Phelps, 2008). This knowledge is informed by but is distinct from subject matter knowledge and knowledge of teaching and students. For example, SCK includes the ability to

“notice and organize”<sup>1</sup> what others do with content: a depth of content knowledge particular to teaching that would allow a teacher to understand the nature of a student error:

...recognizing a wrong answer is common content knowledge (CCK), whereas sizing up the nature of an error, especially an unfamiliar error, typically requires nimbleness in thinking about numbers, attention to patterns, and flexible thinking about meaning in ways that are distinctive of specialized content knowledge (SCK). In contrast, familiarity with common errors and deciding which of several errors students are most likely to make are examples of knowledge of content and students (KCS). (Ball, Thames, & Phelps, 2008, p. 401)

An example of this “noticing” aspect of SCK for teaching literature might be a teacher perceiving a student’s misreading of some figurative language in the text. Common content knowledge of literature facilitates the baseline perception that the student’s reading does not match generally accepted understandings of the text. Knowledge of content and students would provide a further understanding of whether that error is common or unusual, or an ability to anticipate misperceptions because one is familiar with common patterns of student readers. It is the ability to understand why a student might read a text in a particular way, or to understand what students are saying about the text. Knowledge of content and teaching is knowledge of how to leverage that misreading to build understanding.

SCK is different than knowing how to teach literature, or knowing how students read it.

SCK is a specialized way of knowing the text: a nuanced way that is particular to teaching,

<sup>1</sup> “Noticing and organizing” is a working phrase of the TeachingWorks content knowledge assessment project teams, a shorthand for one aspect of SCK. It is a synthesis of Ball, Thames, and Phelps’ (2008) discussion about what “nimbleness” with content knowledge allows a teacher to do.

which allows one to perceive the literary understandings at work in an apparent misreading. For example, SCK would include the ability to source a student error: to perceive whether a student is failing to draw upon evidence in the text, or perhaps misunderstanding a detail – or whether the student is indeed following disciplinary procedures of close reading but arriving at a legitimate interpretation that is outside the generally accepted readings of the text. SCK for teaching literature is a particular way of knowing literature which allows a teacher to see the reader’s intelligence at work in the interpretation, to know which disciplinary understandings and strategies are at play, and to know which parts of the text might be best to draw upon next.

Ball, Thames, and Phelps (2008) describe SCK as an “uncanny unpacking” of content that is specific to teaching and “not useful – or even desirable – in settings other than teaching” (p. 400). Ball and Bass (2002) describe what packed and unpacked knowledge is, in mathematics:

A powerful characteristic of mathematics is its capacity to compress information into abstract and highly usable forms...Mathematicians rely on this compression in their work. However, teachers work with mathematics as it is being learned, which requires a kind of decompression, or “unpacking,” of ideas. (p. 11)

The concept of compression implies a distance between known things that is small. This closeness facilitates quick connections from one concept to another. Compression reflects a depth of knowledge and thinking that is so fast as to seem almost “intuitive” (Bruner, 1960), a hallmark of expertise. The converse image of decompression implies the presence of space, time, or light in between known things. Further, the image of unpacking these known things suggests a deliberate slowing down, a sequencing in logical order. Light, space, and order facilitate visibility of the known things and a slower pace of connections among them, so that novices might learn to see and jump from concept to concept by themselves.



As Ball, Thames and Phelps (2008) point out, teaching requires much more knowledge than what is taught to students. Teaching literature may require that teachers be able to unpack their own unpacking of the text, both in terms of content understandings and disciplinary procedures. An example of SCK for teaching literature as decompressed knowledge of literature might be a teacher's understanding of a simile. Literary training provides knowledge of what a simile is and how to identify and make meaning of one in a text, but teaching may require an awareness of the process by which one notices the simile and can explain the disciplinary steps of making meaning, explicitly: which words signal the comparison, how to understand the effect the comparison creates, and how to connect the effect to other parts of the text to draw greater meaning. Such knowledge is unique to teaching and not useful outside of it (Ball, Thames, and Phelps, 2008); for example, unpacking others' misunderstandings is not likely to generate return invitations to the neighborhood book club. It is, however, essential for teaching.

It is possible that that SCK for teaching literature is the same, "pure" (Ball, Thames, & Phelps., 2008, p. 396) content knowledge that other disciplinary experts possess, simply held in this different, "decompressed" way. It is also possible that the concept of a specialized way knowing one's subject matter for teaching offers a challenge to binary conceptions of "knowledge" vs. "skill" or "knowing-that" vs. "knowing-how" (Scheffler, 1965). Binary epistemologies may be inadequate to describe the ability to nimbly navigate among the many subdomains of knowledge for teaching identified by Ball, Thames, and Phelps, 2008. This study conceptualizes the knowledge that teaching literature demands as a dynamic phenomenon, existing in the actions of such navigation. Specialized content knowledge for teaching literature is more than the sum of its parts – "knowledge" and "knowing how." Rather, it may be a dynamic way of *knowing that*.

## **How Can Knowledge for Teaching Be Observed?**

### **Knowledge in Practice and in Language**

How does one go about attempting to observe such a complex and dynamic phenomenon? Much of the practice of teaching is not visible to the eye: for example, the work of teaching as described in the cycle of pedagogical reasoning (Wilson, Shulman, & Richert, 1987) is not visible to novices or non-professionals or students (Lortie, 1975). Further, it is difficult to observe any kind of knowledge except indirectly. We can only observe language and actions. Any assertions that we have observed “knowledge” or “growth in knowledge” are limited because they entail an inferential leap from an observation of expressed language or of action to a claim of “knowledge” or “knowing.”

Because of this limitation, it is useful to observe knowledge for teaching literature in both ways: in practices and in language. Such dual observation provides a “productive tension” (Freeman, 1996) in which analyses conducted within each framework might reinforce, challenge, or offer nuance to one another.

### **Why Linguistic Analysis?**

Because this study observes teacher candidates’ practices of reading literature in the form of expressed language, it is important to consider what it means to observe knowledge as language: what is possible to observe, in language? As Freeman (1996) notes, much of educational research has operated with the assumption that it is possible to observe knowledge in the form of language. Language, however, does much more than represent realities. It also functions as a kind of action, in social context. The theory of systemic functional linguistics (SFL, Halliday & Hasan, 1985; Thompson, 1996 & 2014; Schleppegrell, 2012) provides a useful way to consider the language participants use to describe knowledge for teaching as more than describing knowledge in practice, but also as a kind of practice in and of itself.

Systemic Functional Linguistics offers a theory of what language means in social context. Pushing beyond traditional linguistics, which considers language in isolation, SFL posits that text is inseparable from context, because the context itself is rendered in our word choices and the grammatical tools we use to communicate. SFL argues that language is both shaped by context and acts in multiple ways upon context to challenge or reinforce the systems in which we live and make meaning. SFL highlights three central “metafunctions” of language: language reveals (a) what we think, do, have, and are (the “experiential metafunction”), (b) who we are to one another (the “interpersonal metafunction”), and (c) how we craft our words make coherent, logical sense (the “textual metafunction”) (Schleppegrell, 2012). Every sentence or phrase works at all of these purposes, simultaneously (Halliday & Hassan, p. 23).

As Halliday and Hasan (1985) note, these functions are “woven” (p. 23) together; this suggested image of language as a tapestry is useful. If we want to understand what a text means, we cannot pull on one thread alone. We must take the cloth as a whole and consider all of the ways that it functions. For the purposes of this study, SFL provides an understanding of the language data as both representative of developing teachers’ ways of reading, and also as a tool that is accomplishing specific purposes in and for the context. The linguistic resources at play in the data provides another layer of data which will add challenge, support, and nuance to other findings. Additionally, analysis of language as a tool for teacher learning opens questions about how we might employ that tool in teacher education.

### **Synthesis**

The work of teaching requires more and different knowledge than common content knowledge shared by disciplinary experts (Ball, Thames, and Phelps, 2008). It is important to note that this concept of specialized content knowledge was developed by studying the practice of

teaching mathematics: the construct has been defined, measures for it have been developed, and it has been shown to be significantly related to student achievement (Hill, Rowan, & Ball, 2005). This study explores the applicability of that concept to the teaching of literature. Whether the concept of SCK “travels” well from mathematics to literature or how it may differ is a question that demands examination beyond the scope of this paper. Literary knowledge is similar to mathematics in that there are discrete topics as well as procedural understandings. It may be different in many ways, however, both because of the range of literary critical theoretical approaches and the importance of personal and aesthetic response in literary interpretation.

However, one aspect of SCK that may travel well from mathematics to literature is the notion of meta-awareness of one’s content knowledge, or knowledge which is “unpacked” for the purpose of teaching. Therefore, this study conceptualizes specialized content knowledge for teaching literature as a sort of meta-awareness of one’s disciplinary knowledge that is unique to and needed for teaching. For example, I know literary content and procedures, but teaching requires that I be aware of how I know them. I can perform my reading of a sonnet in a way that is different others with literary training because I can also narrate *how* I know which words and structures to attend to closely: exactly how and why I go about making meaning of them. I can unpack the poem and my unpacking of the poem, simultaneously.

This study aims to observe this kind of unpacked, dynamic way of knowing literature during completion of an “approximation” (Grossman, 2009) of a task which is central to teaching literature: reading a text in anticipation of teaching it. The extent to which the candidates’ knowledge will be visible is limited by how knowledge can be observed, in the form of practices, as described in language. The language data serves as evidence of reading practices; further, the language of the data itself functions as an enactment of social practices. The study’s design provides an opportunity to examine the ways in which people learning to teach make sense of

literature, during a critical period in their learning. It aims to contribute to theory of content knowledge for the teaching of literature, and to add to ongoing methodological conversations about how we might best observe and understand knowledge for teaching.

## Chapter 3: Literature Review

### Introduction

Research into the content knowledge that teaching demands has advanced significantly in the area of STEM teacher preparation (Bell, Gitomer, et al 2019). In mathematics in particular, the subdomain of specialized content knowledge has been theorized (Ball, Thames, & Phelps, 2008), measured, and linked to student achievement (Hill, Rowan, & Ball, 2005). In the English Language Arts (ELA), research has not focused upon content knowledge for teaching, per se. There are large bodies of research describing the literacy practices of students and the procedural reading knowledge of expert literary readers, both of which contribute knowledge that is useful for ELA teaching and teacher education. However, these bodies of research generally contribute understandings of what teachers of literature *should* know, not what successful teachers *do* know.

In ELA, practice-based research on the particular ways of knowing content for teaching has centered on pedagogical content knowledge (PCK, Shulman, 1986), with limited research on specialized knowledge of content for teaching (SCK, Ball, Thames, & Phelps, 2008). The existing research into SCK is focused at the elementary level and upon the knowledge required for teaching young learners to read. Despite the centrality of literature to ELA instruction, there remains a “paucity” (Grossman, 2001, p. 426) of research on the teaching of literature and teachers of literature.

A more complete picture of knowledge for teaching literature may require practice-based study of the knowledge demands of teaching literature. We know a good deal about the student

literacy practices and literary content knowledge. It would be useful to turn our attention to aspects of knowledge-in-use and to the teacher-knowers. Study of knowledge in teaching practice would allow pursuit of a question asked in research on mathematics teaching: what knowledge does effective instruction in the reading of literature require? (Ball, Thames, & Phelps, 2008) While some work (Goldman et al., 2016) has begun to highlight the importance of meta-awareness of literary reading procedures for teachers of literature, Grossman's (2001) questions about knowledge for teaching literature are as yet unanswered:

What is required to orchestrate deep and engaging discussions of a literary work?

If the ability to listen carefully to students' ideas and to build on them is one characteristic of a skillful discussion leader, how do experienced teachers develop such skills? What kinds of experiences would help them learn to listen differently, not for right answers but for the kernels of powerful interpretations?...How might such activities come to influence classroom practices and, ultimately, student learning?" (2001, p. 428)

This study aims to contribute to building a theory of the special knowledge that teaching the reading of literature requires. Understanding this knowledge in practice would provide conceptual tools which could powerfully inform teaching and teacher education.

The questions driving this literature review are (1) what do we know about the content knowledge that teaching literature requires? and (2) how does the concept of a specialized knowledge of literature for teaching fit into or offer challenge to these understandings? This review is bounded in several ways: it is limited to knowledge for teaching the reading of literature rather than English as a second language, to consideration of practice and research in the United States, and, where possible, to the secondary level. This review explores what we know about content knowledge for the teaching of literature by considering (1) research on

student literacies, (2) disciplinary literacy research studying expert readers of literature, and finally, (3) practice-based research on teaching the reading of literature.

## **Research on the Content Knowledge That Teaching Literature Requires**

### **A Still-Missing Paradigm: Research on Knowledge for Teaching Literature**

It is important to understand the content knowledge demands of teaching literature because literature remains central to ELA instruction (Grossman, 2001; Grossman, Schoenfeld, & Lee, 2005; Juzwik et al, 2017) and teachers' dispositions towards and knowledge of literature are central to that instruction: research has documented teachers' power to shape student responses to literature (Grossman, 2001, p. 426). And yet, as Grossman noted nearly twenty years ago, it is surprising that there is relatively little research on teaching literature or on teachers of literature.

Research on knowledge for teaching beginning into knowledge for teaching (Shulman, 1987; Wilson, Shulman, & Richert, 1987; Grossman, 1990) took a turn in the 1980s and 1990s, becoming more subject-specific. And yet, there was less of this research in ELA than in math and science (Grossman et al., 1997, p. 409). Research on knowledge for teaching ELA documented the effects of subject-specific methods courses in developing pedagogical reasoning and a student-centered orientation to teaching literature (Grossman, 1990). Other work documented gaps in new ELA teachers' knowledge that make teaching literature difficult (Clift, 1991). Research from this period also suggests that teachers' critical literary orientations affect how they teach literature (Grossman et al., 1997) and that secondary ELA teachers generally show a Reader Response or a New Critical approach to literature (Grossman, 2001).



Upon writing the last research handbook chapter specifically about the teaching of literature in 2001 (*Handbook of Research on the Teaching, 4th Edition*), Grossman wondered whether there would be enough ongoing research on the teaching of literature for chapters in subsequent handbooks. The answer seems to be a qualified no: literature seems central to research in ELA, but it is not generally the concept in focus. For the past several decades, research on the teaching of ELA has focused more upon on student literacy practices, which includes a large body of work on student responses to literature (Grossman, 2001; Beach & O'Brien, 2018). There is also work on discussions of literature, literature learning at home, and the literature curriculum. There is a small but important body of work linking various approaches to teaching literature to student achievement (Grossman, 2001). However, in Gitomer & Bell's 5th Edition of the *Handbook of Research on Teaching* (2016) and Lapp & Fisher's (2018) *Handbook on Teaching the English Language Arts*, there are no chapters on the teaching of literature or the knowledge that teaching literature requires. Instead, literature is discussed in the context of major trends in ELA research: current work on disciplinary "expert" literary readers and literacy research into reading and writing. The content knowledge demands of teaching literature have not been a focus of research.

Especially given research documenting that the teaching of literature is largely unchanged from the past and is at risk of failing to engage 21st Century learners or making the school subject of English "obsolete" (Moje et al, 2017; Juzwik, 2017), it seems especially important that we consider the knowledge demands of teaching literature. We know a good deal about how literary experts read. We know quite a lot about student readers. While these are both useful to know, research has not yet described what kind of knowledge may be required to map successfully between knowledge of literature and knowledge of students, what this knowledge looks like in practice, how it develops, and if (as in mathematics) it significantly predicts student

learning. Specialized knowledge for teaching the reading of literature remains a “missing paradigm” (Shulman, 1986): a powerful potential link, as yet under-studied.

### **Research on Student Literacies**

Literacies research asks, what do students do when they are reading literature? How do they make meaning of text? This research is explicitly positioned as useful for teaching; it aims to function as one aspect of the knowledge base for teachers of literature. For example, this work contributes useful developmental progressions of student responses to literature (Grossman, 2001, p. 420; for an example, see Thomson, 1987). As a teacher, understanding student readers is a logical place to begin, and one that may be less likely to result in deficit-based thinking (Moje, Giroux & Muehling, 2017).

Literacies research has contributed knowledge for teaching ELA that is useful for ELA teaching in several subdomains. Beach and O’Brien’s (2018) review of literacy research “informing ELA instruction” includes contributions in the following categories:

- research on reading comprehension and instruction
- relationship between reading and writing
- relation between motivation, engagement and reading
- research on composition
- on language use (by students in different linguistic communities)
- on digital/media literacy

Hinchman and Appleman’s 2017 review of practice-based research on adolescent literacies also considers the categories of multimodal variety of texts, and research on student reading and writing and pedagogical practices. Their volume adds a focus in the categories of adolescents

using literacy practices to negotiate and perform their identities, and consideration of the variety of contexts in which adolescents read and write.

Research on literacy practices in ELA describes the diversity of student literacies both in terms of the diversity of cultural strengths student readers bring to reading and writing and also the diversity of modes in which they read and write, extending beyond the confines of traditional conceptions of literature and reading. A good deal of literacy research now operates from a critically aware conception of language as both an aspect of culture and a way that students discover and perform their identities (Moje et al, 2017). It contributes the idea that there are different kinds of “English,” and that teachers who privilege one standardized version of English in their classrooms risk enacting powerfully marginalizing practices (Paris, 2012). This body of work documenting the literacy practices of young people has led to calls for a more linguistically plural approach to the teaching of ELA (Juzwik et al, 2017). It is a major “irony” (p. xviii) that just as research has begun to acknowledge the diversity of literacies, “literacy teachers are faced with an increasingly urgent mandate for the standardization of instruction, including the Common Core State Standards” (Hinchman and Appleman, 2017, p. xviii). Or, perhaps, the tension between increased plurality and standardization is not ironic at all, but makes perfect sense as a deliberate attempt to preserve literary approaches of the prior century, in the face of great change. Regardless, literacy research seems positioned directly in the middle of these competing arguments about what teachers should know and should do.

**Literacy research on teaching literature.** A developing body of literacy work informs the teaching of literature by describing what student readers do and working backwards from that knowledge to infer what teachers should know or do. Catterson and Pearson (2017) summarize this research and use it to propose a 21<sup>st</sup> Century framework for “close reading” that reflects the plurality of readers and “new” literacies in a wider variety of media. They present five major

suggestions, based upon findings of literary literacy research and upon theories about learning (see Table 3-1).

21 <sup>st</sup> -Century Close Reading Framework
<ol style="list-style-type: none"> <li>1. Readers’ background knowledge “has a significant effect” on reading practices and comprehension (p. 462) [research-based]</li> <li>2. Readers need authentic purposes and contexts for reading (p. 427) [based upon theories of situated cognition (Brown et al, 1989) and legitimate peripheral participation (Lave &amp; Wenger, 1991)]</li> <li>3. Readers benefit from “metadiscursive” awareness during close reading instruction (p. 465): having language to describe their own reading processes [research-based]</li> <li>4. Readers benefit from a critical literacy approach which includes analysis of self, context, and culture, “with the goal of learning about social forces...and social action” (p. 466) [research-based]</li> <li>5. Readers benefit from two-way, “dialogically organized” discussions, as opposed to didactic, teacher-driven inquiries into text [research-based]</li> </ol>

*Table 3-1: Summary of Catterson and Pearson’s (2017) 21st Century Framework for Close Reading, annotated with sources of their findings*

In some cases, but not all, the literary literacies research base includes measurement of the effectiveness for student learners of the suggested pedagogies; as Grossman (2001) noted, that body of research is important, but small (see: Lee, 2007). The bulk of research describing student practices and pedagogies offers useful, research-based approaches for teaching literature, and seems to begin to build something close to what Shulman (1987) called for: the development of a body of case knowledge about student conceptions and practices in regards to reading of texts. Knowledge of content and students (KCS) is one of the critical domains of the knowledge base for teaching (Shulman, 1987; Ball, Thames, & Phelps, 2008); literacy research seems to fill in this domain, nicely.

Hinchman and Appleman (2017), in their introduction to their review of research on adolescent literacies, express the hope that the researchers use the findings of literacy research

“to argue for instruction and professional development that acknowledge the expertise of youth to enhance their reading, viewing, and composing, and, as a result, the opportunities that are available to them” (xiii). The ethos of literacy research seems to be that instruction should be aligned with student literacy practices. While this knowledge seems to be positioned prescriptively in terms of what teachers should know – rather than describing what they *do* know and how such knowledge is enacted in practice – it does offer a helpful foundation for development of a knowledge base for the teaching of literature.

### **Research on Disciplinary Literacy**

Research into disciplinary literacy in literature (Lee and Spratley, 2010; Goldman et al, 2016; Rainey, 2015, 2016) contributes an alternative way to consider what subject matter knowledge is important for the teaching of literature. This research, often pursued through expert-novice studies, helpfully describes the “syntactic structures” (Schwab, 1973) of literary reading. Disciplinary literacy practices are what “professional” literary readers generally do when they are reading: how they make sense of text, use text to inquire, and how they build literary interpretations.

Disciplinary literacy research in literature aims at illuminating pathways for the teaching of literature by pushing teachers beyond use of generalized “reading strategies” to offer more precise guides for students to become apprentices in literary reading. As Lee and Spratley (2010) note, reading instruction often focuses upon basic decoding and comprehension strategy, but adolescent readers need more complex and discipline-specific strategies in order to comprehend text in each content area. If teachers know how expert literary analysts read, they can align their instruction with these discourse-specific practices (Shanahan & Shanahan, 2018), and invite students into disciplinary modes of inquiry (Moje, 2015). By providing a more nuanced description of the content knowledge targets for teaching literature, disciplinary literacy research

aims at being useful for curriculum design and teacher education. While disciplinary literacy literacy procedures would be useful for teachers to know, this framing is somewhat prescriptive:

Disciplinary literacy is based on the idea that *literacy instruction needs to be* more closely aligned with the mores, normative standards, traditions, skills, and social discourse practices of the disciplines if it is to be of much use and if content teachers are to embrace it (Shanahan and Shanahan, 2018, p. 281, emphasis added).

This body of research contributes understandings of the knowledge “needed” for teaching by breaking down the work of subject matter experts, so that their work might be more visible for teachers and, presumably, for students. But how exactly does a teacher do the work of aligning instruction with disciplinary literacies? It would require knowledge that is specifically for teaching. As Rainey (2015) notes, knowledge of literary literacy practices is necessary but not sufficient for disciplinary literacy *instruction*.

Disciplinary literacy research generally follows two tracks: one focuses on identifying the disciplinary practices of experts or comparing expert and novice readers; the other focuses on the learning outcomes from teaching these disciplinary literacy practices (Shanahan & Shanahan 2018, p. 284). How exactly this important knowledge becomes knowledge in and for teaching – how teachers develop it, use it, and what it looks like in practice – is not the focus of most disciplinary literacy research. Some research, however, does seem to build from observation and description of the work of teaching disciplinary literacy procedures to students. Goldman et al (2016) and Rainey (2015, 2016) offer theories of disciplinary literacy that describe content knowledge in the context of the practice of teaching literature.

Rainey has studied literary literacy practices by comparing the literary reading of university professors and high school ELA teachers (2015) and describing in detail the reading practices of university-level teachers of literature (2016). Her work contributes to prior understandings of knowledge for teaching with the finding that “holding disciplinary understandings and disciplinary literacy practices is necessary but not sufficient for instructors’ abilities to provide disciplinary literacy instruction to students” (2015, p. xi). Rainey’s work positions disciplinary literacy as a way that teachers can work to build disciplinary literacy methods in student readings. It aims at understanding “How ‘disciplinary’ are the learning opportunities that students tend to receive in ELA classrooms? How might literary literacy practices best be taught in K-12 classrooms so they are not disconnected from larger cycles of inquiry and the social nature of disciplinary communities?” (p. 69).

In addition to observing the literary reading practices, Rainey derives a framework for literary teaching practices (see Table 3-2). The ways of reading and teaching literature that Rainey identifies push beyond content-neutral approaches to reading instruction. Her work synthesizes a more literary kind of inquiry for reading literature and constructing argumentation. Rainey argues (2015) that these literary literacy practices are necessary but not sufficient for the work of teaching. Pushing into the area of content knowledge for teaching literature, Rainey describes her subjects’ teaching approaches that aim to foster more these literary ways of reading. This research contributes a description of the work of teaching – not just reading – literature.

Disciplinary Literacy for Literature and for Teaching Literature	
<u>Literary Literacy practices</u>	<u>Literary literacy teaching approaches</u>
<ol style="list-style-type: none"> <li>1. Seeking patterns</li> <li>2. Identifying moments of strangeness, surprise and confusion</li> <li>3. Articulating an interpretive puzzle</li> <li>4. Recursively considering possibilities (reading and re-reading)</li> <li>5. Considering contexts (histories of use and other contexts)</li> <li>6. Making an original, text-based claim</li> </ol>	<ol style="list-style-type: none"> <li>1. Posing a puzzle</li> <li>2. Constructing a puzzle</li> <li>3. Considering possibilities</li> <li>4. Making claims</li> <li>5. Inquiry process</li> </ol>

Table 3-2: Summary of Findings by Rainey (2015, 2016)

Rainey’s descriptions of expert literary readers and their teaching are reinforced by another recent project, design-based research aimed at understanding the practices of constructing literary interpretation (Goldman, Britt, Brown, George, Greenleaf, Lee, and Shanahan, 2016). This project drew upon Lee’s (2007) cultural modeling instructional method of rooting new concepts in students’ everyday linguistic practices. The iterative work of designing curriculum and teaching students the procedures of literary argumentation led to the development of five core constructs for literary reading (see Table 3-3).

Aspects of Expert Reading of Literature
<ol style="list-style-type: none"> <li>1. <b>Epistemology:</b> drawing from the work of Lee (2016), the project defines three fields of knowledge that literature makes possible. Literature makes it possible to explore the human condition; literature is a platform for interactions between the text and “communities of readers who dialogue with one another within and across time”; and meaning is found in the relationship between form and content (p. 228).</li> <li>2. <b>Inquiry practices and strategies:</b> Literary work involves developing interpretations. The authors draw upon Rabinowitz (1987)’s synthesis of literary reading strategies for rules of notice, signification, configuration, and coherence – “the knowledge readers bring before they open a book and that authors assume readers will bring” (p. 228).</li> <li>3. <b>Overarching concepts and frameworks:</b> The authors synthesize several decades of literary theory to identify the “targets of interpretation” (p. 228), the various kinds of “problems” literary readers solve in texts (such as “problems of point of view...figuration, and structure”) in order to derive the meaning of the text. Literary readers work to know the text on three levels: within the language of a text, within critical frameworks, and among different texts.</li> <li>4. <b>Types of text structures:</b> Literary readers reply upon prior knowledge of how the structures of different genres create expectations about a text, and attend to where a text replicates or disrupts those expectations.</li> <li>5. <b>Discourse and language structures.</b> Literary readers attend closely to the “relations among language, structure, and content are essential.” Literary readers attend to imagery and figurative language and rhetorical patterns within and among texts.</li> </ol>

Table 3-3: Summary of Goldman et al’s (2016) developing theory of expert literary reading practices



In addition to this unpacked understanding of literary reading derived from engaging in and observing the work of teaching literature, this study contributes the observation that this unpacked knowledge is important for teaching. Teaching these constructs and processes was “a valuable tool for classroom teachers’ (re)conceptualizations of literacy and argumentation instruction in their specific disciplines” (p. 221). The value was chiefly in the fact that teaching the literary heuristics directly helped teachers to see their own expertise more clearly:

...These practices frequently remain tacit in their own minds and invisible in their interactions with students and those who are less expert in their fields of specialization. Making these processes more explicit is a first step in making them visible to students and thus objects of instruction. (221)

Meta-awareness of their literary reading procedures is important for conducting meta-discussion of literary reading with student learners and also for the development of teachers’ own knowledge. Whether this meta-awareness is ultimately important for student learning is not known.

To date, there have not been many attempts to measure the effects of teaching literary heuristics to students (Shanahan and Shanahan, 2018). Although few in number, several studies document the effectiveness of direct instruction in how to discern particular literary elements such as irony in poems, unreliable narrators, symbolism, and signifying. Although there is not as yet a large body of evidence documenting the effectiveness of teaching literary literacies to students, there are theoretical reasons to believe that it is likely to be beneficial to students. As Shanahan and Shanahan (2018) argue, reading comprehension is a process of combining and storing textual information in short term memory, in combination with prior knowledge (see: the “situational model,” Kintsch, 1989). Disciplinary literacy instruction may allow readers access to different sorts of information in that process of comprehending: with literary literacy

understandings as part of their situational models, readers may, for example, be better able to discern what information is important to store and combine in one's short term memory. In addition, if students are engaged in the inquiry practices of a discipline, the practices are more likely to "make sense" (Moje, 2015, as cited in Shanahan and Shanahan, 2018, p. 300). Understanding why a teacher requires a particular approach is important for motivation in learning.

While research on disciplinary literacy for literature is fairly recent and the student-level impact of this kind of knowledge is not yet documented, it does contribute a conception of content knowledge for teaching literature that is more than prescriptive: it is, in part, derived from design-based research into teaching practice. These theories of what knowledge is useful for teaching literature were developed by listening to teachers (Rainey, 2015, 2016) and refined during the design-based research using such knowledge to teach literature to high school students (Goldman, et al, 2016).

However, it is not yet clear whether the knowledge described by research on disciplinary literacy for literature is specific to teaching. At this point, it provides a (very helpful) description of what expert literary readers do. More research is needed to assess whether this meta-understanding of literature is a kind of knowledge that is "more" and "different" and important for teaching (Ball, Thames, and Phelps, 2008). There may be a good deal of overlap in the concepts of specialized content knowledge and the meta-awareness of one's literary reading procedures described by Rainey (2015, 2016) and Goldman et al (2016). However, to date, this research generally focuses upon literary reading; research that is focused on reading as an aspect of the work of teaching might help us to answer the question of whether there is a more specialized way of reading that is beyond what "experts" do – but is additionally specialized, for teaching. Research on knowledge for teaching literature that is situated in observation of

classroom practice will be useful for continuing to develop these theories, to see if these ways of knowing literature matter for student engagement and success.

### **Practice-based Research on CKT for Teaching ELA and Reading**

A different way to approach to the question of the knowledge teaching literature requires is to start with studying the practices of teaching, and to build theory of knowledge for teaching from observation of those actions. In a practice-based approach, we consider the work of teaching, rather than the student, the teacher, or the content as the unit of study. Practice-based research on knowledge for teaching conceives of knowledge for teaching as living in the enacted practices of teaching (Cook & Brown, 1999; Lampert, 2010). It asks, what knowledge is required when ELA teachers work to structure interactions between students and texts? This research explores knowledge that effective classroom teaching requires (Ball, Thames, & Phelps, 2008).

**Research into pedagogical content knowledge in ELA.** One key aspect of knowledge for teaching is pedagogical content knowledge, defined in Ball, Thames, & Phelps (2008) as knowledge of content and students, knowledge of content and teaching, and knowledge of curriculum. Grossman has pursued research in ELA (1990) documenting the effects of teacher education programs on the development of PCK and the positive effects of the knowledge gained upon beginning ELA teachers' practice. In her study tracking six beginning secondary level teachers through their last year of student teaching and first years of lead instruction, Grossman observed a clear contrast in purpose between different groups of teacher candidates. All novice teachers had literary training. The novice teachers who entered the classroom without formal, content-specific methods instruction conceived of the purpose of English class as canonical acquisition. In contrast, those with pedagogical preparation prioritized students' interaction with the text as the core instructional purpose. Grossman's work focuses on procedural kinds of

content knowledge for teaching English: the work of engaging students with literature and structuring that engagement.

Lee (2007) further contributes to our understanding of PCK, focusing upon methods for teaching literature to high school students. In the major literature reviews utilized for this project, her work is variously categorized as literacy research and disciplinary literacy research; further, she presents her concept of Cultural Modeling as “fundamental in the teacher’s PCK toolkit” (p. 122), aimed at developing theories of teaching literature. Cultural Modeling is an instructional approach that draws upon the cultural repertoires of student readers and allows them to see both alignment and differences between their own linguistic capital and disciplinary knowledge and procedures. Lee’s work documents the effectiveness of this approach for student learning. Like Grossman’s work, Lee’s work focuses upon “syntactic structures” (Chomsky, 1957, Schwab, 1978) of content knowledge for teaching literature: how to build bridges between everyday linguistic practices and literature, particularly with marginalized populations of young people who do not regularly see themselves reflected in the curriculum. Lee’s work pushes beyond consideration of methods, expanding the boundaries of the literary canon beyond traditional Eurocentric texts and concepts, offering new and generative “substantive” (Schwab, 1978) literary concepts and practices. Most centrally, the literary practice of “signifying” expands the canon to include non-European linguistic imagery and play. Lee’s work contributes to our understanding of PCK for teaching literature, and also broadens the scope of the curriculum.

**Research into SCK in ELA.** Specialized content knowledge for teaching ELA has been explored directly in the domain of elementary reading instruction (Phelps & Schilling, 2004; Clark, Helrich & Hatch, 2017). Aided by cognitive science work into reading processes (International Reading Association, 2000; National Reading Panel, 2000), researchers have used survey methods to empirically document knowledge teachers use in teaching reading to young

children. They have documented evidence for an unpacked understanding of reading processes necessary to teach beginning readers that is not useful in other contexts. Additionally, Kucan and Palinscar (2011) conducted design-based research to create an instrument for measuring specialized knowledge for reading comprehension instruction with expository text in science. These studies concern SCK for the teaching of reading, rather than the teaching of literature.

Lee (2007) and Grossman's (1990) work on the teaching of literature both predate Ball, Thames, & Phelps' (2008) critique of PCK as an overly broad category and identification of SCK as a construct. Grossman's study does concern how teachers understand the purpose of teaching literary content; Lee's study captures teachers reading literature through a critical, cultural lens and drawing on student literacies and disciplinary heuristics as knowledge bases. Although their work positions the engagement of students with literature as an aspect of PCK, the other-oriented purposes for reading literature they describe might currently be described as a kind of SCK. In some senses, Lee and Grossman's landmark studies can be read as descriptions of what a specialized knowledge of literature for teaching might look like: both are broadly concerned with knowing literature in a way that can open it up for others. Had those studies been conducted after the category of PCK was refined (Ball, Thames, & Phelps, 2008), their findings might well have been described as a literary sort of SCK.

Lee's later work (with Goldman et al, 2016) on the meta-knowledge of literary heuristics might similarly be considered as contributing to our understanding of a specialized knowledge of literature for teaching. The study focuses upon developing theory of the content knowledge targets for literary instruction. Their study is offered as an example of disciplinary literacy research, but it offers insight into the knowledge demands of teaching literature, and is situated in the practices of teaching literature. Through the iterative work of teaching literary interpretation to students, the researchers clarify aspects of literary reading procedures that help

teachers to unpack their own literary content knowledge. The meta-knowledge of reading literature described does seem to overlap a good deal with definitions of SCK as an “unpacked” knowledge for the purpose of teaching. It breaks the procedural knowledge of reading literature and building interpretations into smaller pieces, so they might be more visible to students. It is possible that the literary literacy procedures they articulate through the work of teaching are an example of a specialized knowledge of literature for teaching. However, their study does not foreground how this knowledge is special or different than standard forms of literary expertise: are Goldman et al’s (2016) descriptions of unpacked literary knowledge unique to teaching? Further work to compare the reading of literary professionals and teachers could illuminate how knowledge of literary literacy processes may or may not be different from the kinds of unpacked literary knowledge required by teaching.

Other recent conceptual work touches directly upon the knowledge that teaching literature requires, with the concept of Reading for Teaching (RFT). In a conceptual piece grounded in their work as ELA methods instructors, Alston and Barker (2014) explore what it means to guide English majors as they become English teachers. The stated goal of their work is developing PCK in their novice teachers. However, I would argue that Alston and Barker begin the work of structuring this knowledge development by reorienting candidates’ relationship to their own subject matter knowledge. The authors offer a tool that requires English majors make explicit their disciplinary readings of a text. They must, for example, spell out literary themes, structures, and figurative language that they perceive. The authors guide this unpacking of literary knowledge, helping novice teachers to become aware of what they know and how they know it. The purpose is for English majors to learn to read not only as themselves, but as K-12 students do: to see literature through beginners’ eyes. Their piece describes a teacher education methodology for developing PCK, but, I would claim, does so by first transforming novice’s

common content knowledge into more “specialized” or “unpacked” form. RFT may be one aspect of SCK for teaching literature.

Building off this notion of RFT (Alston and Barker, 2014), and working within a larger study at TeachingWorks on content knowledge for teaching ELA, I conducted a pilot study (Blais, 2018) to observe the literary reading of three populations. Pairs of literate laypeople, secondary ELA teachers, and university-level English scholars were given a task of teaching literature and asked to narrate their thinking during completion. The study aimed to document the different kinds of knowledge for reading literature among people with a range of experience with literature and students. Results suggest that SCK for teaching the reading of literature is distinct from disciplinary knowledge of literature, and can be observed in three forms: unpacked knowledge of literature, the ability to notice and organize what others do with literature, and a “doubleness” in reading in which the participants both consider text and anticipate the reading of others.

## **Synthesis**

### **A Bit of Historic Context**

While it is commonly understood (Ball & McDiarmid, 1989) that knowing one’s subject matter is important for teaching it, what exactly the subject matter is in ELA is difficult to pin down. ELA is a plural collection of arts: an interdisciplinary subject that does not correspond directly to any one particular area of university study (Grossman, Valencia, and Hamel, 1997). This breadth of subject likely explains, to some extent, the lack of research into what knowledge exactly the teaching of ELA requires.

Further complicating discussions of what subject matter knowledge is important for teaching *literature* (within ELA) is the vast and varied field of literary study, which encompasses

many critical approaches to the question of what is worth noticing about a literary text. Each of those frameworks determine how readers conceptualize and therefore make meaning of text. Further complicating literary reading, I would claim, is the fact that the aim of literary analysis is not to build collectively agreed-upon interpretations, but for each critic to offer an original reading. Disagreement is more or less the point.

Conceptions in K-12 teaching practice of what literature is and what it means to read have broadened considerably from the turn of the 19<sup>th</sup> Century, print-only notion of “The Great Books.” Now, a wider range of authors is taught, a wider range of literacy practices is understood as reading, and reading texts in multimodal platforms is valued. And yet, standards and testing continue to reinforce more traditional notions of print text as literature and “close reading” as the way one makes meaning of text. Concurrently, the preparation of ELA teachers has become more content-specific and practice-based. ELA retains its 19<sup>th</sup> Century conception as the study of reading, writing, and language, and the literary content knowledge needed for teaching ELA is still generally learned in Arts & Sciences courses. Teacher education in ELA is more methods focused, aiming at helping novices learn to facilitate a wider, 21<sup>st</sup> Century range of literacy practices.

### **What We Know, and What We Don’t Yet Know**

Despite changes in teacher education and advances in how we understand literature and reading – older conceptions of reading literature still dominate the practice of teaching. It’s worth asking: why? If our conceptions of literary content and how to prepare teachers to engage students with it have advanced, why has practice remained so static that scholars worry that ELA runs the risk of becoming obsolete (Moje et al, 2017; Juzwik, 2017)? Certainly, the external demands of standards and testing, the “apprenticeship of observation” (Lortie, 1975), and the tradition of local control over curriculum likely explain a good deal of the stasis in literary



instruction. But is the failure to enact more transformative teaching practices due to a failure in policy or methods, or to a failure in knowledge? Might K-12 teaching of literature or ELA teacher education be different if we knew more about the “more and different” (Ball, Thames, & Phelps, 2008) content knowledge that teaching literature demands?

Research on student literacies and the effectiveness of teacher pedagogies has led to a strong body of knowledge about how students read and write, a broader understanding of cultural and multimodal student literacy practices, and pedagogical approaches that are effective in guiding students’ reading and writing. This research is important for building a knowledge base for teachers of English (Shulman, 1986); it also matters for helping new teachers to understand student readers who come from communities different than themselves, so they might approach teaching with an asset-based mindset (Moje et al, 2017). Research on disciplinary literacies in literature contributes an understanding of the reading strategies of literary readers; this work can inform teachers in helping students build “insider knowledge” (Rainey & Moje, 2012) and to be clear about the purposes of reading literature.

While these two bodies of research do suggest much information that is useful for teaching, they do not entirely describe the knowledge that successful teaching of literature requires. A limitation of literacies research is that it largely describes knowledge for teaching in prescriptive terms: what teachers *should know* or what is *useful for* teaching or curriculum design. A limitation of disciplinary literacy research for literature is that it largely aims at describing what subject matter experts know; while some research explores this knowledge in a design-based approach that involves teaching, disciplinary literacy research does not yet offer a full description of the knowledge demands of teaching literature, rather than reading literature.

I do not wish to cast doubt that this research contributes knowledge that is useful for teaching literature. However, the next question to explore is how, exactly, this information about

student literacies becomes knowledge for teaching? How does a teacher “make use” of these kinds of knowledge? What knowledge does that require? A teacher may know a great deal about literary reading or student readers and still not be an effective teacher. As Rainey (2015) points out, this knowledge is necessary but not sufficient for the work of teaching. How does how knowledge about students or literary reading become knowledge for the practice of teaching? How does a teacher make this “useful” information their own, and learn to enact it?

A cornerstone of teacher education is that knowing one’s subject and working with students are both critical for learning to teach: but how? It is likely the case that “more” and “different” knowledge of literature is necessary for the teaching of literature, as in mathematics. Research studying the practice of teaching of literature could help us to gain a dearer picture of the knowledge that teaching literature requires: if it exists, how it functions, and how/if it matters for teaching and for student learning.

This study is positioned at the beginning of such a practice-based line of inquiry. It builds upon what we know about students readers, expert literary readers, and knowledge for teaching. It aims to contribute to theory of the special knowledge that the teaching of literature requires with a practice-based approach, observing a common task in the teaching of literature: reading a literary text and deciding what aspects of it are worth teaching. The study is situated in the practice of reading for teaching (Alston & Barker, 2014), among very novice teachers, as they begin to work with student readers. It aims to observe knowledge as it may develop and to offer to ELA teacher educators a portrait of the literacy practices of developing teachers – a missing body of research knowledge. If “reading for teaching” (Alston & Barker, 2014) is different than other kinds of reading, the student teaching period may afford a window to observe the development of different ways of making sense of literature.

This study aims to fill a gap in our understanding of very novice teachers as readers: to observe how they make sense of literature, and how that might change, as they begin their practice of teaching literature. At heart, this study works from a principle articulated by several conceptions of teaching (Hawkins, 1974; Cohen, Raudenbush, & Ball, 2003) and knowledge for teaching (Ball, Thames, & Phelps, 2008): the work of teaching demands that we know our learners. What can we learn about knowledge for teaching literature, from the ways that preservice teachers read? How might that be useful for teacher education? Theorizing the knowledge that the teaching of literature requires could provide conceptual tools and learning targets for teacher educators, as they help novices learn to navigate the complex and contested space literature occupies in ELA instruction.

## **Chapter 4: Research Design and Methods**

### **Overview of Methods**

The purpose of the study is to learn more about the ways pre-service teachers read literature while learning to teach: what happens to their ways of reading literature when they must learn to consider other readers? I hypothesized that studying emerging teachers' reading during the intensive student teaching period would provide a window into specialized ways of reading that the practice of teaching may require.

This case study of content knowledge for teaching the reading of literature examines the reading of ELA teacher candidates over a period of five months. It aims to observe their ways of reading within the common practice of reading a text and considering its utility for teaching. This particular teaching practice is approximated by three think-aloud reading tasks which I designed. Tasks were administered to participants before, during, and after student teaching. Sampling seven different student teachers at three points in time was intended to foreground patterns among participants and across time. In addition, I interviewed each participant after each task and again at the conclusion of the semester. The additional interview data was intended to increase reliability: to verify if practices observed in their reading might be reported in the interviews as well – or, to see how aware participants are of their ways of reading and how they may be changing, and if this is something that they express.

To analyze the data, I first tracked participants' basic approaches to the reading tasks: whether they focused on the text or on students. Increasingly, over the course of the semester, it seemed they focused upon both. I decided to conceptualize this practice of focusing on two

things while reading as a context – much like the interactions and practices in the instructional “triangle” of students, teachers, and content are conceptualized as the context of teaching (Cohen, Raudenbush & Ball, 2003). Within this context of focus on both students and text, I worked to observe what participants were doing. The activities I observed fell into the categories of planning or reading. I sorted out the instances of *reading*, as that is the focus of this study.

I then engaged in a phase of grounded coding of these instances of reading, working to describe the observable practices. I called these the practices of reading with others in mind (ROM): they are specific actions, in the specific context of considering text and others, while reading. The practices of ROM fall into three categories: anticipating student engagement with text, offering meta-commentary on the text, and asking questions/talking about the text with students.

These observations of what participants are doing while reading work within a framework which conceives of language as something that can represent knowledge. This is a common assumption in educational research (Freeman, 1986). Because there are limits to how completely language data can describe knowledge in/for teaching (Shulman, 1986) and because some of the practices of ROM seemed to be linguistic in nature, in order to make meaning of the data fully, I had to consider not just *what* the participants said, but *how* they said it. Thus, the next phase of coding utilized the framework of Systemic Functional Linguistics (Halliday & Hassan, 1985), which conceives of the linguistic functions in the data as another source of information. This phase of linguistic coding and analysis, detailed in its entirety, in Chapter 7, offered both confirmation of the other-oriented ways of reading found in the first phases of coding and insight into the different ways language is used by participants. Most importantly, functional linguistic analysis raises questions about how participants use language in their learning. Finally, following these two different analyses, I coded the post-reading task

interviews, to see how participants' self-reports of context might offer challenge or confirmation to my observations.

It is not easy to document knowledge or its development. Knowledge for teaching may be particularly difficult to observe because it is a dynamic phenomenon (Ball, Thames, & Phelps, 2008): it is less about a discrete list of “things to know” and more about actively mapping back and forth between knowledge of students and knowledge of content. Knowledge for teaching lives in activity, in the knowing and the doing (Cook & Brown, 1999; Lampert, 2010). Adding further layers of complexity, this study attempts to watch this action as it changes over time, and to observe it in the form of language, which is itself a kind of action (Halliday & Hassan, 1985). In addition to raising theoretical questions about how teacher candidates' ways of reading may develop during this period, this study invites co-consideration of how best to observe knowledge for teaching, as it develops.

## **Research Context**

### **Context of TeachingWorks Content Knowledge for Teaching Research Team**

This project is an outgrowth of a larger study at TeachingWorks, led by Dr. Deborah Ball and Dr. Francesca Forzani from 2016-2018. Drawing upon a conceptual framework for SCK developed through study of mathematics teaching (Ball, Thames, & Phelps, 2008; Hill, Ball & Schilling, 2008), our research team postulated that it is likely that SCK exists in English Language Arts (ELA) as well. We aimed to develop multiple choice test items to measure common disciplinary knowledge (CCK) and specialized knowledge (SCK) for the teaching of English. We attempted to measure these forms of knowledge by administering them to three populations: secondary ELA teachers, English professors and graduate students in literary study who were not teachers, and college-educated laypersons who had neither teacher nor literary training. Aside

from the main goal of task development, we engaged in continual analysis of the applicability of the CKT framework to ELA.

### **Context of Pilot Study**

The pilot study for this current project (Blais, 2018) was nested within that larger TeachingWorks study. For it, I developed a qualitative test item, a reading task to administer to the same three populations, alongside their completion of the larger study's multiple-choice test items. I worked collaboratively with the TeachingWorks team to design the task, create a coding scheme, and refine it for inter-rater reliability. Applying the CKT framework to how teachers, professors, and laypeople read literary texts, I developed an initial conceptualization of specialized content knowledge for teaching literature, defined as (1) unpacked knowledge of literature, (2) the ability to notice and organize what others do with content, and (3) a “doubleness” in reading characterized by a focus of attention on both students and text. The first two phases of coding for this study employed the coding scheme developed in the pilot study.

### **Context of an Approximated Task of Teaching**

This study of content knowledge for teaching literature is situated in a common teaching practice: the work of examining a piece of literature and considering its utility for teaching. While it will be generative at a later stage of inquiry to study this work within classroom teaching practice, at this preliminary point I was concerned that observing teachers' reading in a classroom context would cloud observation of content knowledge; it would risk turning the research into a “teaching test” by pulling the focus away from reading literature and onto students and teaching. The subject of this study is not the *how* of teaching, but the *what*: subject matter knowledge for teaching (Ball, Thames & Phelps, 2008) rather than pedagogical content knowledge (Shulman, 1987). The reading task situates participants' reading in the context of the demand that they read in anticipation of engaging student readers. It asks, “what in the text is

worth teaching?” The task is intended to surface the kinds of knowledge that reading with others in mind might require.

The task is an “approximation” (Grossman et al, 2009) of a common task of teaching literature. An approximation is a frequent and important task of teaching provided in teacher education in order to practice before enactment in the higher-stakes, more complex environment of a full, live classroom. To ensure that the task for this study indeed approximated a central activity for teaching literature, I drew upon my experience teaching and guiding novice teachers. The work of reading literature with students is central to the K-12 ELA classroom, as teachers often organize skills instruction around texts. This consideration of how best to use a text drives not only curriculum and lesson design, but is also required for conducting literary discussion.

One affordance of the task is a benefit of all approximations: it simplifies the complex work of teaching, breaking the complexity of practice down into smaller parts that can be learned. Practice-based teacher education uses approximations to make the context for teaching simpler by working with samples of student work, practicing with peers pretending to be students, or perhaps small groups of K-12 students. The simplified, common scenario of the reading task holds the context for reading constant across all participants. I hoped the simpler, consistent context of the task might make differences in participants’ knowledge more apparent.

### **Context of Student Teaching**

The context chosen for observation of how developing teachers make sense of text is the student teaching winter semester. This semester is participants’ first longer-term exposure to working with students and texts in a lead-teaching capacity. It is a time in their development as teachers when they take on one of the central challenges of learning to teach: engaging others with literature. Working closely with a mentor teacher during planning and reflection and with students as they read text offers teacher candidates an opportunity to begin to see the work of



teaching that is largely invisible to the untrained eye: the “interaction of mind on mind,” or how students make sense of content (Dewey, 1904/1965, p. 324). I hypothesize that situating observation in this time period affords observation of content knowledge for teaching literature in both disciplinary and specialized forms.

It is possible, however, that the student teaching context will not afford observation of this learning. As Feiman-Nemser and Buchmann (1987/2012) note, student teaching is an important opportunity for teacher learning but it is not a consistent one, and not always necessarily educative. Student teacher learning can be limited both by prior conceptualizations of teaching and learning (Lortie, 1975) that may need to be un-learned and by local factors:

The classrooms in which teacher candidates work affect the boundaries and directions of what can be learned through their characteristic interactions and curricula. Cooperating teachers set the affective and intellectual tone and also shape what teacher candidates learn by the way [sic: they] conceive and carry out their role as teacher educators. School ethos and faculty norms may be sources of influences as well. (Feiman-Nemser & Buchmann, 1987/2012, p. 205)

As Feiman-Nemser and Buchmann note, student teaching varies greatly by context. It may not always be an educative experience. It can be, however, if candidates

are moved towards a practical understanding of the central tasks of teaching: when their dispositions and skills to extend and probe student learning are strengthened; when they learn to question what they see, believe, and do; when they see the limits of justifying their decisions and actions in terms of ‘neat ideas’ or classroom control they see experience as a beginning rather than a culminating point in their learning” (p. 231).

Situating my observation in this fertile yet uneven ground presents risks: it affords a chance to see if participants' content knowledge changes during this period of close work with students, text, and cooperating teachers. And yet, given the inconsistencies of the learning during the student teaching experience and the broader finding that the induction period for teaching is one to three years (Feiman-Nemser, 2001), it is indeed quite possible that the development of specialized knowledge for teaching literature will not be observable in this study's selected window of time. It is important to understand the student teaching not merely as the conclusion of formal teacher education, but as "a beginning that lays foundations for future learning" (Feiman-Nemser & Buchmann, 1987/2012, p. 204). Specialized knowledge for teaching literature may be something that emerges later in the novice period, or after; or it may develop more or less in different student teaching contexts.

However, Grossman's study (1990) of novice teachers in English offers some evidence that formal methods training and the student teaching semester may indeed be a strong setting for observation of a way of reading that is more specialized for teaching. In her work comparing novice English teachers, those who had completed formal, subject-specific methods instruction and supervised student teaching demonstrated an orientation to teaching that was more other-oriented than subject-oriented. Novices with this training saw the texts as vehicles for student engagement with text and skill development, while those with no such training understood the purpose of the ELA classroom to be acquisition of canonical literary knowledge. While Grossman's study aims at documenting pedagogical content knowledge and predates the SCK framework, these findings also may point to a different kind of subject matter knowledge among people who have experienced formal, subject-specific methods courses and supervised training.

While anticipating many possible limitations, it was my hope that situating this study in the context of student teaching for undergraduates who have completed a formal methods course

would provide an opportunity to see in teacher candidates' reading of text "the most difficult learning," which is "to shift attention from themselves as teachers or the subjects they are teaching to what others need to learn...a laying [of] the groundwork for the orientations and skills of pedagogical thinking and acting" (Feiman-Nemser and Buchmann, p. 206).

## **Participants**

### **Population**

**Undergraduate teaching candidates in ELA.** Seven participants were recruited from a university field instruction course at a large, Midwestern public university (see Table 4-1). The program offers a combination of university coursework and experience in schools that begin with observations and opportunities to assist in classrooms. In the Fall of the final year of their undergraduate teaching program, the English teacher candidates take a secondary ELA methods course and observe twice a week in local schools, with a variety of opportunities to assist and practice teaching. They also take a field instruction course, to support their learning in the school placement settings. It is important to note that in their Fall methods course, the participants read Alston and Barker's (2014) article "Reading for Teaching." This article frames their work unpacking the content knowledge of a common text. They are guided in this course to closely study several student readers in their Fall field placements, and to write a curriculum unit tailored to meet the needs of these readers. Whether or not they recall these framing concepts and exercises, the participants do begin the Winter semester with exposure to the work of unpacking their own more expert content knowledge and planning literary instruction to make that knowledge more visible for particular learners.

In the Winter semester (January-April, the period of this study), they take another field instruction course, which guides them through lead teaching internship experiences at local area secondary schools.

Description of participants' placements, experiences, and study participation						
Participant	Teacher Education Program and Stage	Experience Teaching Prior to Student Teaching	Student Teaching Placement Setting	Reading Tasks	Post-Task Interviews	Member Check/Final Interview
April	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Suburban high school	3	3	1
Lily	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Trained wait staff in restaurant job</li> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large suburban high school	3	3	1
Camille	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large suburban high school	3	3	1
Mae	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Taught in Community College Writing Center Program</li> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Small suburban middle school	3	3	1
Iris	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large high school in College Town	3	3	1
Willow	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Extended Teaching opportunities</li> </ul>	Small suburban middle school	3	3	1
June	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large suburban high school	3	3	1

Table 4-1: Description of participants' placements, experiences, and study participation

**Prior experiences.** In sampling, I aimed to control for prior experiences as much as possible. Anticipating that the masters-level teaching candidates might have had more opportunity to teach in a variety of settings prior to beginning formal teacher education, I sampled from the undergraduate teacher candidates. All had taken the same range of

introductory literary courses, with a range of different foci and electives. Unavoidably, the participants had a range of formal teaching experiences (see Table 4-1). One participant, Mae, had taught in a community college writing center program as a tutor. Willow was given more extended responsibilities during Fall classroom observation than other participants. Lily had been assigned the role of trainer for other food servers at her restaurant job. Others had experienced a variety of informal teaching experiences: June was an experienced coach. Iris worked during college as a resident assistant in the dormitories. Camille and April did not mention any informal teaching experiences, but may have had some that I did not learn of. While there was variability in participants' prior experiences, none had experienced a months-long lead teaching classroom experience prior to the winter 2019 semester.

**Identity.** While this study did not include the collection of demographic information, the pool of candidates from which I sampled reflects the profile of those entering the teaching population in the United States: white women (Loewus, 2017). There was some language and ethnic diversity observable in the form of accented English with one participant and descriptions of varying family cultural celebrations. There is likely a range of economic circumstances among participants: while some did not mention money at all, one participant talked at times about identifying with the financial hardships of her students, and another several times made a point of noticing the degree of privilege in the school where she interned. The study's sample is also representative of teaching as a localized profession (Boyd, Lankford, Loeb, & Wykoff, 2004): six were from the state in which they were studying, and hoped to stay within the state for employment; one was from a nearby state and hoped to return there to teach.

### **Recruiting**

I recruited participants by visiting the secondary ELA Fall field instruction course to make a quick verbal introduction of myself and this study. I followed up with interested students

through a formal recruitment email. The following week, I made a return visit to their course, to participate in a panel discussion, at which time I distributed more written information about the study. After that week, I had signed release forms and emails stating intentions to participate from most participants. I followed up with each person individually, via email.

The field course instructors introduced me and this study to the undergraduates. While it is possible that students could have interpreted this introduction as pressure to participate, many students felt free to decline. The payment structure was designed to be motivating: \$50 gift cards distributed at each of our four data collection sessions, plus a bonus payment of \$50 for completing all sessions in the timeframes. It was important to me to pay these teachers properly for their time, especially as the student teaching semester often takes time away from students' regular paid employment. I hoped that \$250 over the course of a semester was large enough to be helpful to student budgets, but not so big as to become coercive.

**Anonymity.** Maintaining anonymity was the most significant risk to participants. The participants all seemed to know each other well and to know from their conversations who was working with me; sometimes they arranged their meetings with me to be concurrent so they could get together before or after sessions. I worked hard, however, not to be the source of anyone's knowledge of who was participating. I did not refer to other participants during my work with each individual. Their field instructors were not given a list of which students agreed to participate. Communications about arranging data collection sessions were not conducted in a public setting, but through email and a participant-blind online scheduling application. Participants were each given a participant number and pseudonym, with real names and payment information stored in a separate locked document. Payment and other sensitive information was deleted from my files once payments had been completed. It is fair to say that this study took

place within a very social and friendly community of developing teachers; feeling lucky to be included for a short time, I worked and will continue to work hard to protect their privacy.

### **Reciprocity**

When recruiting participants, I offered this project as not only an opportunity to get paid for talking about literature and help improve future education for English teachers, but with the hope that the process might be educative for them as developing teachers. Directly, I offered myself as one more person for them to talk to about their teaching. I was invited by the instructor to visit the field instruction course regularly, to help with feedback on projects and modeling job search interviews. I also chatted informally with participants before and after our data collection sessions about how they were doing during this intense semester.

Another aspect of reciprocity I hoped would happen but did not state directly was that the research tasks and interviews themselves might help participants to become more aware of their relationship to their literary content knowledge. Meta-awareness is useful for learning for both students and teacher learners (Bransford, Brown, & Cocking, 2000); I hoped in particular that it might help them in the process of developing a knowledge of literature that was more specialized for teaching. Interestingly, most of my participants expressed the hope during our work together that at our final reflective interview before graduation, I would “tell me how I did.” While I assured them that the tasks were not assessments, I promised that I would give them some feedback they could use.

Accordingly, I secured a grant to ensure that all interviews could be transcribed before the final interviews so I could be ready for the member-check process and also produce preliminary results for participants. I worked quickly during a ten-day window after Task 3 to read through all the data and produce a one-page summary for each teacher.

At my final session with each person, after the formal member-check interview, I turned off the recording device and presented an analysis of how I'd seen their attention to students and to text change over the course of the term. I shared also strengths that I noticed they could build upon: there were a few participants in particular who seemed to lack strong confidence in their content knowledge. I was able to show them what unique analyses they had offered and insights into the ways they approached the texts. I also shared thoughts on the kinds of development as teachers and readers they should anticipate and plan for, as well as advice about where they might look for help and support in the coming years. We talked about their job searches: which grade levels might be of most interest and how their experiences outside of teaching might feature in their job searches and serve as a resource for teaching. The participants seemed engaged by and appreciative of these mentoring conversations; most reflected that it was new and useful to receive mentoring specifically on reading literature in the course of preparation for teaching. I am satisfied that between serving as a volunteer in their course and providing preliminary results, the study was a reciprocally beneficial experience. Additionally, I am hopeful that the study's research tasks and structured conversations about reading might provide tools for teacher educators and benefits for future teachers.

Following data collection and this final, more mentor-like session, I had to work deliberately to make sure that the relationships I had cultivated with participants did not affect my coding of the data. Because I was aware of my fondness for these developing teachers, I wanted to make sure the data was not attached to their names, and that I had a month or so to forget what I had read before coding began. At the conclusion of my work with participants, I gave each participant a pseudonym and cleaned all real names from the data. I entered the data into my coding software, labeling each interview with participant and task numbers. I put my thoughts down in writing, and then put their preliminary analyses away. Then, I stepped away



from the data, focusing for several weeks on codebook development and methodological literature. This “break” was intended to ensure that when coding I would be less likely to read it through the lens of the relationships I had developed with participants. I was aware that as a teacher, I felt invested in their growth – and also that as a researcher, I had to remain skeptical of the presence of any patterns, in particular. Drawing on my research training, my commitment to future English teacher candidates, and the obligingly busy nature of parenting three school-age children during the month of May, I was able to separate my teacher-educator and researcher selves to some extent, and begin coding with fresh eyes in June.

### **Data Sources**

The research questions driving this study are: (1) During their student teaching internships, how do teacher candidates read literature? (2) What different kinds of knowledge and language are observable as they make sense of text? (3) Do candidates’ ways of reading literature become more specialized for teaching during this period? If so, how? To answer these questions, I looked to three data sources: the reading task narrations, the linguistic resources in the data, and the post reading task interviews.

Each participant completed three reading task and interview cycles, plus an additional final member-check interview: 7 transcripts per participant, for a total of 49 interviews. Each data collection session was approximately 20-30 minutes: generally, 10-15 minutes of reading task narration and another 10-15 minutes for the interview. In sum, there were ten and a half hours of recorded interviews, comprised of 1,390 sentences for the linguistic analysis.

#### **Source I: Reading Task Narrations**

The reading task narrations offer a window to observe the candidates’ ways of reading literature, what kinds of knowledge may be observable in these ways of reading, and how they

may develop. The narrations offer a way to track on what the participants are attending to (the text? students?) and to see the work that the candidates are doing, while reading.

This source is comprised of participants' self-reports of their thinking during completion of three reading tasks. Participants were presented with a short, unfamiliar text and asked, "What in this text seems worth teaching to you?" They were given time to read the text and make notes, and to answer the question while reading or to talk me through the reading, afterwards. Most elected to read and mark the text for five to ten minutes, and then narrate for me how they had read the text. Most of these narrations followed the general literary form of a "scan" of the text, in which a reader works from the top of a text to the bottom. From top to bottom, the candidates walked me through how they had made sense of the text and what elements of the text they thought worth teaching.

## **Source II: Lexico-grammatical Data Source**

The linguistic resources present in the reading task data can be conceived of as a secondary, separate source of data. This data is comprised of the lexico-grammatical resources present in the data: the diction (specific word choices) and syntax (grammatical structures) that participants use to describe their reading. This source allows for analysis of *how* the candidates describe their reading, addressing the first research question of how participants read. It also allows insight into the second research question of what language can be observed in the reading of the teacher candidates. Linguistic analysis affords observation of what the candidates are doing in language that they may not be aware of themselves, actions that might be missed by looking only at *what* they are doing, while reading. I focused upon how participants referred to and positioned themselves and others while reading.

A functional analysis of the language is particularly important because, while candidates say that they are thinking of students, they are not engaged with real students during the research

task. Rather, they are engaged in a linguistic performance. The linguistic data allowed me to pursue the research question of what language is observable in candidates' reading, and to see how that language functions in multiple ways.

### **Source III: Interview Data**

**Post-task interviews.** The third data source is participants' semi-structured interviews, conducted after the reading tasks. Because we can only observe knowledge for teaching in the forms of practices and language, asking the candidates to describe what they were thinking while reading provides an important potential source of verification of other findings. The interview data provides an important counterpoint to my observations and helps to address the first two research questions of how the candidates are reading and what knowledge or contexts they draw upon while reading (see Table 4-2).

The interview questions were designed to elicit any contexts participants had in mind while reading, so I might observe how participants interpreted and completed the reading task. The interview data is important for getting a fuller picture of how the candidates read literature and what kinds of knowledge they use while doing so. Or, at the very least, the interview data reveals the degrees of candidates' self-awareness of their own reading and knowledge during task completion. Finally, the interviews also provided important information about how difficult participants perceived the text to be.

How Post-Task Interview Questions Align with Research Questions

Research Questions	Aligned Post-Task Interview Questions
<p><b>(1) During their student teaching internships, how do teacher candidates read literature?</b></p>	<ol style="list-style-type: none"> <li>1. When you were completing the task, what did you think about first?               <ol style="list-style-type: none"> <li>a. Probe/follow up, if necessary: the students, the text, the context, the teaching approach? Something else?</li> <li>b. Tell me more about what you imagined as the context: how did you picture the setting? [Prompts, if necessary: for example, school setting, population, level, time of year, the placement of this text within the curriculum?]</li> <li>c. This text was chosen because I wanted something that would be both challenging at your level and yet also taught at the secondary level. Did you find it challenging? What about it was challenging?</li> </ol> </li> <li>2. Tell me more about (key decisions made or approach observed during task – <u>touch on one or two aspects you noticed</u>).               <p><i>Examples:</i></p> <p><i>“I noticed you began by talking about students.”</i></p> <p><i>“I noticed that you began with analyzing the text closely.”</i></p> <p><i>“I noticed you started making a list of...”</i></p> <p><i>“I noticed that you mapped back and forth between the text and students.”</i></p> <p><i>“I noticed you had questions about...”</i></p> <ol style="list-style-type: none"> <li>a. Tell me more about why you chose this approach.</li> </ol> </li> </ol>
<p><b>(2) What different kinds of knowledge and language are observable as they make sense of text?</b></p>	<ol style="list-style-type: none"> <li>3. What if any prior personal knowledge did you draw upon?               <ol style="list-style-type: none"> <li>a. How did your prior experiences shape the way you approached the text today?</li> <li>b. Is there a connection to a prior life experience you drew upon as you read this text? Would you be willing to tell me about that and to share how it shapes your reading?</li> </ol> </li> <li>4. Were you thinking about students when you were reading this (certainly okay if not!)               <ol style="list-style-type: none"> <li>a. What if any knowledge about students did you draw upon, and how?</li> </ol> </li> <li>5. Were you thinking about teaching?               <ol style="list-style-type: none"> <li>a. What if any knowledge about teaching did you draw upon, and how?</li> </ol> </li> <li>6. Do you have prior knowledge (historical, linguistic, or cultural) that you drew upon to frame your reading of the text?               <ol style="list-style-type: none"> <li>a. Can you tell me more about how [each] shaped your reading?</li> </ol> </li> <li>7. Are there things you were thinking about when you were completing the task that you chose not to share, perhaps because they seemed irrelevant or because you weren’t sure how to say them? Can you tell me what they are?</li> </ol>

Table 4-2: How Post-Task Interview Questions Align with Research Questions

**Member-check interviews.** The final “member check” interviews provided data that might address the third research question, regarding whether the candidates’ ways of reading became more specialized for teaching during the semester (see Table 4-3).

How Member-Check Interview Questions Align with Research Questions	
Research Questions	Aligned Member Check (MC) Questions
<b>(1) During their student teaching internships, how do teacher candidates read literature?</b>	<ol style="list-style-type: none"> <li>1. What was your understanding of the task that I gave you, over time?               <ol style="list-style-type: none"> <li>a. [If applicable: When you talked about what was teachable, you I noticed you often did a close reading, focused on the literary elements of a text. ]                   <ol style="list-style-type: none"> <li>i. Did it seem like I was asking you to do it that way?</li> <li>ii. Can you say more about why you approached the task that way?</li> </ol> </li> <li>b. How did you feel about the task, and did that change over time?</li> <li>c. Did you experience any discomfort in sharing your thoughts with me during the first session?                   <ol style="list-style-type: none"> <li>i. If so – did that influence the answers you gave?</li> </ol> </li> </ol> </li> </ol>
<b>(2) What different kinds of knowledge and language are observable as they make sense of text?</b>	<ol style="list-style-type: none"> <li>3. You said that the third text was challenging – can you say more about that?</li> <li>4. When you talked about what was teachable, you mentioned students a number of times. In general terms, can you tell me more about these students that you were thinking of? Who are they?               <ol style="list-style-type: none"> <li>a. f/u: is that group similar to or different from the community in which you went to school? How so?</li> </ol> </li> </ol>
<b>(3) Do candidates’ ways of reading literature become more specialized for teaching during this period? If so, how?</b>	<ol style="list-style-type: none"> <li>1. d. Possible follow up, <i>if they suggest that this task was a learning experience</i>: How was this research project a learning experience for you?</li> <li>2. Do you think that you read literature differently now than you used to? When you think back to last year, in English classes, are you a different reader now?               <ol style="list-style-type: none"> <li>a. Can you give me an example about reading a specific text or texts that shows the difference?</li> </ol> </li> <li>3. Do you recall the article “Reading for Teaching” in your methods class? You read it at the very beginning of the term.               <ol style="list-style-type: none"> <li>a. If Yes --                   <ol style="list-style-type: none"> <li>i. How did you understand it at the time?</li> <li>ii. How do you understand that concept now?</li> <li>iii. What’s changed?</li> <li>iv. Why/how?</li> </ol> </li> <li>b. If No – what do you think it means to “read for teaching?”</li> </ol> </li> </ol>

Table 4-3: How Member-Check Interview Questions Align with Research Questions

The member check interviews were designed mostly to follow up on aspects of the reading task data that needed clarification. In addition, this interview provided participants with

a chance to offer metacognitive reflections on their reading and how it may have developed over the semester, in their perceptions. These reflections were about the semester as a whole, rather than particular texts and interviews. Because these interviews did not immediately follow candidates' reading task completion, I was concerned that their reflections on their own reading might be inaccurate. Thus, I did not formally code the member check interviews or use them for confirmation of observations of ROM (as I did with the post-task interviews). I did find the member-check interviews useful, however, for clarifying information and getting an overall sense of how participants perceived themselves as readers during this period. This was helpful, in ensuring that the themes I was perceiving were not misaligned with participants' perceptions.

## **Reading Task and Interview Design**

### **Reading Task Design**

I worked to simplify the task to keep focus on participants' subject matter knowledge: their ways of reading literature. The task (see Table 4-4; see Appendix A for all three tasks) is quite simple: a text centered in the middle of the page, with a direction to "read this text as if you are anticipating engaging student readers with it." The question is, "What in this text seems worth teaching to you?"

While the task asks participants to anticipate other readers, it does not focus them upon those readers, necessarily. It is intended to focus upon their reading of the literary text: what in it is important? By design, any knowledge of students or teaching that might surface in the reading narrations would come from the participants, not from the task. However, it is possible that the demand of the task is educative: the very idea that one should read with students in mind may be new information for student teachers. However, just because one is presented with a task does not mean one has the knowledge base to complete it. As demonstrated in the pilot study

(Blais, 2018), the laypersons understood the task but could not complete it. The task replicates the new demands on student teachers during their first lead teaching experience: it presents an opportunity to read with others in mind.

<b>READ THIS TEXT AS IF YOU ARE ANTICIPATING ENGAGING STUDENT READERS WITH IT.</b>
<b>WHAT SEEMS WORTH TEACHING TO YOU?</b>
<p>[This is the beginning of Cormac McCarthy's post-apocalyptic novel, <i>The Road</i> (2006).]</p> <p>When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dropped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.</p> <p>With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.</p>

Table 4-4: Reading Task 1 (of 3)

**Text selection.** I worked to find three texts to excerpt that presented uniform levels of demand upon all of participants and that would be equally unfamiliar. This work involved deliberate decision-making about genre, text complexity, and familiarity.

**Genre.** Anticipating that the participants were likely to have had various focal areas within their studies of English, I attempted to reduce variability in knowledge of text by choosing

textual excerpts from novels or short stories, as all English majors are likely to be familiar with the genre of fiction.

***Text complexity.*** I worked to find contemporary texts written in English that are taught at the high school level, and yet complex enough to merit close reading by college-level participants. I looked for passages that would provide a range of figurative language, from direct metaphors to similes to broader kinds of symbolism, as well as devices such as alliteration and changes in syntax and rhythm. I generated a list of such texts that are written in fairly straightforward narrative formats, offer opportunity to make personal connections, and present a richness of character development, theme, and figurative language that is worth analyzing more closely. In order to ensure this richness and varied opportunities for personal connection, I chose works by American and British authors who represented a range of ethnic identity and gender. I did a thorough close reading of each text's opening, in order to think through the literary features of each text.

Once I had found a number of texts that had compelling characters, engaging stories, and rich language, I sorted them further by examining two aspects of textual complexity. From the fictional works on the list, I chose the texts that had strong openings that could be understood without a lot of background or context. I chose opening passages that had enough unity of purpose within themselves that they could stand alone, for analysis of form and function. I further narrowed down the list by looking at the Lexile levels of the texts. Lexile level is a measure of the linguistic complexity of a text. Although text complexity includes factors not perfectly accounted for by Lexile scores (Goldman et al., 2016), it is a useful starting point. I aimed to stay within 600-900L, as many of the texts often taught to older high school students fall within that range.



From this narrowed down list, I made final text selections by surveying my participants to see which texts none of them had read. The final selections were (1) Cormac McCarthy's *The Road*, (2) Sherman Alexie's "Every Little Hurricane," and (3) Zadie Smith's *NW*. These three texts were equally unfamiliar to all participants and had short opening sequences with engaging scenarios, characters, and rich language in terms of diction and syntax.

It was difficult to find three texts of equal difficulty that met all of the other criteria. Because my participants were very broad readers, it was quite challenging to find works that none had read. The third text was the most difficult to locate, as I had already worked through most of my narrowed down list to create the first two reading tasks. I aimed to use texts written in English that were written by authors of a range of identities, and thus might present a range of opportunities for readers to connect on a personal level. The previous two works are both written by American men, one white and the other Native American. For the third text, I hoped to find a book by a Black woman writer, British or American. It seemed that my participants had read most of the texts by Black women writers I was familiar with, but Zadie Smith's *NW* was one that no one had yet read. One challenge in selecting this text was that *NW* is more complex than the first two texts. *NW* is not listed in the Lexile index, but other works by Smith are given a Lexile level in the 900s, as opposed to the 600 range for McCarthy and Alexie. However, my own scan of the text led me to conclude that the difficulty of *NW* has less to do with the vocabulary, and more to do with the fact that there are voices in the narration who are heard but not directly named. I anticipated it might require readers to work a bit more to sort who was who, but that the text was likely to be otherwise comparable in terms of diction with the prior two texts. In addition, *NW*'s opening passage is short, self-contained and immediately engaging – a passage I could imagine teaching to 11<sup>th</sup> and 12<sup>th</sup> grade students. This text did indeed emerge during data collection as the most difficult of the three texts; however, this difference afforded

the opportunity to see what happens to participants' reading when presented with a more challenging text. The choice of a more challenging text for Task 3, while somewhat circumstantial, was generative.

### **Post-Task Interview Design**

**Question design.** The questions in the post-interview protocol were designed to offer insight into the first two research questions regarding the candidates' ways of reading, and what kinds of language and knowledge are observable in their reading. The questions give participants a chance to describe whatever context in mind they may have had, while reading. I hoped they might surface aspects of their thinking that did not come through directly in the language of their reading task narrations. The opening question is intended to ask about their mental contexts in a broad way: "When you were completing the task, what did you think about first?" I followed up, by asking them to tell me more about any context they may have had in mind or generated through visualization: "How did you picture the setting?" or, if they mentioned students as their context, to say more about those students. If they expressed any distress that the text was difficult, I tried to set them at ease by assuring them that I had chosen texts that I wanted to be a bit challenging, as they would need to be closely read by someone at their level. To prompt their memories and elicit further elaboration, I also planned to use my notes to reflected back to them any decisions as readers I had observed: whether they began by closely analyzing the text, or talking about students, for example.

After this more open part of the interview, I planned to ask specific follow up questions to clarify what they'd meant, if anything had been unclear or I wanted them to elaborate on anything they'd said. At this point, I also planned to ask pre-planned follow up questions about the contexts that they may have had in mind: if they were thinking about students, or teaching, or drawing upon particular aspects of prior knowledge. With the question of prior historical,

linguistic, or cultural knowledge, my intention was to leave the door open for any specific kinds of cultural or personal knowledge that participants may have brought to their readings of the text.

Finally, I ended with two more open-ended questions: was there anything they'd wanted to say but chose not to share or were not sure how to say? Was there anything else I hadn't asked about, or that they would like to share?

### **Member-Check/Reflective Interview Design**

**Question design.** I worked to prepare for the final interviews with several goals in mind. First, I wanted to clarify anything participants had said that I did not understand. Secondly, I wanted to give participants an open-ended chance to reflect on their ways of reading literature and to share any perceptions of whether it had changed. Finally, I wanted to know whether this research project itself had been educative, in any sense.

**Pinpointing the clarifying questions.** There was not much time between the Task 3 interviews and the final interviews, which needed to occur before participants graduated. I read through the transcripts for every single participant and highlighted anything they had said that I needed to clarify. Generally, most aspects were clear, as I had already asked follow up questions during the Tasks and in Post-Task interviews. However, the pilot analysis with the tools of Systemic Functional Linguistics (SFL) that I conducted during the semester of one participant's data (April) allowed me to develop more focused questions about participants' language. For example, when a participant started speaking to "you," and it was not clear from context that this "you" was students, I could read the transcript back to her and ask whether the "you" was addressed to me in conversation, or to students. Although the theory of SFL does not assert that conscious intent is requisite to ascribe meaning to language choices, I thought it would be

interesting to ask directly. I was able to plan follow up questions about language use that I might have otherwise missed.

**Designing the interview questions.** I worked in consultation with an advisor to create a series of questions that would ask participants to reflect on the experience of the research project in very general terms at first: “What was your understanding of the task that I gave you, over time?” I followed up as seemed appropriate, and included a question that spoke to a pattern I had noticed: mostly, participants had initially approached the task with a fairly traditional “close reading” of the text that was in line with New Critical approaches – instead, for example, of talking first about broad themes or opportunities to connect the text to self, other texts, or world events. I wanted to know if there was something about the way they understood the task as I presented it that lent itself to that approach – or if that was just what they thought they were supposed to do with text. I also asked about how they felt about the task, and if they experienced any discomfort in performing it. I only asked whether they felt the research process was a learning experience as a follow up question, if they mentioned it first. I asked them to elaborate on why they felt the third text was more difficult, and to say more about who they meant when they referred to students. If they named any particular students, I followed up with a question about whether they perceived these students to be similar to themselves, or not, and how so.

In the final reflective portion of the interview, I presented them directly with one of my central research questions: “Do you think that you read literature differently now than you used to? When you think back to last year, in English classes, are you a different reader now?” I asked for examples, as a follow up. I also knew that in their Fall methods course, they had read and worked with the tools in Alston & Barker’s “Reading for Teaching” article (2014). I asked directly whether they recalled the article and, if so, how they understood the concept of reading for teaching. I asked whether their understanding of the concept was different now. If they did

not recall it, I asked what they thought the term “reading for teaching” meant. While participants’ self-awareness of their ways of reading literature is not the focus of this study, I found it useful to ask about it, in order to get a general sense of whether my observations of ROM were on- or off-track.

## **Data Collection**

### **Schedule**

I met with each participant four times: once, in January, before taking over as lead teacher in their internship sites; in March, mid-semester; at the end of their internships in mid-April; and finally in late April or early May, for the final interview. The arrangements were made through a scheduling application which allowed them to choose a convenient time slot within the different time periods. Interviews were conducted in private offices or meeting rooms at their school of education. Each task/interview was 20-30 minutes in length, total. I did chat with each participant informally before and after the Tasks and interviews; in sum, I spent 45-60 minutes with each of the seven participants, each time we met.

### **Reading Task Administration**

The task was administered to participants (see Appendix A) by first giving them the one-page reading task document, and explaining the task. After making sure they understood that the focus was what was worth teaching in the text, rather than how to teach it, I encouraged them to take as much time and make as many notes as they liked. I let them know I would collect the papers back, at the end of our time. After reading, they would walk me through how they had read the text and what they had thought about what was teachable.

**Interviewer stance and actions.** I planned to make field notes as they read about any aspects of their reading that were observable: whether they read it through without marking, or

began marking right away, or which aspects of the text they seemed to focus upon. I found, however, in actual administration that there was not that much to observe visually. Mainly, this observation gave me a general sense that they were able to conduct a fairly standard literary scan of the text, and sometimes gave some insight into whether they read broadly first, or focused on details first and then broadened to considering the text as a whole. Concerned that excessive note-taking during this phase might be perceived as intrusive, I did not make too many notes while they worked. I tried to give them the time and space they might need, in hopes that would minimize feelings of self-consciousness.

Once participants had completed their reading, I turned on the audio recording device and asked them to begin. Sometimes they immediately began speaking. If not, I asked, “So, what seems worth teaching, in this text? Walk me through what you’re thinking.” During their task narrations, I took notes in order to ask better follow up questions. Otherwise, except for clarity, I did not interrupt. I nodded and vocalized affirmatively (“mmm-hmm”) frequently to encourage the participants to continue. During the first task, some participants (April, Camille, and June) spoke less than others. To prompt them to say more, I would reiterate what they had just said, and if needed ask them to elaborate. Usually, it was not necessary to ask participants to say more.

**Notes on task three.** As noted earlier in the discussion on text selection, the text in Task Three was notably harder than the other two. This was immediately apparent. In order to ensure that my participants did not panic about the difficulty and were able to comfortably share their readings of the text, I assured each participant that the text was indeed harder – *it wasn’t them, it was the text*. This seemed to put participants at ease, and they tackled it with what I would describe as cheerfulness. They seemed to be able to narrate the ways they worked to comprehend the more difficult text without concern for judgment.

## **Post-Task Interview Procedures**

**Semi-structured approach.** The interview proceeded in a conversational manner. Sometimes, participants launched into reflection about the reading without prompting. The first question I asked, each time, concerned the context they'd had in mind while reading. After that contextual question and follow up questions about their responses, the interview protocol questions were not asked in the same order, each time. I followed whatever order seemed most natural to the conversation, and sometimes eliminated questions that had already been addressed. My interview protocol functioned as a checklist, to ensure that by the end I had not missed any of the questions I intended to ask each participant.

**Memo writing.** Following each data collection session, I wrote a memo to record my initial impressions and any strong responses I had had during the session. This was an effort not only to track any minor changes in methods and my evolving thinking during the process, but also to keep close tabs on my personal responses to the participants. Because I am a long-time teacher and teacher-educator who has a genuine fondness for developing teachers, it was important to monitor potential biases by tracking them in my memos. The process of pouring my thoughts into the memos each time was also to some extent cathartic: whatever I was feeling, I was more able to let it go once I had released it onto paper. I believe also that this process of tracking my thinking allowed me to listen more carefully to their reading narrations and to ask better follow up questions, as the semester progressed.

## **Member Check Interview Procedures**

With the member check/reflective interviews, first I introduced the procedure and walked through the clarifying questions I had for each participant's data. The member check questions that came next were designed to begin with more open-ended questions, with follow up on

particular points only indicated when a participant had mentioned it specifically. Because the protocol was deliberately designed not to prompt them to say that the experience was positive or educative, I adhered as strictly as I could to the protocol for these interviews.

After the interview, I switched off the recording device and provided them with the feedback about their own reading that they had requested, which led to fairly lengthy reflective conversations in which I played a more mentor-like role. At the end, we said goodbye and most promised to update me on their job searches. In addition to their final honorarium payments, I presented each of them with a copy of the text from the study which they'd seemed to like most.

## **Coding and Data Analysis**

### **Iterative Process of Coding and Analysis**

Coding and analysis were iterative: I kept a research journal while coding to track themes and questions and notes on methods. After each phase of data collection, I wrote analytic memos describing themes and questions that presented themselves. Because I had conducted a preliminary pilot study in 2017-2018, I did anticipate observing certain patterns and practices. Accordingly, I used memo writing to keep my attention as close to the actual data as possible. I believe I was successful in doing so, as coding and analysis in each phase helped to give shape to the next phases in ways I had not anticipated.

### **Code Development**

**Initial code development.** In my pilot study (Blais, 2018), I used Ball, Thames & Phelps' (2008) study to develop the research tasks and coding scheme that serves as the basis for this study. In that study, developed a codebook outlining each domain of knowledge for teaching and used a co-coding process to achieve inter-rater reliability. I worked in three phases with three different research partners, who were both experienced high school English teachers



and researchers familiar with the framework. The final book of codes and examples formed the basis of the codes used for this study.

**Inter-rater reliability.** For this study, after data collection I worked with another research partner to ensure inter-rater reliability and refine the pilot study's codes as needed. (See Appendices D and E for the codes for Phases I and II of this study). My partner was an experienced high school English teacher, teacher educator, and researcher familiar with the CKT framework. We coded four samples of data from two participants, up to three times with each code until we achieved at least 85% similarity. With many samples, we had close to 100% similarity right away, although we “chunked” the data exemplars differently – meaning, sometimes we coded the same parts of the text but marked the beginnings and endings of the excerpts differently. My partner and I talked through how to group the data into exemplars: each time the participant introduced a new topic, it would be coded as a separate instance. By the end of our work together, we were excerpting examples consistently achieved an inter-rater reliability rate of 96%.

## **Coding**

During each phase of coding in this study, I kept a research journal, in order to assure consistency and discern emerging patterns. After each phase of coding, I wrote a summary of observations and shared them with advisors and other research partners, for analysis.

**Phase I of coding.** The first phase of coding was designed to give an overall sense of how participants were approaching the task. The question driving this phase was “What are participants focused upon: text or students?” I coded for attention to students (S) and attention to text (T).

***Coding for attention to students.*** I coded the data for attention to students (see Table 4-5) when I observed participants thinking about how students might respond to a text or thinking

about their own students as readers: their strengths, interests, challenges. Often, this would include recollections of previous student comments or class discussions about literature. Sometimes, attention to students seemed to be an imaginative rehearsal of classroom discourse about the text: imagining the conversation with a group of students about the text.

Attention to students could be direct, as in referring to “students” or to particular classes or students by name, or addressing questions about the text to these students. Sometimes, attention to students was more indirect, in the form of referring to themselves and/or the class as “we.” Indirect reference to students could also include addressing a class’ needs by planning a way to engage with the text that would be helpful.

It is important to note that not every mention of students was coded as an instance of attention to students. For example, sometimes, participants would say, “we could talk about” and then list literary elements of the text. While this is a *mention* of students, it does not necessarily show evidence of *attention* to students. The mention is more of a frame, while the attention seems focused on the literary elements in the text.

CODING, PHASE I: ATTENTION TO STUDENTS

Definition	Description	Exemplars
P is thinking about his/her own students	<p>Discussion of students:</p> <ul style="list-style-type: none"> <li>○ Strengths, areas for growth</li> <li>○ Student connection and disconnection with the text                             <ul style="list-style-type: none"> <li>▪ What may be challenging</li> <li>▪ What may be engaging (“it would be interesting...”</li> </ul> </li> <li>○ Recalling what individual students or classes said</li> </ul>	<p><i>I feel like an opening like that would really, really be engaging to students. So I feel like this is probably be what I start with. Um, the passage itself seemed really, really rich. Um, coming at it from a 6th grade standpoint, um, right now we're working on um, point of view and-Um, sort of like, being able to identify what person it's written in. ...Reading through the passage, having students identify, "Okay. Is this first person? Is this third person? What kind of third person is it? How do you know?" So starting off with something maybe a little bit, not easier, but something they were a little bit more familiar with. If I were to teach this to the class that I have no.</i></p> <p><i>just to be able to help them maybe identify ... A- a lot of the vocabulary might seem a little bit advanced, so what are you getting from the passage? What kind of mental imagery are you putting yourself in when you're reading, um, the passage?</i></p> <p><i>we'd been working a lot on grammar, especially prepositions. So I think just coming in with that, um, that's one of the first things I noticed with the language. Um, it's very simple, so I think the students could use this text like, on an exam and- and it'd ask 'em like, "Can you find some prepositional phrases here?" They could do that.</i></p> <p><i>that was like, a big topic of debate that we had in the class is like, is it okay to hold a woman hostage, put her into concentration camp-like settings, emotionally, physically, mentally abuse her, and then tell her that you've freed her?</i></p>
P is addressing the students' needs through planning	<p>Planning for students:</p> <ul style="list-style-type: none"> <li>○ Stating a goal for students</li> <li>○ Lesson planning to meet particular student needs – implicit assessment of student needs and strengths</li> </ul>	<p><i>Even students would be able to sort of do some um ... I can't really think of the term right now, but placing themselves in a similar scenario. Being able to relate to it a little bit. Um-For example, like asking them maybe as a, as warm up right after they finish the passage, "If you had experienced this dream, what would you think as you woke up? How would you feel? What would you feel if you were in this kind of scenario?" And I feel like asking those kind of engagement questions right off the bat is maybe a little bit more of a nice way to get students interested in it, rather than starting off with, "Okay, well please identify the point of view. Tell me what kind of person it's in." (laughter)</i></p>
P is imagining or rehearsing classroom discourse about the text	<p>Talking with students</p> <ul style="list-style-type: none"> <li>○ Giving voice to communal discourse</li> <li>○ Imagining what students might say</li> <li>○ Speaking in a communal classroom “we”</li> <li>○ Addressing students directly: posing questions to students</li> </ul>	<p><i>So, "Strangers would never want to hurt each other that badly." Um, do we agree or disagree with that? Um, why does it have to be somebody you know and you love for Victor to feel like that's why they would want to hurt each other so badly?</i></p>

Table 4-5: Attention to Students

Another example of mention of students that was not coded as attention to students was when participants worked to identify challenging vocabulary words for students by identifying which words were difficult for themselves, and projecting that difficulty onto students. Projection of reading difficulty does not draw on actual knowledge of students – and, in fact – could be enacted by someone without any literary training who was attempting in good faith to complete the reading task. Coding for attention to students required reference to specific students or classes, specific patterns of student response to literature, or use of language that gives voice to students or attempts to engage with imagined students.

**Coding for attention to text.** I coded the data for attention to text (see Table 4-6) when I observed instances of participants working to make sense of the text. This work includes basic reading comprehension strategy work (Keene and Zimmerman, 2007), such as monitoring their own comprehension, making inferences, or making various kinds of connections. This work can also include more disciplinary forms of making sense of a piece of literature, such as “close reading” work (Ransom, 1941), reader response work (Rosenblatt, 1938), or employing the literary heuristics described by Rainey (2015, 2016). Attention to text can also include consideration of a text’s significance, within any critical literary framework.

While I could have coded each entire reading task narration as its own large example of “attention to text,” because I was interested in examining the work of my readers more closely, I attempted to code all of the varying “instances” where participants made meaning of the text. An “instance” of attention to text is defined as a discrete action of making meaning that is “about” one thing. Instances can be quite long, or short. For example, if a participant spent three sentences developing a particular inference, I “chunked” those three sentences as one instance. Conversely, if a participant made text-to-self, text-to-text, and text-to-world connections in one

CODING, PHASE I: ATTENTION TO TEXT		
Definition	Description	Exemplars
P is making meaning of the text, in a variety of ways	Narrations of one's reading strategy efforts: how the P is working to make sense of the text	<i>And then the last line, I really liked, too. "World events and property and film and music lie in the grass, 'cause they just toppled over." That was kinda cool. I think the first time I read it, I didn't realize that it was literally the pages of the magazine that had fallen over. And I was like, "Oh, that's clever." I think it goes more with that word play and the double meaning of everything.</i>
P is analyzing the text closely, using:	<p>"Close reading" practices: noticing literary features of the language and making meaning of them</p> <ul style="list-style-type: none"> <li>○ Ex: metaphor, simile, diction (word choices), tone, mood, theme, personification, narrative choices</li> </ul>	<i>I thought the writing style was weird. Um, I didn't-I didn't see a comma until like, all the way down here in the end of this first passage. And there was areas that he'd start a new sentence and I'm questioning if it was a sentence. When I probably, and most writers would probably just put a comma and then finish it off. For example, um, "Nights dark beyond darkness and the days more gray, each one than what had gone before, like the onset of some cold glaucoma dimming away the world." He put a period and then put the simile in its own sentence, which I thought was interesting. He did that a couple times.</i>
	<p>Disciplinary literacy practices (Raine 2016):</p> <ul style="list-style-type: none"> <li>○ Seeking patterns</li> <li>○ Identifying moments of surprise, strangeness</li> <li>○ Articulating an interpretive puzzle</li> <li>○ Re-reading and considering multiple possibilities</li> <li>○ Considering context</li> <li>○ Making text-based claims</li> </ul>	<i>There's a lot of ...sensory language that gives us a lot of details about the setting, but what is the point of this certain part? And again, I think that gets back to picking through the language to figure out what's actually going on. From what it seems like, there's this um, woman who's in a hammock, sort of um, thinking about herself after there was like ... And she's thinking about her relationship with her husband and there's this woman that's screaming on the balcony and being just kind of a loud mouth. Um, and it sounds like that external- external chaos. And if I'm reading it right, which I don't know if I am, it sounds like um, she's realizing that she might've been pregnant. Um, and so her worlds that are literally flipped upside down. So thinking about the symbolism. Okay, so what does the hammock symbolize?</i>
	<p>Reader Response theory: Making connections/asking questions that connect</p> <ul style="list-style-type: none"> <li>○ text-to-text</li> <li>○ text-to-self</li> <li>○ text-to-world connections</li> </ul>	<p>[nb: this is an example of initial personal aesthetic response and a text-to-text connection, but not a full reader response analytical process]</p> <p><i>...like the girl like, and her description felt really like, unpleasant because um, like she's called like "Grim girl", "screaming", um, she has like, a cigarette in hand and she's like, lobster red. And like, for me like, fleshy lobster red typically is kind of associated, um ... I don't enjoy this word, but I don't know how else to describe it; with like, "white trash". Um, like someone who's really like, sunburnt and out a lot and like, kind of pudgier. Um, and I know that like, I think also like, from Zadie Smith's other novel that I've read, like it's about like, lower class like, British families. Um, so I might have been thinking of that as well.</i></p>
	<p>Critical literary theory. Interpreting text according to critical literary interpretive theories (such as, socio-cultural, feminist, critical race, psychoanalytic, etc.).</p>	<i>there's also this line down here, "For hundreds of years, Indians were witness to crimes on a-, of an epic scale. And they would remain witnesses." Um, so I think ... I always like to give context to any text, like historical context. So I think if I used this to teach and not just on an exam, I would want to introduce kinda like a brief history of like, Native Americans in- in America just so that they know where this text was coming from and why violence is such a big issue on the reservation. Um, maybe not domestic violence, although I think that is an issue, along with alcoholism, but also like, the violence that white people have caused on reservations. So I think that would be an important part to apply to this text.</i>

Table 4-6: Attention to Text

sentence, that would be three instances. Each time participants worked to make meaning in a different way or to make meaning of a different aspect of the text, I coded a discrete instance.

**Phase II of coding: Coding the areas of attention to students and text.** After the first phase of coding, it was evident that there were many data exemplars which were impossible to separate out as either attention to students *or* attention to text. Often, these kinds of attention seem “dual”: participants are making meaning of the text, while considering students. In discussing this phenomenon, I chose to use the term “dual.” This reflects an observation that both are happening, without asserting precisely how these two kinds of attention function together. Further study would be needed to sort out exactly how participants focus on both students and on text: are they considering both, simultaneously? One and then the other, in quick succession? Because this kind of dual attention was also observed in the reading of the experienced teacher participants in my pilot study (2018), it seemed to be an important phenomenon to attend to.

I pulled exemplars that were coded for both focus on students and focus on text. I did this because it seemed, within the context of dual focus on students and text, many things could be occurring. Reading was just one of them. Planning seemed to be another. In order to sort out participants’ consideration of what was worth teaching in the text from how it could be taught, I used the coding scheme developed in my pilot study and coded for two domains of Content Knowledge for Teaching (Ball, Thames, & Phelps, 2008), subject matter knowledge and pedagogical content knowledge. I labeled the exemplars in which participants were both working to understand the text and thinking about students as the practices of “reading with others in mind” (ROM).

Initial Codes for Grounded Coding for The Practices of Reading with Others in Mind (ROM)		
Child Codes	Description	Exemplars
<b>Anticipating student readers</b>		
<b>Anticipating student response/engagement/ways to engage/difficulty with text</b>	Thinking about the reading and interests of students and how to leverage those for engagement to the current text	<i>"I started to be like, 'This is getting kind of raw,' you know? ...I wrote like, sensitivity underlined because when I started thinking about what students could think of disasters...some of my students live in abusive households. And so I am pretty hesitant to bring up this idea of natural disasters relating to disasters of real life..."</i>
<b>Anticipating other texts/contexts or themes that would connect students to the text</b>	Considering connections with other texts or ideas	<i>"So, when they were describing this like, lake and the monster and whatnot, uh, like if kids aren't feeling it, I feel like (laughs) a really good way to like, engage them is the fact that this is pretty much the scene from like Harry Potter..."</i>
<b>Assessing difficulty of vocabulary for known students</b>	Noticing words that would present barriers to comprehension for students	<i>"So if you didn't know that like, a fag was a cigarette in Britishism then like, the butt, you might not get it's like a cigarette butt and the box..."</i>
<b>Connecting text to prior class texts or discussions</b>	Making a text-to-text connection with texts the class has read previously.	<i>"...it reminded me of the Shakespeare conversation I'm having with my students, which is um, like sentence structure is not always like subject, verb, object..."</i>
<b>Metacommentary on own reading</b>		
<b>Metacommentary: Describing her own engagement with the text or reading strategy</b>	Describing own response to text and work to comprehend text	<i>"the author has this interesting, hard to read sentence, or at least it was hard to read for me. I had to read it a few times..."</i> <i>"So that drew me in..."</i>
<b>Metacommentary: Unpacking her own disciplinary knowledge</b>	Narrating own use of disciplinary procedures of literary analysis  Unpacking disciplinary content knowledge  Making meaning of the literary features of the text, and explaining how they are doing so	<i>"What might the significance be? What's he trying to point out, possibly? Um, just to think more about that. In here, there's sole is used a lot. Um ... so it's saying, I am the sole. And then, I am the sole author, so I'm trying to think with my spellings 'cause soul, like a person's soul is S-O-U-L. The sole of a shoe is S-O-L-E. And the sole like, singular, is also S-O-L-E, so I'm wondering ... I- I get what the sole author that it's talking about one, but when it's saying, I am the sole, I don't know if it's meaning like, I'm being trampled on? ... Like that you're the sole of a shoe?"</i>
<b>Metacommentary on Reading with Others in Mind</b>	P says directly they are reading with students in mind	<i>"Um, so for me to think like, what is teachable out of a reading, usually I automatically go to thinking of AP 'cause that's where I do my, most of my text selections for."</i> <i>"I started thinking immediately like, what are my personal hurricanes and like what are my students' personal hurricanes?"</i>
<b>Voice shift from first person singular</b>		
<b>Transitional Phrase</b>	Words used when participant shifts away from more "pure" disciplinary reading or description of own reading engagement Ex: <i>Like... So.... Okay...</i>	<i>"And then, um, word choice and um, syntax. Like, the repetition of I am the sole. I am the sole author. Okay, so, having them think about the meaning of sole: if you think of sole, it's like a foot...."</i>
<b>Asking questions about the text for students</b>	Context makes it clear that P is talking to students about the text, or voicing questions for a class, but in these cases they are not using "you."	<i>"Is that going to be significant throughout the rest of the book? Is this girl just a random girl that she's fixating on for this introduction, or this chapter? Or is the rest throughout ... Is she gonna be a character that's important throughout the rest of the book?"</i>
<b>Direct Address: talking to students</b>	Addressing Students Directly: Talking to "you" about the text Asking students questions about the text	<i>"...who's screaming up on the balcony, why is there a lack of capitalization and punctuation? Why is it suddenly like, what we consider proper English dialect moving into more of like, it sounds almost like a, like internal London or Liverpool or something accent. Why is the, is he making that specific decision? How does that impact how you read?"</i>
<b>Voicing classroom directions</b>	Voicing of directions one would give students	<i>"For example, like asking them maybe as a, as warm up right after they finish the passage..."</i>
<b>Shift to first person plural -- Use of "we"</b>	Voicing of classroom discourse Speaking as themselves and students	<i>"So, what are we getting from all that? What is this trying to tell us?"</i>

Table 4-7: Initial Codes for Grounded Coding of The Practices of Reading with Others in Mind (ROM)

**Phase III of coding.** Phase III was a grounded process of coding the exemplars that I had labeled as “ROM” in Phase II. In this phase of coding, I worked to identify what exactly the participants were doing: what are the features of this reading? What practices can be observed? My goal in this phase of focused coding was to describe what I saw. First, I closely read and marked up all of the ROM exemplars for two participants, generating an initial list of codes (see Table 4-7). Then I coded all 58 ROM exemplars with these codes, adding to the codes as I went.

### **Data Analysis**

I used Dedoose coding software to sort and analyze the practices of ROM I observed. I sorted the exemplars of ROM by participant, task, and perceived text difficulty, and was able to discern that (1) there is an increase in instances of ROM over the semester and (2) when the text was more difficult, there was less coding of ROM. I was also able to examine the differences between the group of participants who showed ROM in Task 1 compared to those in whom ROM emerged later. These finer levels of sorting led to observations of patterns which are discussed in detail, in Chapter 6.

### **Phase IV of Coding/Analysis: Linguistic Coding**

In the third phase of coding, I did attend to some notable features of participants’ language. For example, when participants engaged in the practice of asking questions/talking with students about the text, there were often grammatical shifts away from the first-person singular that were marked by transitional words such as “okay”. These linguistic practices seemed complex enough to merit their own complete analysis, using a linguistic framework; this work is described fully in chapter 7. The linguistic coding offered confirmation of the trends seen in prior analyses: an increasing use of other-oriented language while performing literary readings, and a recession of this more complex language when the text was perceived to be more difficult, in Task 3.



### **Final Phase of Coding: Interviews**

While it is not necessary for a person to be aware of a practice in order to enact it, I wanted to hear how participants' self-perceptions of their own reading practices challenged or confirmed my observations. Using the codes developed in grounded coding of the ROM exemplars, I coded the post-task interviews to see whether participants self-reported thinking of students while reading. I was able to cross-reference which reading tasks showed instances of ROM with which tasks participants also self-reported that they had been reading with others in mind.

### **Limitations**

#### **Generalizability**

**Sample size.** This case study of content knowledge for the teaching of literature follows the reading of seven student teachers during their internship semester. It is a small, exploratory study, intended to contribute to theory rather than to generalizable results.

**Lack of diversity.** It is important to acknowledge that a more diverse sample of participants would lend greater validity to the findings. There were ten undergraduates in the field instruction course I sampled from; while I did not ask how each person self-identifies, three of these students appeared to be women of color. Eight students expressed initial interest in participating in the study – seven white students and one student of color. Citing logistical difficulties, the one student of color later declined to participate. It seems likely that my whiteness and outsider status presented a barrier to participation to the women of color in the course. Especially if we consider culture to be an important aspect of the context that informs any kind of knowledge, this study's limited sampling presents a serious constraint on the

contribution of the study's findings: whose knowledge am I observing? How might these findings replicate limited cultural conceptions of reading and literature? For purposes of this study, it is important to understand the findings as preliminary. This is a study of content knowledge for teaching literature, as it develops in white women trained in a four-year university program. Although this study's sample reflects the fact that most American teachers are white women, it remains a limited sampling of knowledge for teaching.

### **Concurrent verbal reports vs. retrospective reports of thinking**

This study's reading narrations are perhaps less a "think aloud" than a retrospective reporting of what they thought while reading. Rainey (2015) designed a study of the literary literacy practices of professors and high school teachers, which similarly used interviews about reading a literary text. Borrowing from methods used in cognitive psychology and earlier studies that observed student readers in order to build developmental reading progressions, Rainey designed pre-determined stopping points in the text for participants to share their thinking, and also asked them to stop and talk when they had a question. In this design, she drew upon research that suggests that think-alouds are a strong research methodology (Pressley and Afflerback 2015; Wineburg 2008, as cited in Rainey, 2015).

In retrospect, I perhaps should have chosen to do this, in order to capture my participants thinking closer to the act of reading. My intent was to encourage them to approach the task in whatever way seemed natural, but I may have inadvertently encouraged a more retrospective approach. I gave participants the directions, the text, and encouraged them to take as much time as they needed. I hoped with this method to replicate a very common task of teaching: you are given a text and told you have to teach it, so you take some time with it and figure out what in it is useful for your curriculum, your students' needs and preferences as readers. In addition, I

wanted to not structure their reading too much. I was curious to see how they would present their reading, and how that might develop over time.

This aspect of how best to observe reading raises the question of whether the “think-alouds” in my data are examples of reading with others in mind, or a retrospective reenactment performed for me, the interlocutor? If my participants are modeling their thinking out loud *for students*, how will I know that with this retrospective format? I am, in the end, hopeful that the linguistic analysis makes this aspect more clear.

### **Test sophistication**

It is possible that my follow up questions about the contexts they had in mind while reading focused participants more on the practices of ROM, for subsequent tasks. I asked them if they’d been thinking about students or teaching; perhaps this led them to do that more, the next time. However, it did seem that there was enough time in between tasks – and very intense time – that I participants did not always remember the prior tasks. If the interview questions and the text were in themselves educative, that would be important to know. To find out, I addressed this by planning a question regarding this in the reflective/member-check interview.

### **Summary**

With this chapter, I invite co-consideration of the affordances and limitations of the methods employed to observe and make sense of content knowledge for teaching the reading of literature in the action of reading, as it evolves over time. I followed participants’ approaches to the task, described what practices they engaged in while focusing on students and text. I engaged in coding and analysis from two points of view: one that considered the data as representing teaching or reading practices, and another than considered the language as a practice in itself. The patterns that emerged in each analysis mirror one another: the phenomenon of

ROM is visible from two different and complementary angles, and confirmed by participant self-reports.

Utilizing two analytic frameworks that exist in epistemic tension with one another allows not only for comparison of patterns between participants' reading practices and linguistic choices, but also raises questions about how language functions as an aspect of teaching practice and how it can provide a helpful, complementary lens for observing knowledge for teaching, as it develops.

## Chapter 5: Findings I: The Practices Of Reading With Others In Mind

### Introduction

Over the course of the student teaching semester, participants’ ways of reading literature shift to a more communal stance or mindset. They read the text not only with their own disciplinary skills, but also work to see it from what they imagine a student point of view to be. I term this phenomenon the practices of “reading with others in mind” (ROM). ROM is a way of reading literature that occurs in the context of observed and self-reported instances of dual consideration of text and students, or “reading for teaching” (Alston & Barker, 2014). ROM is characterized by practices that can be grouped into three categories (see Table 5-1): participants (1) work to anticipate students’ engagement with text, (2) ask questions about and talk about the text with students as they imagine them, and (3) offer meta-commentary on their own reading.

The Practices of Reading with Others in Mind		
<b>Anticipating Student Engagement with Text:</b>	<b>Asking questions or talking about the text with “students”:</b>	<b>Meta-commentary on their reading:</b>
<ul style="list-style-type: none"> <li>• Anticipating student response/engagement/difficulty with the text</li> <li>• Anticipating contexts and themes that students might use to connect to the text</li> <li>• Assessing difficulty of vocabulary for known students</li> <li>• Connecting the text to prior student comments or class discussions</li> </ul>	<ul style="list-style-type: none"> <li>• Asking questions <i>for</i> students</li> <li>• Directly addressing questions or comments about the text <i>to</i> students</li> <li>• Asking questions about the text <i>as</i> students or using a plural classroom “we” to discuss the text</li> </ul>	<ul style="list-style-type: none"> <li>• Describing their engagement with the text</li> <li>• Unpacking their content knowledge</li> <li>• Commenting directly that they are reading with students in mind</li> </ul>

Table 5-1: The three main categories of ROM practices

This chapter begins with a description of the phenomenon of ROM, with a brief picture of which ROM practices emerged during the semester for each candidate. Next I describe the candidates and the “students” they claim to consider while reading. I detail the development of the practices of ROM with an in-depth portrait of one teacher, Iris. Then I describe the phenomenon of ROM, in two respects: (1) the context of dual attention to students and to text and (2) the most frequent practices of ROM (see Table 5-1) in three categories: (a) anticipating student engagement with text, (b) asking questions about the text *to*, *for*, or *as* students, and (c) offering meta-commentary on how they make sense of the text.

This chapter’s focus is description of the phenomenon of ROM. Chapter 6 will take up the variability observed in the practices of ROM: when they emerge, variability among participants, and a pattern of recession when the literary text was perceived to be more difficult. Because this study utilizes language data to examine knowledge for teaching, Chapter 7 offers a functional analysis of the linguistic resources at play in the ROM exemplars: a way to expand consideration of the language data as more than “knowing-that” (Scheffler, 1965).

## **Who is Who: Participants and the “Students” They Claim to Consider While Reading**

### **Who Are the Participants?**

All seven participants are seniors at a large Midwestern public university. Most are in-state students or from a nearby state, and hope to serve as secondary ELA teachers in the region after graduation. This study is situated in the final semester of their undergraduate teacher education program, which includes a teaching internship. All have completed the requirements for a major in English; two participants (Lily and Mae) completed their first several years of university study at a local community college, and transferred to the larger university.

Summary of Participant Experiences						
Participant	Teacher Education Program and Stage	Experience Teaching Prior to Student Teaching	Student Teaching Placement Setting	Reading Tasks	Post-Task Interviews	Member Check/Final Interview
April	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Suburban high school	3	3	1
Lily	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Trained wait staff in restaurant job</li> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large suburban high school	3	3	1
Camille	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large suburban high school	3	3	1
Mae	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Taught in Community College Writing Center Program</li> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Small suburban middle school	3	3	1
Iris	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large high school in College Town	3	3	1
Willow	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Extended Teaching opportunities</li> </ul>	Small suburban middle school	3	3	1
June	Undergraduate TE Program, Final Semester	<ul style="list-style-type: none"> <li>Field Placement in Fall with Short Teaching opportunities</li> </ul>	Large suburban high school	3	3	1

Table 5-2: Description of participants' placements, experiences, and study participation

In the Fall semester, while finishing coursework and taking a secondary ELA methods class, participants visited local schools to observe twice a week, with a culminating opportunity to teach a short unit over a series of days. During the Winter semester, the period of this study, participants spend 5 or more hours every day at their school site placements, working with an assigned mentor teacher. They are visited regularly by a field instructor from the university, who observes their teaching and offers feedback. They also meet with this field instructor once weekly in a reflective seminar that helps them to make the link between the theories and methods learned at the university and their work in practice.

All participants' student teaching internships are located in the college town where the university is located or in suburban school communities within an hour drive of the university. Participants were placed in ELA courses that had the reading of pre-selected literary texts as a central feature of the curriculum. One exception to this was June, whose mentor's classes focused more on the teaching of writing; her opportunity to teach literature came later in the semester. Another exception to the norm was Lily, who was given lead teaching responsibility in an AP literature class earlier than other participants and was also given freedom with text selection. Participants began the semester by observing and assisting, with a gradual assumption of lead teaching responsibility in two sections. While student teaching placements vary widely with schools and mentor teachers, in January most participants were observing and assisting while working on planning a unit centered on a literary text, and had assumed lead teaching responsibilities by late January or early February.

While none of the participants had served as lead teachers in a secondary ELA classroom before this Winter semester, there is a range of differences in their prior teaching experiences. Lily had worked as a server at a restaurant and was regularly tasked with training new wait staff. Mae had taught in a college-level writing seminar at a local community college. Willow had experienced much more extended opportunities to lead teach in her Fall field placement than other student teachers in the program. All of these experiences were verified by their field instructor. It is possible that the other four participants had other additional teaching experiences they did not mention.

As noted previously, to observe participants' reading during this period of time, I met with each participant a total of four times: three times to complete a reading task and be interviewed (before, during, and after the teaching semester), and a fourth time for a member-check interview in which I clarified information and gave them an opportunity to reflect on the



experience of the study. In total, the study produced seven data sources for each participant (three reading tasks and four interviews, each), for a total of forty-nine transcripts.

### Who Are the “Students” that Participants Refer To?

Because this study is situated outside of observation of classroom practice, there is no way to verify whether the students whom participants report they have in mind when reading correspond to the actual literacy practices of their students. Nonetheless, it is useful to see whom participants report they are referring to (see Table 5-3).<sup>2</sup>

Self-Reports of Students as Part of Participants’ Context While Reading			
Participant	Task One	Task Two	Task Three
April	No	Yes “my current class”	Yes “my juniors”
Lily	Yes Students at the school	Yes “My AP students”	Yes “AP lit kids”
Camille	Yes (on second reading) My 9 <sup>th</sup> grade classroom at placement	Yes 9 <sup>th</sup> grade honors students	Yes (on second reading) Her 9 <sup>th</sup> grade class, then “students in general”
Mae	Yes My 5 <sup>th</sup> and 6 <sup>th</sup> period classes	Yes 9 <sup>th</sup> grade honors, 10 <sup>th</sup> grade “general” English	Yes (on second reading) 10 <sup>th</sup> grade “general” English classes
Iris	No	Yes “my 9 <sup>th</sup> graders”	Yes “my 9 <sup>th</sup> graders”
Willow	Yes (on second reading) My 6 <sup>th</sup> grade students	Yes “three specific students”	Yes (on second reading) Her middle school students
June	No	No	Yes (on third reading) her 10 <sup>th</sup> and 11 <sup>th</sup> graders

Table 5-3: Participants’ self-reports that students as part of their imagined context while reading

In Task 1, before student teaching, only three participants report thinking of specific students or classes. In Task 2, all except one, June, report that when they refer to students, they are thinking of the classes they are teaching. In Task 3, all seven participants report that that they are thinking of the students in their classes while reading. Because the participants are very novice teachers, the self-report data alone may not reliably indicate that participants are indeed

<sup>2</sup> Color coding indicates a positive report of students in mind. This shading will be carried across tables throughout this report, to cross-reference this self-report data with observations of ROM practices.

referring to specific classes or patterns of response to literature. Indeed, it is worth noting that, by and large, participants report that they have groups of students in mind, not individuals: what does it mean to read with an aggregated group of students in mind? Would that be different than reading with particular individuals in mind? Participants may be voicing assumptions or projecting their own experiences onto their classes of current students. Future study comparing participants' perceptions of their students as readers with the actual student readers would be generative; such study could help identify opportunities for teacher educators to interrupt potentially dangerous biases or misperceptions.

While the question of who the “others” are merits further study, the aspect of “reading with others in mind” foregrounded in this study is not the others, per se, but the work of thinking – or attempting to think – about others while reading. Whether the students whom participants mention are “real,” participants' efforts are real. It is for this reason that I term this more other-oriented way of reading as “reading with *others* in mind” (ROM) rather than “reading with *students* in mind.” Until research into ROM can be situated in practice, the “other” in ROM can be understood as a perception of another reader who is not oneself. The implications of what it means to read with “others” in mind – both its possibilities as a tool in ELA teacher education and the potential for both interrupting and perpetuating deficit mindsets – will be taken up more fully in chapter 8.

### **A Closer Look: ROM Sub-Practices by Participant**

Participants display a range of ROM sub-practices, emerging at different times (see Table 5-4). Participants show increasing evidence of (1) anticipating student responses to the text, (2) asking questions/talking with students about the text, and (3) offering meta-commentary about the text. However, each develops differently. Table 5-4 presents the practices of ROM by person,

over time. Again, the color coding indicates a cross-referencing of when participants confirmed in post-task interviews that students were part of the context in which they read the texts.

Observed Practices Of ROM, by Participant and Tasks			
Participant	Task One ROM Practices	Task 2 ROM Practices	Task 3 ROM Practices
April			<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> </ul>
Lily	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>
Camille		<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Meta-commentary</li> </ul>	
Mae	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>
Iris		<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Asking Questions/ Talking w Students</li> </ul>
Willow	<ul style="list-style-type: none"> <li>• Anticipating student response/engagement</li> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipating</li> <li>• Asking Questions/ Talking w Students</li> </ul>	<ul style="list-style-type: none"> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>
June		<ul style="list-style-type: none"> <li>• Asking Questions/ Talking w Students</li> <li>• Meta-commentary</li> </ul>	<ul style="list-style-type: none"> <li>• Meta-commentary</li> </ul>

Table 5-4: Observed practices of ROM, by participant and task

Lily, Mae, and Willow present ROM practices as early as Task 1. Lily and Mae presents the same three practices consistently across the semester. Willow does less anticipating work after Task 1 and offers more meta-commentary practices in Task 3. Of the other four participants who do not demonstrate ROM before student teaching, Camille, Iris, and June, show

<sup>3</sup> Color coding indicates cross-referenced self-reports of ROM from Table 5-3.

evidence of ROM practices in Task 2. ROM practices are not emergent in April's reading until Task 3, although she claims to have been ROM in Task 2.

Among these four who begin to develop the practices of ROM later in the semester, "asking questions/talking with students" is the most common emergent practice, and "anticipating" appears to be the least frequent ROM practice. Among the three participants who demonstrate ROM practices earlier, "meta-commentary" and "anticipating" practices are more common. These differences raise questions about whether the practices of ROM emerge in any particular order, and whether some may be more beginning level and others more advanced: perhaps, "asking questions" is a more foundational practice, while "anticipating" is later-emerging. This variability of emergence and frequency of ROM will be taken up in a later section, in greater detail.

**Notes on self-report data inconsistencies.** In all but one instance, the self-report data from post-task interviews confirms that in instances of observed ROM practices, participants claim that students were part of the context they had in mind while reading. (n.b.: color coding indicates where my observations of ROM match participants' self-reports.) On the whole, participants' self-reports reflect the observation of ROM practices in 13 out of 14 tasks: a rate of 93 percent.

However, there are some interesting inconsistencies between self-reports of ROM and observed practices. In one instance, June in Task 2 does not report ROM, and yet her reading shows observable ROM practices. This could reflect unclear interview questions, or inaccurate coding. Or, perhaps, June has emerging practices that she is not yet aware of or able to name. The "wisdom of practice" can be, in this regard, famously tacit (Shulman, 1986, p. 12). In three instances (April 2, Camille 1 and 3), participants report that they were thinking of students while completing the task, and yet there were no observable practices of ROM. This could reflect the

fact that ROM is only one kind of activity observed during dual attention to text and students; during some instances of such dual focus, participants were also observed to be engaged in planning activities, which were coded as PCK (Shulman, 1987). However, ROM is consideration of students and text while *reading*, not while *planning*. This distinction may explain some discrepancies between self-reports of having students in mind and exemplars coded as ROM: there are times participants may have students in mind, but are not reading. However, despite some inconsistencies, self-reports of thinking about students during task completion do generally match observations of ROM practices.

Before the end of the semester, all participants demonstrate the practices of ROM and report that they have “students” in mind when reading. Because these reading practices occur within a context of consideration of text and others which is both observed and confirmed by participants, I would claim that these practices constitute the phenomenon of “reading with others in mind” (ROM, see Fig. 5-1).

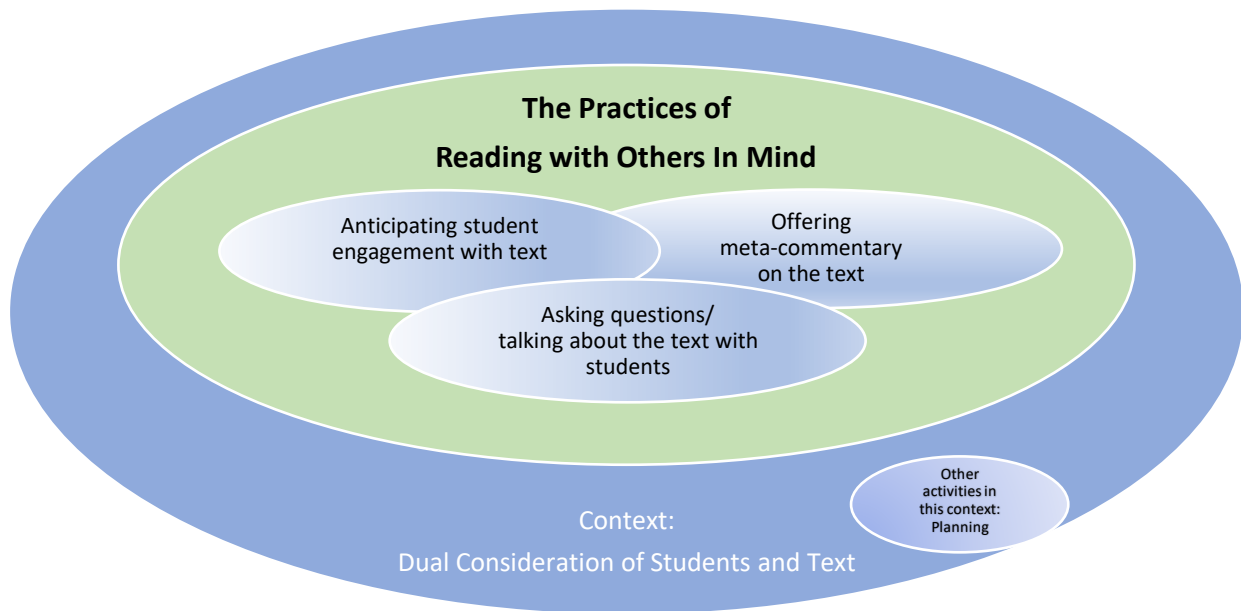


Figure 5-1: The practices of reading with others in mind, within the context of dual consideration of students and text



### **Iris: One Teacher Candidate's Reading of Literature Over Time**

To introduce the practices of ROM in the context of their development, this section offers an in-depth portrait of one teacher candidate's reading of literature, over the course of the student teaching semester. Iris' descriptions of how she reads literature become more complex in particularly social ways: she begins the term performing literary close reading, and begins to develop the practices of reading with others in mind (ROM).

Iris was chosen for this portrait because the practices and pattern of increase in ROM is the easiest to see in her narrations, even before close analysis of the patterns in the data or the language (see Table 5-4). She is part of the sub-group in which the practices of ROM were not observable in Task 1. The other members of this sub-group do show an increase in the practices of ROM, but were not chosen because the evidence of ROM is less consistent over the three tasks: (1) April claims she is reading with others in mind in Task 2, but there is no evidence of the practices; for this reason, she is featured in a similar in-depth portrait, in Chapter 7's linguistic analysis; (2) Camille's practices of ROM recede in Task 3, when the text is more difficult; and (3), June's practices of ROM emerge and remain in a pattern consistent with Iris, but she does not demonstrate ROM to the same extent as Iris. She is not featured because she is a perfect representative of all candidates. Even in this small sample, there is a lot of variability. Alongside this portrait of Iris, analyses of the patterns of ROM in the data (in Chapter 6) and the language of ROM (in Chapter 7) afford complementary insights into patterns and variability. But here in this chapter in which I define the practices of ROM, this portrait of Iris is offered because the construct of ROM emerges more consistently and is easier to see, with her.

## **Iris' Reading Before Student Teaching**

Prior to student teaching, Iris approaches the task with the skills of close reading (Ransom, 1941), which, generally speaking, means identifying literary features of the text and analyzing their effects upon the meaning of the work. This way of reading can be characterized as a fairly traditional disciplinary approach (Rainey, 2017). Iris mentions students or teaching only as a way to frame her reading: she introduces her close reading with the phrase, "There's two things I could focus on teaching." Her mention of students does not show evidence of knowledge of students and content, but seems rather a nod to the requirements of the task. Her analysis then stays close to the disciplinary work of close reading. Her reading focuses exclusively on the features of the text:

...it really feels like there's two things that I would maybe focus on teaching. ...I would wanna scan the, like read the rest of this and then go back and read it again for light versus dark juxtaposition, and sensory imagery, or sensory details....I noticed just how many times "dark" and "darkness" was said and "days", um, "morning", "light". Typically when light was mentioned it was still gray, so I thought that was interesting that gray isn't fully white. It's kind of in the middle and you could talk with students about...the nuance of maybe it's not necessarily juxtaposition, but that you know, there's more dark than light. Definitely feels that way in this passage, um, because of a lot of the sensory details and like, description.

While Iris may be implicitly thinking about her students, in terms of what is important to teach to them, she does not mention her students much. In this first task she mainly focuses upon imagery, juxtaposition, and the effect of these on the meaning of the passage. Her warrant for



“what is worth teaching,” prior to student teaching, centers around identifying literary features and their effects.

When asked to describe the context in which she was reading the text, she responds by describing her own memories of being a younger reader, briefly claims she was thinking of the ninth graders in her placement, and then draws upon memories of a modeling lesson in her methods class:

I pictured, like, my 9<sup>th</sup> or 10<sup>th</sup> grade class when my teacher was up at the board teaching us how to – like when I was in high school. Um, cause being handed this just triggers so many memories from high school of like, ‘No, read.’ Um, so I feel like my brain went there, which is like, those dynamics are pretty different from my 9<sup>th</sup> grade class I’m currently teaching. ... For the past week, I've been having to like, annotate my "Romeo and Juliet" book, I think I also had my 9<sup>th</sup> graders in mind. Um, I also had [method instructor]'s class a lot in mind, which is our methods class from last semester. 'Cause I don't think I would've picked up on the sensory details except for she led a sensory details class last semester. Um, so I feel like I was thinking about her and how she taught us to look out for sensory details in whatever passage it was that we read.

Iris’ claim that “I had my 9<sup>th</sup> graders in mind” while reading the passage is not elaborated with description of the class, of who her students are, or of what ways the dynamics in her placement are “different” from her own high school. In contrast, her memories of her own ninth grade class and her methods instructor’s lesson on sensory detail are much more vividly drawn. Iris seems to filter her current reading of the text through a younger, remembered reading self and the memory of her method instructor’s lesson on how to read a passage. In addition, she refers to guidance offered to her by her mentor teacher about picking one or two things in a text to focus upon. At

this point, Iris' reading of the text seems to draw on disciplinary knowledge and advice from her teacher educators, although she expresses a desire to be able to draw on knowledge of her students:

I want to be able to anticipate like, "Well, what do I think my students are gonna stumble with? Um. What do I think they're gonna have questions about? What do I think there is gonna stand out to them?" Which inherently requires that I think about like what stands out to me.

As she notes later in her interview after Task 3, at the time she completed Task 1, Iris' understanding of her students was limited. She notes that at that point, she did not even know her students' names. As she understands it at this point, the task of reading a text for teaching "inherently requires" she read it with her own disciplinary knowledge of reading literature; she knows that it would be useful to anticipate student responses, but at this point she does not. In her Post-Task 1 interview, Iris confirmed that in this first task, she draws mainly on her own personal memories, literary training and methods instruction to complete the task.

Iris says she responded to the text with "more of a student brain." And yet, her response seems to acknowledge that the demands upon her as a reader are changing. She notes that this task requires a similar sort of thinking as her current work to plan the unit on *Romeo and Juliet* that she will shortly teach. She expresses a bit of confusion about who she is as a reader right now: "I'm just all up in my head about like, oh my gosh. Am I a teacher? Am I a student? But I guess we're always both." The demands upon Iris as a reader are changing, but there is not yet any evidence that she has a base of knowledge about student readers to inform the work she must now learn to do, in preparation for teaching.

## **Iris' Reading at the Mid-Point of Student Teaching**

After two months in her placement, Iris demonstrates a different approach to the text, speaking about students and text simultaneously and continually, beginning with analysis of how the language would be difficult for the class she has in mind. She begins by quoting the text, and makes a quick connection to a class conversation about Shakespeare's syntax:

"Although the nearest ocean was 400 miles away and the tribal weather man asleep because of boredom." Like, all these commas that I was like, how is this a full sentence? Like, it reminded me of the Shakespeare conversation I'm having with my students, which is um, like sentence structure is not always like, subject, verb, object. Like they tend to think. Um, so I'd probably wanna parse that sentence before (laughs) we even really started reading.

Now, Iris reads with an additional perspective: added to her disciplinary understanding of Shakespeare's sentence structure, she now can bring in her understanding of how her class of ninth grade students "tend to think" that sentences always follow a subject-verb pattern. She notes the need to unpack that sentence carefully with students before proceeding.

Iris then explores how to connect her students to the text, and thinks about how the text and her approach to it might upset students.

...the other thing that I thought as like, teachable, was this idea of this little kind of hurricane was generic. And then I'm trying to figure out what wording ... Um ... "His personal hurricanes would be better if he could change them," and so I started thinking immediately like, what are my personal hurri- hurricanes and like, what are my students' personal hurricanes? And I was thinking if I were to teach this text, I would maybe kinda focus in on that and have some free writing

about you know, what are yours and things like that. Um, and I started kind of asking like, can students relate? Because this is like, a story from like, a person that's talking about like, the- the identity kind of, of what it is to be Indian and live on an Indian reservation. Um, so is that something I can like, try and connect with my students? Or should I not touch that because I don't wanna like, I don't know. Take someone's marginalization and then be like, "And we can all relate to this because..." But I thought if people applied it in a personal way, um, like, how can you apply the idea of a hurricane or a natural disaster to a moment in your life? That that was broad enough that students could write on.

Iris' approach to the task differs from her Task 1 literary scan. Now, Iris evaluates the importance of the text's central metaphor from simultaneously literary and student-centered points of view. She considers the author's choice not to name the hurricane, what the term "personal hurricane" means, the author's positionality, and approaches to the text that might minimize the experiences of marginalized peoples. While performing this literary work, she wonders what her students' personal hurricanes are, whether this question would upset students, what teaching approaches might allow appropriate room for response. Iris' warrant for what is worth teaching has developed well beyond literary merit: she is considering the power of the hurricane both in the text and in her students' lives.

Iris' post-task interview confirms that she is now reading with specific students in mind: the ninth graders she has been teaching *Romeo and Juliet* to in three sections. While reading the Task 1 text, she thought about aspects that were challenging for her as a reader, and how that may or may not apply to her class:

So like, anywhere that I struggle, I immediately kind of usually highlight when I'm reading 'cause like, I just feel like if I'm gonna struggle with it, then like,

students who have less experience with like, English class or literature would.

But I mean that as a sort of a generalization and I'm sure there's stuff they might have trouble with that I had a very easy time with this in.

She is conscious that while her own reading is a resource for knowing how students will read, it does have limits, as she perceives her students to be different than she was in high school.

Interestingly, Iris perceives these differences in terms of the students being less proficient readers than she; while this difference in reading skill is likely, given her added experience and training as a reader, Iris does not assume that another difference may be different resources or funds of knowledge (Gonzalez, Moll & Amanti, 2005) students may to their reading. While Iris does briefly consider herself as a reader in comparison to her students, she no longer refers to her younger reading self as a resource. She refers to specific questions that her students had about using hooks during an earlier writing unit she observed. Her students' questions now seem to inform the way she reads:

I've noticed that like, they ask questions about warrants. They ask questions about theses. They ask questions about hooks. So I know like, my students like I, when I'm reading kind of consider like, is the analysis clear here? Like I was kinda thinking is the- the comparison of the fight to the hurricane clear? And I was like, "Not exactly." So if it's not really clear, I'm kind of like, trying to consider, like, how to make it clear...

Referencing this specific memory of her students, Iris positions the text as providing an occasion to address their "questions about hooks": "okay, let's talk about what a hook is."

In her post-task interview, Iris says that at first she read this text simply to comprehend and enjoy it, before considering her students. However, there is a difference in the ways she describes her reading at this point. In task one, she read with her disciplinary knowledge, despite

an awareness that she should be anticipating student responses. But now, she says she is beginning to “connect it to the classroom.” Her understanding of the students and what they ask about also seems new.

I think it was the first read round is just me as a reader, like trying to read something to enjoy and understand it. Um, so more reading from like, the way I would read this if I were like, in my bed at night. But um, anytime I feel like I see something that’s like, kind of...Like, if it stands out a little bit, or I have an offshoot of an idea, um, I guess I’m kind of like, starting to like, connect it to the classroom. So, because I had trouble with the first line, I was like, “Oh, that’s kind of interesting. Why is it interesting? Oh, it’s kind of a hook. Oh, okay, so I’ll write ‘hook’ and then I can talk about students about like, hooks.

Iris describes reading as “just me,” in her bed at night, but with a new layer of thinking present: the classroom surfaces, with ideas for what she can talk about with students: reflections on what is interesting, and why. This seems like a different way of reading than she described as her younger, remembered reading self in task one.

I feel like I just read it, but then if I have like, a thought then I connect it to students. So I guess I am thinking about students....Um, but...Hmmm. Sorry, I wanna collect my thoughts. I don’t know if I’m trying to think about it from a teacher-ly perspective, or if I’m trying to, as I read, put myself into the students’ minds. So I’m trying to think about how I’m reading.

*Interviewer: Are those two different things?*

I think so, because I think hyper-empathy would be like, trying to imagine I’m a ninth grader reading this. And reading it as a teacher, like as a ninth grader I’m not gonna be like, “Oh, a hook.” But as a teacher, I’m gonna be like, “I would

want to point out a hook.” So I think I’m not exactly empathizing with my students, but I’m trying to consider their....I guess I’m doing the same at the both time – both at the same time, in a way, ‘cause I do feel like I’m kind of imagining I’m a 9<sup>th</sup> grader as I read this. Especially because they’re reading Sherman Alexi next, like three weeks from now and I was like, “I wonder if this is hard?” You know?

Now, Iris is reading in, as she terms it, a “hyper-empathetic” way, imagining what it would be like to read this text as a ninth-grade student. She reports in her post-task interview that this imaginative reading happens at the same time as when she reads “as a teacher.” While this study as designed does not offer a window into who Iris’ ninth graders are actually or how that reality may or may not align with Iris’ imagination of them, her imaginative work while reading was not evident in January, before she took up the lead teaching role in her placement. Iris’ reading has become more complex: her descriptions of how she read the passage suggest that she is now reading for disciplinary content, for student response, and for pleasure, simultaneously. These three ways of reading are now simultaneous, or, as she laughs and puts it, “I guess they just coexist.”

### **Iris’ Reading in the Final Task**

At the end of student teaching, Iris continues to read with her ninth grade students in mind, with some added nuance: she now jokes from their student point of view and describes “hearing student voices” when she reads.

She begins and ends the reading task by working to anticipate her ninth graders’ responses to the text. As with the two prior texts, she notices the literary features, but describes them in the form of questions to “you,” her students.

I guess if I was using this in a classroom, the two things that I thought were like, worth teaching were maybe like, in free...or not free writing, but in creating writing like, details and like, how do you choose what details to include when you write? ...there are a lot of details in here and a lot of them are like, rally like, kind of nasty. Like, they're not like, very pleasant and so why is this author choosing the details that she is?

In task one, Iris mentioned students and teaching as a frame within which to list literary elements; now, she notices the author's use of details and quickly shifts to asking the class about it. The students seem to function as a frame into which the questions about content are now placed: it is this classroom context Iris invokes that makes her use of second voice ("you") seem less a general, conversational "you" than one that is directed to her students. It seems that her primary conversation now is with her students, rather than with the text – and the text either fits into that classroom conversation, or does not.

Iris ends her reading with a joke signaling that the text in Task 3 indeed is not a good fit for her class. She found it complex and hard to access, and did not see too much in it that seemed worth teaching. Here, she considers and then humorously rejects the imagery at the end of the passage:

I can really relate to like, her [the author's] description of what it's like to have your eyes closed with like, black specs and like water boatmen. And like, the zig zag. Like, I feel like I can see all of that stuff that she describes when my eyes are closed, too. ...

*Interviewer: Did that seem teachable to you, or no?*

No...Except for me being like, [mocking voice] "Close your eyes."

*Interviewer: (laughs)*



[mocking voice continues] "Do you see what she describes?" And then being like, [flat affect] "Sure," or like, "No," and then me being like, "Cool. That's all I have to say about that." (laughter)

With irony, Iris voices both her own imagined, elaborated classroom address, encouraging the class to visualize the sensory details in the passage – and enacts her students' rejection of that pedagogical move with a contrastingly curt student dismissal. She imagines her students would find her teaching approach ridiculous, and she seems to agree with that assessment. This enactment of a classroom discourse suggests that she is considering both the text and her own teaching methods from what she imagines as her students' point of view. She is, in fact, attempting to joke from that point of view. If humor is a mark of fluency in any language or discourse community, Iris' joke may reveal that she is reading from a different place than she was in January; alternatively, Iris' humor may reflect discomfort with her new positioning as teacher.

Iris' Task 3 post-task interview confirms that she thinks that her ways of reading literature have developed: she continues to read with her students in mind as she did in Task 2, and now also describes hearing students' voices when she reads.

I feel like I hear their voices (laughs) all the time at this point in my head, but like, like I, like if something is confusing, like I feel like I can hear certain students, like, in their little voices being like, "Yo, what?" Cause like, they have a very...A lot of them have a very distinct voice and so that's a voice that I like, hear in my head sometimes when I'm reading because we, I mean we read like, almost all of *Romeo and Juliet* out loud. So when there was stuff they didn't understand, they kind of like often like...They didn't al—I'm sure there were times when they didn't understand what was going on and they didn't say

anything, but a lot of students would kind of vocalize like, “What the fuck is going on?” And so I feel like now if I’m like reading something because I’ve like heard them in class like, go through the process of reading like a difficult text, like I can, I just like hear their voice...”

The students in Iris’ head seem to be echoes of her actual students, not projections of her younger reading self or generalized aggregates of how students are likely to respond to a text: “...it’s not like I just hear, like, a random child’s voice, Like, I hear...can I use names? Like I hear Peter’s voice and I hear like Darrell’s voice. You know? Like, as I’m reading.” Asked if those “voices” stood out because they are strong voices in the classroom, Iris elaborates: “Yeah, yeah. They definitely...kind of feel comfortable kind of like, admitting that they don’t really know what’s happening.”

These descriptions of student “voices” may indicate evidence of more familiarity or relationship with her student readers than during prior tasks. In Task 1, Iris noted that she wanted to be able to anticipate their responses to the text. Now, their “voices” seem to function as part of her own response to text – she can both “hear” and mimic their responses to literature. However, Iris does claim that hearing the “voices” is not new. After Task 3, Iris mentioned that during Task 2 “I definitely think I could hear it [student voices] the last time, too, ‘cause I talked about like...I’m like hyper-empathetic with my students.” And yet despite this claim that she was reading “hyper-empathetic[ally]” during Task 2, at that point Iris did not yet show the same sort of incorporation of students’ voices into her own response to text, the way she does at the end of the semester. Instead, in Task 2 her engagement with them centered more around asking them questions about the text. The “voices” were not part of her response to text, until Task 3.

Iris notes that these “voices” have had an impact upon her ways of reading, even outside the context of teaching.

So I definitely hear the voices while I'm reading for fun now, but I think like, just like with any book, when you get enough into the world, you cease to remember certain things. Like, if that makes sense. You know how like, once you get a couple pages into a book and you really start getting into it like, like it's only the characters that matter. And like, what they're doing. And like, you forget that you're a person, kind thing.... Yeah, I don't, I don't hear my students' voices like, if I'm reading like a novel for more than like, 10 minutes.

Near the end of the semester, the default or normal way Iris reads involves hearing students' voices and thinking about teaching; she now needs to be "getting into it" for a book to take her out of this new "normal" reading approach in which she "hears" student voices. Iris comments, with some sadness, that reading with students in mind has compromised her pleasure reading: it requires that she shut off her "fun brain." She says that she enjoys reading for fun and also gets a lot of pleasure out of literary analysis, but reading for teaching is not enjoyable right now: it makes her nervous and it's really hard. Knowing a literary text well enough to teach it, she comments, "requires a lot more." She compares herself to her very knowledgeable mentor teacher, and worries constantly that she does not know enough to teach: "I felt really dumb the first couple of weeks" of student teaching, she notes. While Iris' ways of reading literature have grown this semester to incorporate student points of view, she finds that reading literature for teaching is different than the disciplinary reading she finds pleasurable. Indeed, this kind of reading is "more" and "different" (Ball, Thames, & Phelps, 2008) than normal literary reading.

Several weeks later during the final, post-semester interview, Iris was asked to reflect on whether she had developed as a reader during her student teaching semester, Iris commented that she feels that the ways she reads have "change[d]":

I do, you know, I told you I- I think on like, the third session that I was reading a poem and like, one of my student's voices popped into my head.

*Interviewer: Yeah.*

**Iris:** So I like, brought the poem into school the next day, but I don't think that that necessarily changes me as a reader. I think I just like, have more friends now. (laughs)

*Interviewer: What do you mean by that?*

**Iris:** Um, like my students like- like just as if I was reading something and I heard like, my friend's voice while I was reading it and I would show her a poem, like I would do that if like a student's voice popped into my head....I'm more able to like, not only close read, but also like, to think about like, "Well how are students gonna react to this?"

Interestingly, these voices are described in terms of a relationship: now she has "more friends" in her mind, as she reads. Iris reports that while reading, she experiences students' "voices" popping into her head in a way that is similar to the "voices" of her friends. In her mind, Iris' reading self seems to be in conversation with imagined others. Again, who these others are is unclear. However, the work she is doing while reading has become more multifaceted: she says that she is now "more able" to simultaneously close read and imagine student responses to the text.

Examining the development of this kind of complexity in Iris' reading over the semester allows observation of a shift in the ways she enacts her reading of literature. Now, Iris reads not only with her disciplinary close reading skills, but also simultaneously works to consider the text from her students' points of view. She asks questions of the text from multiple points of view and provides a meta-commentary about her own reading while she works to make sense of the

text. This development highlights a dynamic way of reading literature that may be one aspect of the “more” and “different” (Ball, Thames, & Phelps, 2008) ways of reading literature that teaching requires: perhaps one aspect of “reading for teaching” (Alston & Barker, 2014).

### **The Practices of Reading with Others in Mind**

All participants show evidence of disciplinary reading of literature (Rainey, 2015, 2016; Goldman et al., 2016) that is consistent across all three tasks, from the beginning. Over the course of the semester, I observed an increase in thinking about students, and particularly an increase in simultaneous attention to students and to text. Within these data exemplars that were double-coded for attention to students and text, other reading practices emerged, which added complexity to participants’ disciplinary ways of reading. I term these practices in this specific context “reading with others in mind” (ROM).

For the sake of clarity, it is important to emphasize two distinctions. First, the practices of ROM and dual attention to text and to students are not equivalent phenomena. Dual attention to students and text is a larger context, which served as an entry point for noticing the practices of ROM within it. ROM was not the only action observed within instances of such dual attention. I also observed examples of planning. The activity of planning is different from the activity of reading, but it is a frequent example of other kinds of thinking and work that can occur while considering students and text.

Second, any of the practices described as ROM can and do also occur outside the context of reading a text and thinking about students. For example, *after* reading, a person can think about students’ responses, ask students questions about a text, or describe their own reading engagement. Outside of the context of engagement with students and text, those actions would

not be ROM. However, because these practices occur while participants are observed to be and report that they are focused on both text and students, I have termed these ways of reading in this specific context the practices of ROM. In this section, I describe both (1) this dual consideration of text and students and (2) the frequent practices I saw during moments of such dual focus.

**Reading with Dual Attention: Considering Both Students and Text**

In Task 2, Iris’ approach to the central metaphor in the text, the hurricane, shows evidence of attention to both students and text – a very different way of reading than her approach to the central image of the creature in Task 1, where she scans the text for mention of the creature, and pays close attention to the juxtaposed light and dark imagery that describe it. In Task 2, Iris similarly tracks the metaphor, but as she considers how the hurricane stood in for other kinds of disasters, she wrestles with how the idea of a personal hurricane would land with her students. In Task 3, again she analyzes and dismisses a text as not appropriate for her class. She is considering students and also engaged in disciplinary reading of literature (Rainey, 2016; Goldman et al., 2016). It is more than just mentioning students while reading: the consideration of students is intertwined, somehow (see Table 5-5).

Dual Consideration of Students and Text	
Features of dual consideration of students and text	Features of non-dual consideration of students and text
<ul style="list-style-type: none"> <li>• Discussion of text is interwoven with references to students</li> <li>• References to student readers during discussion of text may be specific</li> <li>• Enacted conversation with students</li> <li>• Interviews confirm that participants were thinking of students or classes while reading</li> </ul>	<ul style="list-style-type: none"> <li>• Exclusive focus on the text: noticing literary features, with no consideration of students</li> <li>• Consideration of students <i>before</i> or <i>after</i> reading (but not during)</li> <li>• Interviews confirm that participants were not thinking of classes or students while reading</li> </ul>

Table 5-5: Features of non-dual consideration of students and text

In this section, I will provide examples of dual consideration of students and text, beginning with what it looks like *not* to read with this dual focus: sometimes, participants focus

exclusively on the text; at other times, they mention students before or after reading. Following these non-examples of non-duality, I provide examples of the data exemplars that were double-coded for attention to text and attention to students.

### **Non-examples of dual consideration of students and text.**

**Exclusive focus on the text.** Like Iris' reading in Task 1, there are many instances where participants focus exclusively on the text and do not consider students at all. For example, Camille in Task 1 focuses only on the literary features:

I thought this would also be a good text to teach um, some key literary devices like diction and imagery, mood, juxtaposition, and suspense. Um, because the first seven lines are very dark and he uses words like, "gray" and "cold". Um, literally "the darkness".

Camille's invoking of "this would also be a good text to teach" mentions teaching, but seemingly as a way to frame or introduce a list of literary features. Camille may be thinking about her student readers implicitly, as she lists the literary features she would teach *to them*. Indeed, in her post-Task 1 interview, Camille does claim that she is thinking of them; however, her claim about what is worth teaching centers around listing aspects of the text's literary content. Her language does not show evidence of any consideration of student readers, alongside or interwoven with her listing of literary features. It was therefore not coded as an example of attention to both students and text.

**Non-dual consideration of students and text.** At times, participants mention students but do not seem to be reading the text and also focusing on students. In these examples, consideration of students seem to be an afterthought. Here, April describes her reading of an image, and then talks about students:

Um, so during for like, the second part um, like, of the first paragraph, um, when it started describing the creature, that's when I kind of like started to get interested. Um, because it used a lot of, like, imagery and different examples. Um, and just like really clear language. Um so then I started to think about how um, you could potentially have students like, draw um, what they're describing or um, yeah, just have a discussion about like, what this creature is. Um, because it doesn't seem to be a real animal. Um, and because of that, I think students would have a lot of different ideas of like, what um, the creature might look like. Based on their own perceptions.

After identifying her own interest and the imagery and language around the creature in the text, April offers a pedagogical idea of having students draw the creature. Her rationale for this idea is not rooted at this point in student point of view, but in her own reading of the text: “because it doesn't seem to be a real animal.” With the next phrase, “because of that,” she seems to base a notion about students – that they “would have a lot of different ideas of what the creature might look like” – in her own perception of the text. She perceives the un-reality of the creature first herself, and then offers several ideas about a non-specific group of students. Confirming this observation, in her post-task interview, April said she was not thinking of students when she read this text. It is possible that her mention of “students” after offering her own reading is an attempt to comply with the requirements of the research task. This example shows a participant attempting to consider students, but not doing so while reading the text.

Assessing difficulty of vocabulary is a practice that most participants engaged in at one time or another, and was complex and at times hard to categorize: sometimes, it seemed participants had specific students in mind while considering lexical complexity, and sometimes it seemed they were projecting their own difficulty with words onto their students. Certainly, it is



logical and likely useful for teaching to assume that if a teacher struggles with a word, students are likely to also. However, I did not count the projection of one's own struggle with vocabulary as an example of reading text while considering students because it seemed mainly a self-reflective exercise. Although this projection may be offered in the service of others, it does not seem to involve actual consideration of others while reading. For example, at the end of her literary reading in Task 1, June considers the vocabulary. She begins with a quick note that an older or AP class might do fine with these words, but younger students would not.

If this was like, an AP class, it may not be as prominent, but um, especially a little bit younger class the vocab words. Um, tarpaulin?

*Interviewer: Tarpaulin. I've never seen that word before either. Yeah, I had to look it up. It's some kind of tarp.*

June: Oh.

*Interviewer: Yeah.*

June: And then the granitic beast. And then alabaster, I think would be a good one. So I'd definitely introduce them to some different vocab words as well.

*Interviewer: Mm-hmm (affirmative), mm-hmm (affirmative). Who's the "them" that you're thinking about? Was there a context in your head of-*

June: Uh, if I would present this to the 10th grade class I have right now.

*Interviewer: Okay.*

June: Um, like they do a word of the day and the kids have to pick the word, so it's kind of like a self-taught learning thing. And the word has to come from what they're reading right now in class. Um, and they present to the class and then they have a vocab quiz on it every two weeks, but they get to pick what

words they wanna learn. So like, these are ones that I could almost hint them towards or kind of assign a little bit.

While June is referring to a real group of 10<sup>th</sup> graders and the activities she has observed in her mentor teacher's class, she focuses on the words with her own point of view, not theirs. June's own difficulty with the words is the warrant for their why she considers them "worth teaching." Further, her work to identify difficult vocabulary is done after her reading, not during it: she completed a full scan of the text before turning to consider the accessibility of the words for students. When asked after completing the reading task whether there was any particular context she had in mind while reading, June confirmed that "I was focused on the text." She says she approached it as if she herself were a student, being asked by a teacher or task to analyze the text: "I think I took it more of a, I guess student approach. Like I was gonna do it for a standardized test or something." June's reading in Task 1 is an example of mentioning students, but not reading with others in mind.

**Examples of dual focus on students and text.** In contrast, focusing on both students and text is characterized by more specific ways of talking about students and is more integrated throughout their literary reading. The work of reading the text and imagining students' perspectives on the text are seemingly fused. Willow showed this dual focus from the very beginning of the semester:

Um, this is a really, really intriguing opening. And if I was going to teach the text, I feel like an opening like that would really, really be engaging to students. So I feel like this is probably be what I start with. Um, the passage itself seemed really, really rich. Um, coming at it from a 6<sup>th</sup> grade standpoint, um, right now we're working on um, point of view and, um, sort of like, being able to identify what person it's written in. Um, so right immediately, if I were to start off with

something more simple like that. Reading through the passage, having students identify, "Okay. Is this first person? Is this third person? What kind of third person is it? How do you know?" So starting off with something maybe a little bit, not easier, but something they were a little bit more familiar with. If I were to teach this to the class that I have now.

Although she begins by noting what in the text is intriguing to her and offers a prescriptive statement of what "would" engage students, she shifts to a claim that she is reading the text with a "6<sup>th</sup> grade standpoint." She then describes how her students are working on understanding point of view, and begins to ask them questions about the point of view in the text. In her post-task interview, Willow confirms that she was reading with her current middle school classroom mind, and considering their work on sorting out narrative points of view in a text. She describes them as readers, and details how the concepts that they struggle with as readers inform her own literary reading:

right now my students are struggling with the very basics of tone, imagery, being uh, able to identify first versus third person, third person, objective omniscient, blah, blah, blah. Stuff kinda like that. Um, so like, I think that kind of did color the way that I interacted with the text. So like, okay, so if my students were struggling in this context, what am I picking out that could help them struggle less? So I guess that was kind of the context I faced it with.

Willow is considering her students and what she knows they are "familiar with" as she reads the text. She seems to imaginatively step into the classroom context and walk through her procedural knowledge of how she would parse the text, in the form of questions directed to students. This language reads like a verbal rehearsal for the classroom, a performance of unpacking her knowledge of literary heuristics in a classroom context, with and for students. The classroom

context seems to inform the way Willow reads and breaks down the text. Her consideration of students is specific and inseparable from her parsing of the literary aspects of the text.

Like Willow, Lily reads the text with real students in mind. As she scans down the text in Task 3, student engagement with the text is not easily separable from her own: is it the textual theme of identity draws her in, or the response she anticipates students would have to it? Lily's example of dual focus, though bolstered by her claims in the post-task interview, is a bit more ambiguous than Willow's. She begins with a quote from the text, "And then *On the radio*, 'I am the sole author of the dictionary that defines me.'"

So, immediately that, to me, was like, screaming like conversations surrounding like, identity and like, what defines you as a person. Um, so that's something that I love to talk about in the classroom, especially with my 12<sup>th</sup> graders who are about to be going off to college and like, um, maybe like some of the identities that aren't as like, visible or accessible to them that they might be like, experimenting with or meeting people of. You know what I mean? Um, so like identity is something that I definitely like to talk about. So that's, that would, like drew me in right there.

While it is clear that the text draws Lily in and that there are particular topics she likes to discuss with her class, Lily seems to be drawn to the text because it "screams conversations." The text has gotten her attention – loudly – because of its potential for classroom discourse. The text's repeated line is worth teaching, not only because suggests a motif, but also because she thinks that it would matter to her students, in this particular way, at this particular time. She is considering both their engagement and the motif of authorship. Lily's use of personification to describe the text as "screaming" reinforces this observation of dual focus on students and text:

the text is speaking to her about what her students will want to discuss – not just speaking, but screaming, which suggests an urgency of connection to the text.

In her post-Task 3 interview, Lily confirms that she was indeed thinking about her students while reading the text:

So like, within one sentence, I would notice something with the language and I would also make a connection to like, how I could invite my students into the conversation about the language. So um, I guess it kind of was (laughs) happening at the same time, but it really just depends on the sentence. Like, some sentences I only notice personification and other ones, I notice things like, that we could talk about. That I think like, my interests or my students would be interested in. But I must admit um, when I say "my students" every time that I read a text like this and every time I do this with you, I'm only really thinking of my AP lit kids.<sup>4</sup> ...they were there pretty much the whole time. Like, I was trying to anticipate like, what questions they would have and um, like where they would find interest in the text.

The data exemplars of ROM are characterized by a dual focus on the text and on students. It is difficult to separate the two.

### **Increase in Dual Focus on Students and Text**

Over the course of the semester, there was a pattern of increase in exemplars that were double-coded as attention to students and to text. Because the coding for these different forms of attention (“S” and “T”) occurred separately, there was no one code for this dual focus that can be

<sup>4</sup> Clarification: the other ELA course in which Lily was a student teacher did not have a focus on literary texts.

easily displayed. However, we can see the increase in dual focus through the data from the second phase of coding. The second phase of coding was a round of focused coding that examined the exemplars that were double-coded. In this phase, I saw two kinds of practices and thinking: (1) instances of dual focus that were more focused on reading, and were labeled ROM and (2) instances of dual focus that focused more on planning, and were labeled as pedagogical content knowledge (PCK). Figure 5-2, below, shows the development of both kinds of thinking about students and text.

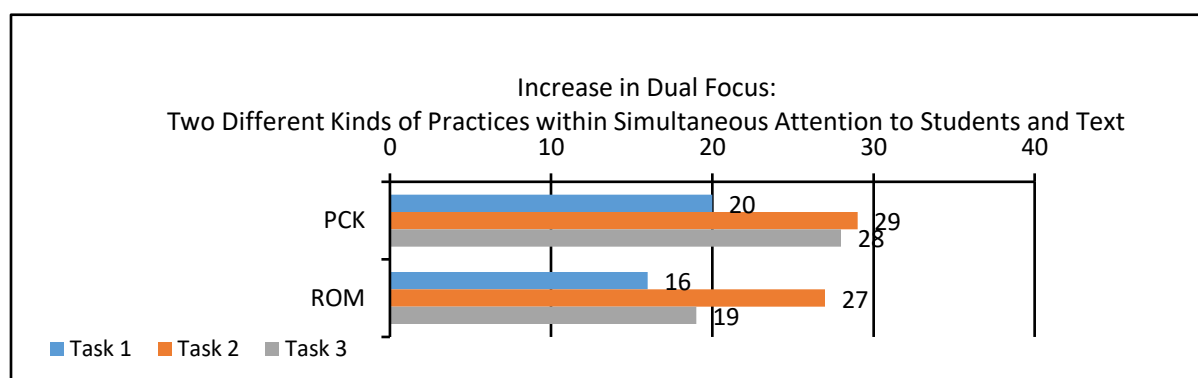


Figure 5-2: Increase in Simultaneity Over Time

Both kinds of dual focus increase between Task 1 and Task 2. The dual attention involved in planning remains fairly constant in Tasks 2 and 3. Interestingly, participants’ focus on students while reading (ROM), however, drops quite a bit in Task 3: a change which may be explained by a harder text. This variation will be taken up in detail, in Chapter 6.

The self-report data from participants’ post-task reading interviews offers confirmation to these findings of an increase in dual focus on students and text (see Fig. 5-3): reports of reading with others in mind increase steadily across the semester. In post-task interviews, the opening question was “What context did you have in mind, while reading?” In these interviews, there is a steady increase in participants’ direct statements that while reading, they were thinking about students.

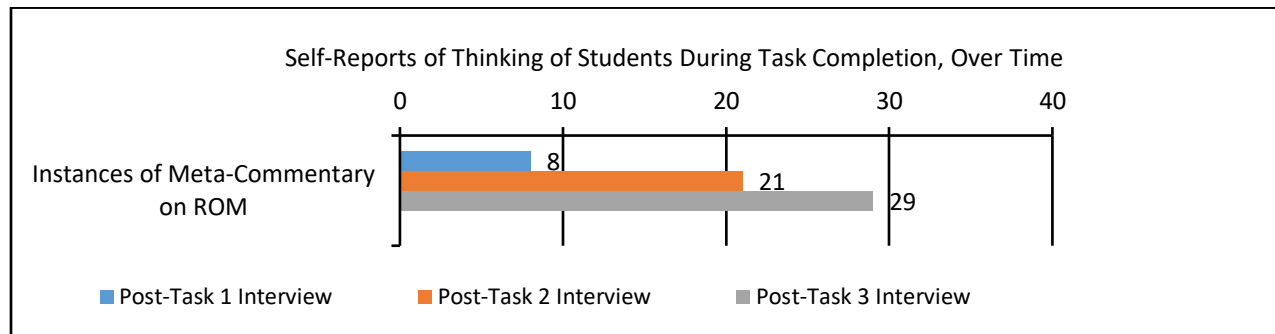


Figure 5-3: Participants' Self-Reports of Thinking of Students during Task Completion

## What Participants Do, in the Context of Dual Focus on Text and Students:

### The Practices of ROM

In this section, I describe the practices of ROM observed during instances of dual focus on students and text: what are the observable practices when participants are reading with others in mind? The practices most frequently observed when participants were reading with others in mind fall into three categories: (1) anticipating student engagement with text, (2) asking questions/talking with students about the text, and (3) offering meta-commentary on their own reading.

#### Anticipating Student Engagement With Text

Iris' consideration of how students would respond to the notion of a "personal hurricane" and her humorous rejection of a proposed sensory imagery reading exercise both are examples of the practice of anticipating student engagement with text. This kind of anticipation can take many forms (see Table 5-6): noticing where students might positively connect or find the text or language difficult, thinking about connections to other texts or ideas that would draw students into the text at hand, connecting parts of the text to prior discussions.

ROM Category of Practices 1: Anticipating Student Engagement with Text		
Sub-Practice of Anticipating	Definition	Examples
Anticipating student response to/ engagement/difficulty with the text	Thinking about how students are likely to respond to the text.	<i>Students would be able to...placing themselves in a similar scenario. Being able to relate to it a little bit.</i>
	Thinking about what parts of the text may be challenging for students	<i>...he just said, "the boy" so if it keeps going between "he" and "he," that could be confusing for them</i>
Anticipating contexts and themes that students might use to connect to the text	Thinking about the interests and experiences of students and how to leverage those to help students make text-to-self connections.	<i>So immediately that, to me, was like, screaming like, conversations surrounding like, identity and like, what defines you as a person. Um, so that's something that I love to talk about in the classroom, especially with my 12th graders who are about to be going off to college and like, um, maybe like some of the identities that aren't as like, visible or accessible to them that they might be like, experimenting with.</i>
Assessing difficulty of vocabulary (for known students)	Scanning the vocabulary while considering one's students: which words are likely to be new?	<i>I would have to go over that by saying "a fag in hand", that that's like Criticism for cigarette. Like I would absolutely (laughs) address that.</i>
	Not: projecting one's own difficulty with vocabulary onto students	
Connecting the text to prior student comments or class discussions	Making connections between current text and ones that have been discussed previously.	<i>Particularly this line, "You ain't shit, you f---ing apple." I was like, "They'll love that," 'cause we had a lot of fun with [prior text] 'cause they had some interesting language and scenes in there as well.</i>

Table 5-6: Anticipating ROM Practices

Below are examples of two participants demonstrating the practices of anticipating student engagement with text: Mae notices where the text would seem unclear to students and works to unpack how to make sense of it, and Lily considers how students would engage with this new text, in light of a prior class debate.



**Mae in task 1.** In two separate tasks, Mae anticipates which places in the text would be confusing for students, reading the challenge of sorting out antecedents and persons through a student point of view:

And how do we make the distinction of who "he" is? 'Cause it's, you can use the context clues and assume it means the child, but some students might not catch that necessarily right away and we don't know. I mean, we later know that the child's a boy in the next paragraph, but that could be confusing. Um, so using context clues to determine 'cause it, 'cause "his hand rose and fell softly", but then "he pushed away". So there's kind of, you don't know who it is. I mean, you can use those clues so that's-

*Interviewer: Who who is? You mean the- the speaker or whose hand it is?*

Mae: Between the narrator and, yeah, the speaker. Or I mean, whose hand it is.

*Interviewer: Who the antecedent is for the-*

Mae: Yes.

*Interviewer: For the pronouns? Got it.*

Mae: Yeah, yeah.

*Interviewer: Mm-hmm (affirmative). So you're anticipating there would be confusion in students about those-*

Mae: Mm-hmm (affirmative).

*Interviewer: Antecedents? Got it.*

Mae: Yeah, especially like, if you're just skimming over it. If you're not, like, you know, I'm looking at this from you know, a couple of years of college and other things. I'm looking at it from how to explain it, but if kids are just kinda going through it quickly, then that can be confusing. Um, and especially if later

in the novel ... 'Cause he just said, "the boy", so if it keeps going between "he" and "he", that could be confusing for them.

Here, Mae anticipates student confusion in following who is who in the texts: reading the language carefully with a student eye for what is not clear, and a disciplinary eye that can discern not only which "he" refers to which character, but also how readers would know that. She identifies which pronoun would confuse students, and which textual clues would be helpful.

**Lily in task 2.** Lily works here to anticipate how her students would respond to the violence in the text, based on her perception of their response to the last book they read, *V for Vendetta*. Lily frames a question for these students, and proceeds to describe the topics of previous debate that would connect students to this text:

So, like this love/violence relationship was something that maybe I could ask them to analyze or something that we could discuss. Uh, "Strangers would never want to hurt each other that badly." So I wrote, "True or nah?" Because- (laughs) because I'm thinking of *V*, um, and *V for Vendetta*, where he like, really hurts EV um, in his way to like, free her. And that was like, a big topic of debate that we had in the class is like, is it okay to hold a woman hostage, put her into concentration camp-like settings, emotionally, physically, mentally abuse her, and then tell her that you've freed her? Even though she is freed in this like, weird, obscure way? Like we had a big debate on like, what the moral ambiguities were there. So I think that that's something that I could connect to from previous texts.

Lily is drawing on disciplinary knowledge that allows her to make a straightforward thematic connection between the two texts; but because she is focusing on both the students and text, this connection appears to be filtered through the class' discussions. The class' debates are described

in language that seems to reenact the conversation: “is it okay to hold a woman hostage, put her into concentration camp-like settings, emotionally, physically, mentally abuse her, and then tell her that you've freed her? Even though she is freed in this like, weird, obscure way?” The questions are not clearly in Lily’s voice or the students’; given the context, they may be suggestive of general classroom discourse. Lily invokes this communal discourse in order to conclude (“So”) that this theme would be a teachable aspect of the text at hand. She is making the case that her students would engage with the moral ambiguities in this text, as they did with the prior text.

### **Asking Questions/Talking About the Text For, To, or As Students.**

In our earlier portrait of Iris, she asks questions about the hurricane for her class, wondering “I started thinking immediately like, *what are my personal hurri- hurricanes and like, what are my students' personal hurricanes? ...can students relate?*” Her questions take a turn, shortly thereafter, and are addressed directly to her students: “how can *you* apply the idea of a hurricane or a natural disaster to a moment in your life?” At certain points in her own sentences, it seems her grammatical first person begins to shift or collapse: in this example, she switches voice from “I” to “students” back to “I” mid-sentence: “So *I* know like, *my students* like *I*, when *I'm reading* kind of consider like, is the analysis clear here?” Iris’ voicing of questions about the text from multiple and sometimes indistinguishable points of view, suggests a possible conflation of different reading selves. The clearest example in Iris’ reading of speaking as a student was in Task 3 interview, when she narrates how student confusion about a text pops into her head while reading: “What the f— is going on?” Iris asks many questions while considering students and text.

When focusing on the text and student, participants often asked questions about the text, from a variety of perspectives and with a range of stated audiences. The practice of asking

questions or talking about the text for, to, with, or as students is observable in a verbal enactment of classroom discourse (see Table 5-7).

ROM Category of Practices 2: Asking Questions/Talking about the Text For, To, or As Students		
Sub-Practices of Asking/Talking	Definition	Example
Asking questions about the text <i>for</i> students	<p>Enactment of conversations with students about the text, but without the use of the second person (“you”).</p> <p>Context makes it clear that these questions are intended for students. Context clues may include:</p> <ul style="list-style-type: none"> <li>• reference to students</li> <li>• use of emphasis to call attention to features of the text for students</li> <li>• use of repetition and to clarify meanings for students</li> </ul>	<p><i>Is that going to be significant throughout the rest of the book? Is this girl just a random girl that she's fixating on for this introduction, or this chapter? Or is the rest throughout ... Is she gonna be a character that's important throughout the rest of the book?</i></p>
Directly addressing questions or comments about the text <i>to</i> students	<p>Using second person (“you”) to ask students questions about the text.</p> <p>Talking to students as “you” about the text.</p>	<p><i>There's no right answer to this. Tell me what you think. Why are they having the repetition of this? How is that making you feel?</i></p> <p><i>So it's dark and gray and that's how you know the sun's not out yet.</i></p>
Asking questions or talking about the text <i>with</i> or <i>as</i> students or using a plural classroom “we”	<p>Using “we” or “us” while asking questions or making comments about the text.</p> <ul style="list-style-type: none"> <li>• From context, the first-person plural pronouns refer to the speaker and students, together.</li> <li>• Not: a “literary we,” as in “here we see the author’s use of personification...”</li> </ul> <p>Voicing or mimicking student responses to text.</p>	<p><i>Are we talk-, um, are we using an extended metaphor of people to de-, to describe the hurricane? Or are we using extended metaphor of a hurricane to describe people?</i></p> <p><i>If I gave this to them, they'd be like, “What'd you just have me read? I didn't get anything out of that.”</i></p>

Table 5-7: Asking Questions/Talking About the Text with Students

This sub-practice takes several forms. (1) It can present as talking about the text or asking questions about it for students. Context suggests that these comments and questions are ones the candidates would ask – as if rehearsing them for a later class or enacting an imagined classroom, in the present. (2) Candidates may shift their discussions of the text to suddenly address them directly to imagined students. (3) Finally, candidates sometimes speak with a “we” that seems to

indicate they are speaking for the class as a whole, or perhaps enacting imagined classroom discourse about the text.

**Asking questions about the text, for students.** In Task 2, Mae considers the text and voices a series of questions about the text. While Mae's questions could be read as the kinds of questions a reader might ask herself while interacting with the text alone, she sequences questions so that each one clarifies or deepens the prior one.

So they're about to kill each other, but it doesn't mean anything? Or they're fighting with each other and it doesn't mean anything? It doesn't even deserve a name, but he gave it a hurricane? But he didn't say like, "Hurricane Adolf" or "Hurricane Arnold". It's just a generic hurricane.

This work to clarify her questions suggests that this line of questioning may be intended for students. First, she asks a broad question about meaning of the fight, and follows with a second sentence clarifying that they may not be about to kill each other, but they are fighting – and repeats the question, “it doesn’t mean anything?” She emphasizes the contrast those sentences set up – a fight that is meaningless – and suggests a connection to a similarly ridiculous juxtaposition: the idea of a hurricane that is nameless. If she were reading purely for literary purposes, she would likely explain the connection at this point. But Mae doesn’t directly draw the connection; she instead frames it as a question, and follows up with a specific textual example to examine: the names the author could have given the hurricane, but didn’t. She finishes with “it’s just a generic hurricane” – a deadpan remark using “just” to create an understatement. Her clarifications, repetitions, and use of understatement present her reading of the text in a way which could be read as an invitation to others to respond or also comment on the text. This emphatic reading seems to be enacted with an eye to how the text will need to be broken down for students, and the aim of engaging them with it.

Confirming this interpretation of Mae's questions and comments about the text as intended for students, when asked what context she had in mind when reading this text, Mae says she read this text while wearing her "teacher hat." She describes what it means to read with the teacher hat, and how it is different than the pleasure she takes in analyzing a text, on her own:

*Interviewer: How is it different to read with the teacher hat on?*

Mae: It's different with the teacher hat because I have to kind of anticipate where there's going to be questions or how I'm gonna kind of steer the conversation. Um, or like little notes here and there, like what's going on there? Why does that really matter? Does it matter? We don't think so? Okay, cool. Is this relevant to us? Why or why not? Um, so the teacher hat's much more-

*Interviewer: "Us", meaning the kids?*

Mae: My ... Yes, I'm sorry.

*Interviewer: Okay, sorry. Go ahead.*

Mae: "Us" being the kids.

In addition to asking many questions about the text for and with/as students, she comments that this work also involves the practice of anticipating student responses to the text. These ROM practices are observable as a dramatic presentation of her own reading of the text for students, which employs emphasis and repetition to invite them to see what she sees in it, and respond to her questions.

**Asking questions about the text to students, directly.** In her reading in Task 3, Willow is engaged in many complex activities: she is thinking about why and how students might relate to the text, how she might help them to engage with – and maybe care about – the text.

this is just really cool and even having a con-, uh, like a bring-it-back moment um, with that last line. Like, "Memories were not destroyed, but forever changed

and damaged." Okay, what- what has impacted your life at some point that um, colors the memory that you have of somebody? Um, can, is it possible for a good memor- memory to be turned into a bad one? Um, maybe just having those be like, introducing questions or having those be a quick journaling prompt, kind of thing. Um, because a, you can talk with students and veer off for hours about anything and anything, but if you don't bring it back to them and make it relate to them, then they're not gonna, you know, kind of give a shit. Pardon my French. (laughter) But um, yeah. There's a lot of opportunity for that in there.

This is a really cool passage.

In the service of connecting students to the text, these “introducing questions” seem to be directed to students conversationally, using “you” and “your.” In her post-task interview, Willow notes that she read this more difficult text with her current middle school class in mind and decided that it was not an accessible text for their reading level. Nonetheless, she continued to try to imagine a slightly older class and to anticipate how she might help them connect them to the text.

**Asking questions about the text as students.** Participants also asked questions about the text in a voice that suggested they may be attempting to speak as students. Occasionally, they directly gave voice to student thinking about a text: for example, Iris in her interview mimicked the voices of students in her head responding to a text with, “Yo, what?” (and more colorful language). Similarly, Willow in Task 1, said, “If I gave this to them, they'd be like, ‘What'd you just have me read? I didn't get anything out of that.’” This was not, however, the most common way that participants used a student voice to ask questions or talk about the text.

The practice of asking questions about the text as students often took the form of using a “we” voice that seemed to speak for the class as a whole, or perhaps to invoke classroom discourse. Here are several examples of such questions, excerpted from different participants:

Lily: that's like conversation that **we** could have about like, why put so much emphasis? Like, what are the stereotypes or like what are the like, things **we** think of when **we** think of like, redheads? (Task 3)

Mae: And how do **we** make the distinction of who "he" is? ...Um, are **we**, they aligning themselves? (Task 1)

Willow: So, what are **we** getting from that? What's all this trying to tell **us**? (Task 3)

Here, participants are asking questions about the text, using “we.” It is of course possible that this “we” is not referring to the teachers and students together. One of the conventions of disciplinary literary reading is that it is done communally (Rainey, 2016), and that this sometimes can be expressed through usage of the pronoun “we” in literary discussions. For example, when scanning a text in a group setting, one might say, “here we see the author making this choice” or “and now we have this particular image.” This literary “we” invokes a wider literary audience of the text, and places the speaker in that context. Sometimes, participants did seem to use that “literary we”: Lily in Task 2 scans down the text (as indicated by her use of the word “then”), and says, “Um, and then we've got this mention of ‘her’ and I'm like, okay, so this is the first time we've mentioned her, so she must be important.” Usages of “we” such as this, without clear classroom context, were not coded as instances of the ROM practice of “speaking as/with students.”

Speaking in a classroom “we” is different than a literary “we.” Lily’s use of “we” is coded as a plural classroom voice because she sets it up with a usage of we that refers to her



classroom: “that's like conversation that we could have.” Mae uses “we” to parse through clarifying information for students; it is more clear in her case that she is talking about how to make the antecedents in the text clear, with students. Willow’s use of “we” is more ambiguous. When she says, “So, what are we getting from that? What's all this trying to tell us?” it could be a literary “we,” or speaking as a classroom “we”, or both. Or perhaps, this use of “we” could be an effort to pull students into the larger collective literary conversation; it is not entirely clear. However, all these three examples of the usage of “we” noted above are corroborated by interviews in which participants cite specific classes and students they were thinking of: in Task 3, Lily reports she is thinking of her AP Literature class. In Task 1, Mae reports she is thinking of her 10<sup>th</sup> graders in periods 5 and 6. Willow says she has her middle school students in mind.

The pronoun “we” is a complex grammatical and social construct (Pavlidou, 2014). Participants’ shift into the first-person plural is a complex subject which will be taken up in more detail in Chapter 7, using the tools of Systemic Functional Linguistics to analyze the linguistic features of participants’ descriptions of ROM. Regardless of the wide range of meanings that their uses of “we” likely signify, participants’ reading does show a practice of asking questions/talking about the text from a collective point of view.

### **Meta-commentary on Reading**

In our portrait of Iris, she reported approaching her reading with “a student brain,” and talking about how reading “as a teacher” required she shut off her “fun brain.” She even offered meta-commentary on her meta-commentary, groaning that she was “all up in her head.” The different kinds of commentary candidates offer when talking about their reading (see Table 5-8) reveal varying levels of self-awareness of their own content knowledge and how it may be developing. While considering students and the text, participants commented on several aspects of their own reading: (1) narrating their own readerly engagement with the text, (2) noticing and

unpacking their own disciplinary and procedural content knowledge, and (3) offering explicit description of their mindsets or the contexts they have in mind, while reading.

ROM Category of Practices 3: Offering Meta-Commentary on the Text		
Sub-Practices of Meta-Commentary	Definition	Example
Describing their engagement with the text	Describing their own responses to the text: how they liked/didn't like the text, what confused or excited them, how they connected to it, personally.	<i>there's a lot of like, lines in here too that I feel like, could be quoted or like, just like, they feel very deep. (laughs) You know?</i>
	Describing their own use of reading strategies to make sense of the text.	<i>I also highlighted where like, the setting clues were. So the author does give us a date, 1976. Um, and then it's also New Year's so we know it's in January 'cause that's also really stated.</i>
Unpacking their own content knowledge	Unpacking disciplinary heuristics: walking students through the analytical process the participant uses to make sense of the text.	<i>Okay, and then Victor says, or, "Victor had seen crazy people tie themselves to trees on the beach," so that kind of um, almost juxtaposition of like, tying trees to the beach. Like, on the beach. Like, tying themselves to these people, where the uncles are compared to trees. So, aligning yourself, I guess. Um, are we, they aligning themselves? Is he just making that comparison to make that comparison, or just adding in more information or is it significant? "These people will end up feeling the force of the hurricane firsthand. Want it to be like an amusement ride." So um, and then he's kinda talking about losing themselves in it, so the idea of fighting, or fighting with each other or something, is kind of romanticized, but then when you actually break it down, he like looks at realistically what it looks like. And then when he pulled the strings of his pajama bottoms tighter, um, is he trying to make himself feel more secure? What's important about that? 'Cause he's talking about tying people to the trees. So if he says his uncles are trees, is he also saying, by extension, they're all trees? Or he, himself, is a tree and tying his pants? And maybe it sounds kinda wonky and it might be kinda wonky, but like, looking at that...</i>
	Unpacking disciplinary concepts: identifying literary concepts and breaking them down into smaller parts and/or defining them in terms students will understand.	<i>and then she's like, in a hammock, um, in the garden of a basement flat. So it's like, that to me was like almost like, this like, you know, it's like a nice summer day. You're just swinging in your hammock, reading your magazine. But then it said, "Fenced in on all sides" and it like, kept it in this like, singular, contained sentence. So that to me was both juxt-, juxtaposition, sentence variation. Um, so like, so far what I was noticing with all of these like, different ways that they write, is that this would be like, a cool text to like, see the different ways that you can go about like, using all of these devices that we talk about and that we see, but like she does so many all (laughs) at once.</i>
Direct statement that they are reading with students in mind	Participant says directly that they thinking about students, while reading.	<i>Um, coming at it from a 6th grade standpoint...  I was reading this with my AP students in mind um, because my contemporary lit students choose their own reading.</i>

Table 5-8: Offering Meta-Commentary on the Text

**Commenting on their own engagement with the text.** Sometimes candidates commented on their own enjoyment of the text, or lack thereof. For example, Lily raved about the diction in Task 1, while Iris said the terse “masculine” syntax was not to her taste. Mae wanted to rush out and read the book after our session, while June found it “choppy.” Often, these comments on their own engagement were a narration of textual connections they were making as they read. When this kind of meta-commentary occurs during dual consideration of students and text, it is an example ROM. In Task 1, Lily thought the theme of silence was more “essential” or relevant to students than a theme in the text at hand:

...And to me, that is more essential than like, fatherly love. Um, maybe that's 'cause I had a dad who's awesome. (laughs) I'm sure it might be different for somebody who didn't have my experience.

Lily discussion of her own response to the text seems part of the way she works to consider whether this theme will engage her students (or not). She notes that her sense of what is essential depends upon her own life experiences – she might take fatherly love more for granted because she has experienced it. Others with differing experiences might think the theme more “essential.” In her post-task 1 interview, Lily confirmed that she had been thinking of the students in her school placement, while reading this text.

Although the task did ask participants to narrate their thinking about what in the text was worth teaching, this kind of “think aloud” narration focused on their own reading was a frequent practice among participants. The consistency of this practice across participants suggests that the teacher candidates may have interpreted the task as asking them to do this, or may feel that it is important to do, when thinking about reading for teaching.

**Commenting on their own disciplinary and procedural content knowledge.** In addition to commenting on what they connected to (or didn't) in the text, participants often

offered commentary about how they were reading the text: a meta commentary on the literary features they noticed and the heuristics that helped them to notice them.

***Iris in Task 2.*** One of the clearest examples of commenting on disciplinary knowledge is in our portrait of Iris, in which she parses the first line and considers both Shakespeare's syntax and how students understand sentence patterns. She notices all the commas, asks "how is that a sentence?" and breaks down the parts of a sentence that students are used to seeing, in order: "subject, verb, object." Although she is not engaged in full, formal modeling of a reading procedure – which would entail clarification of the purpose, the procedure, and the expectation that students will enact the modeled process, next – the steps Iris enacts are a kind of unpacking of how one makes sense of text: noticing an element of the text, asking a question about it, and then comparing the text against the expected pattern. This unpacking seems useful for teaching, and possibly intended for an audience of students. Iris' post-task 2 interview confirms that she was thinking of the students she was then teaching *Romeo and Juliet* to, while reading this text.

***Willow in Task 3.*** Task 3 presented a challenging text, which merited close attention.

Willow's narration here shows how she works through the text to make sense of it:

And then um, word choice and um, syntax. Like, the repetition of, "I am the sole. I am the sole author." Okay, so having them think about the meaning of sole; if you think of sole, it's like a foot. You are the sole author of um, it calls back to that um, little radio thing. Like, "I am the sole author of the dictionary that defines me." Okay, well what does that mean to you? And then, there's the connection that you can make, "I am the soul." That sounds like, I am the soul, like I am the internal essence of something. And then it starts off with um, the fat sun and then "sole" being a proper name for the sun. So, what are we getting from that? What's all this trying to tell us? That would be a great discussion

point because I don't necessarily know on first reading, so that would be a great way for me to be like, "There's no right answer to this. Tell me what you think. Why are they having the repetition of this? How is that making you feel?" Kinda thing. So there's so much that I could teach just from this little bit.

Narrating her narration: first, Willow names the topic: word choice and syntax. She then identifies repetition of a particular word, and says she would have students think about its meaning. She walks through one meaning of the word, and pauses for analysis, which she phrases in the form of a question for the class: "Okay, well, what does that mean to you?" Then she says there's a connection, and she identifies a secondary meaning of the word. She models some thinking about what connotations that brings up, framing it as what that "sounds like." She offers analysis of what it means, and reframes it in terms of the whole text, giving an example of how it starts off with an image of the "fat sun." She pauses again to ask students for analysis, and seems to rehearse questions for discussion that would help students to do what she just did: "Tell me what you think. Why are they having repetition of this? How is that making you feel?" She has enacted an analytical procedure, named it as she's doing it, and then is prompting students to imitate this procedure. In her post-task 3 interview, Willow confirmed that she read this text with her middle schoolers in mind, and assessed that it would be quite difficult for them. This audience may explain her careful unpacking and meta-conversation about how she unpacks the text. Willow's work here is an example of the ROM practice of commenting on one's own literary reading procedures.

**Commenting on reading with students in mind.** Finally, participants' meta-commentaries about their own reading often included a direct naming of students or teaching contexts they had in mind while reading. Lily, in Task 2 says, "I was reading this with my AP students in mind." Camille, also in Task 2, says, "I kind of came in with the mindset of my

classroom, so again, that's an honors English 9.” Willow, in Task 1, says she is “coming at it from a 6<sup>th</sup> grade standpoint...” Participants were not asked directly to describe any mental contexts in which they were reading until the post-task interviews; nonetheless, they often did so, unprompted, during the reading tasks. The fact that they offered unprompted confirmation that they were reading with specific students in mind suggests that adopting this mindset may be a deliberate strategy – or, perhaps, it may be important enough to the work of preparing to engage others with literature to merit frequent and direct mention. Or, it is possible that participants’ meta-commentary is being offered as an answer to the task’s question: perhaps their highly performative unpacking of skilled readings *is* the thing worth teaching.

### **Summary**

The phenomenon of reading with others in mind (ROM) occurs within the context of dual attention to text and students and is observable in three forms: participants anticipate student engagement with text, enact conversations about the text with students, and comment on how they are making sense of the text. When reading with others in mind, participants seem aware of their own content knowledge and able to narrate their engagement with text and their uses of disciplinary knowledge. Additionally, participants are often direct in commenting that they perceive themselves to be reading with their students in mind. While this study does not allow for verification of the accuracy of participants’ perceptions of these “others,” by the end of the student teaching semester, the candidates are – in their own minds, at least – no longer reading alone.

The finding of ROM suggests that teacher candidates’ relationship to their own content knowledge undergoes a profound change during the student teaching semester. They are reading

in a new context – dual consideration of students and text – and demonstrating increasingly complex, social ways of engaging with literature.

## Chapter 6: Findings II: Patterns in the Practices of Reading with Others in Mind

### Introduction

Chapter 6 takes up the patterns of the practices of ROM: differences in when ROM emerges among participants and variability of ROM with perceived text difficulty. First, I detail the general trajectory of development: a pattern of increase in the practices of ROM. Second, I describe the variations in ROM among participants: (1) difference in time of emergence and the degree of ROM, and (2) how the practices of ROM vary with textual difficulty.

### Development of the Practices of Reading with Others in Mind

Within the data exemplars that show participants reading with dual attention to students and text, an increase in several practices I term “reading with others in mind” is observable during the student teaching semester (see Figure 6-1). Collectively, the candidates showed evidence of ROM a total of 15 times during Task 1, with a nearly two-fold increase in Task 2.

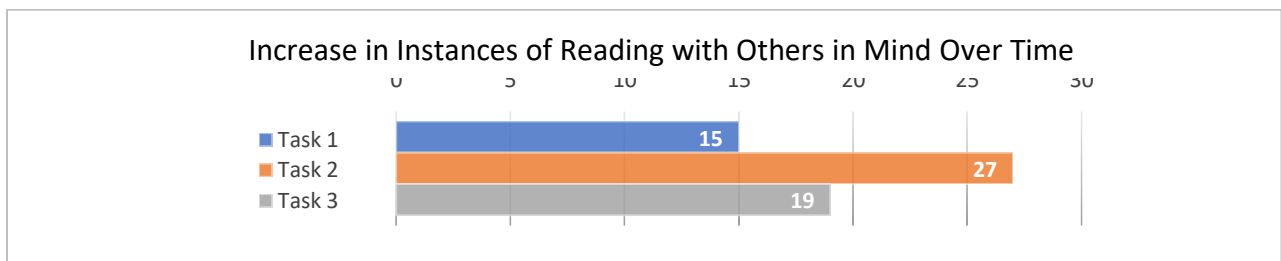


Figure 6-1: Increase in ROM Over Time

While there is some recession of ROM in Task 3, there remains an overall increase from before student teaching (Task 1). Additionally, examining the instances of ROM by participant (see



Figure C) shows that despite variability in emergence and frequency of ROM, all participants demonstrate the practices of ROM by the end of the student teaching semester.

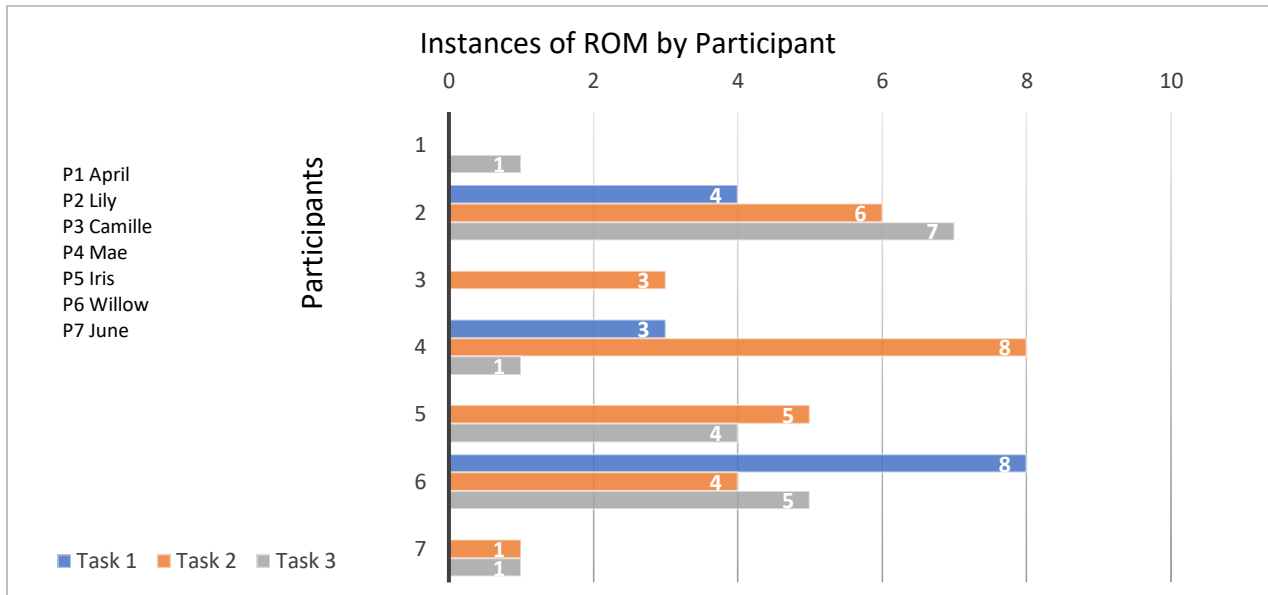


Figure 6-2: Instances of ROM by Participant, Over Time

While there is variability in when participants demonstrate ROM, there is a general pattern of increase: some participants show evidence of ROM before student teaching, and all do by the end of the semester. In Task 1 (blue lines, Fig. 6-2), only three participants demonstrated ROM: Lily, Mae, and Willow. In Task 2 (orange lines), these three continue to do so, with Camille, Iris, and June joining this group. In Task 3 (grey lines), six demonstrate ROM: and now, April is among these. We can also see some increase in ROM among those participants who showed ROM in Task 1: Lily showed more instances in Task 3, while Mae showed more in Task 2. Willow demonstrated a good deal of ROM in Task 1, and then roughly the same lesser amount in Tasks 2 and 3.

### A Closer Look: ROM Sub-Practices Over Time

Because there is a range of ROM practices among participants, it is useful to look at each ROM sub-practice as it emerges over time (Figure 6-3), to add nuance to the larger trends. All of the practices of ROM increase between Task 1 to Task 2. Following the larger pattern of the data, “anticipating” and “asking/talking” practices recede in Task 3. However, the practices of offering meta-commentary remains fairly stable in Task 3.

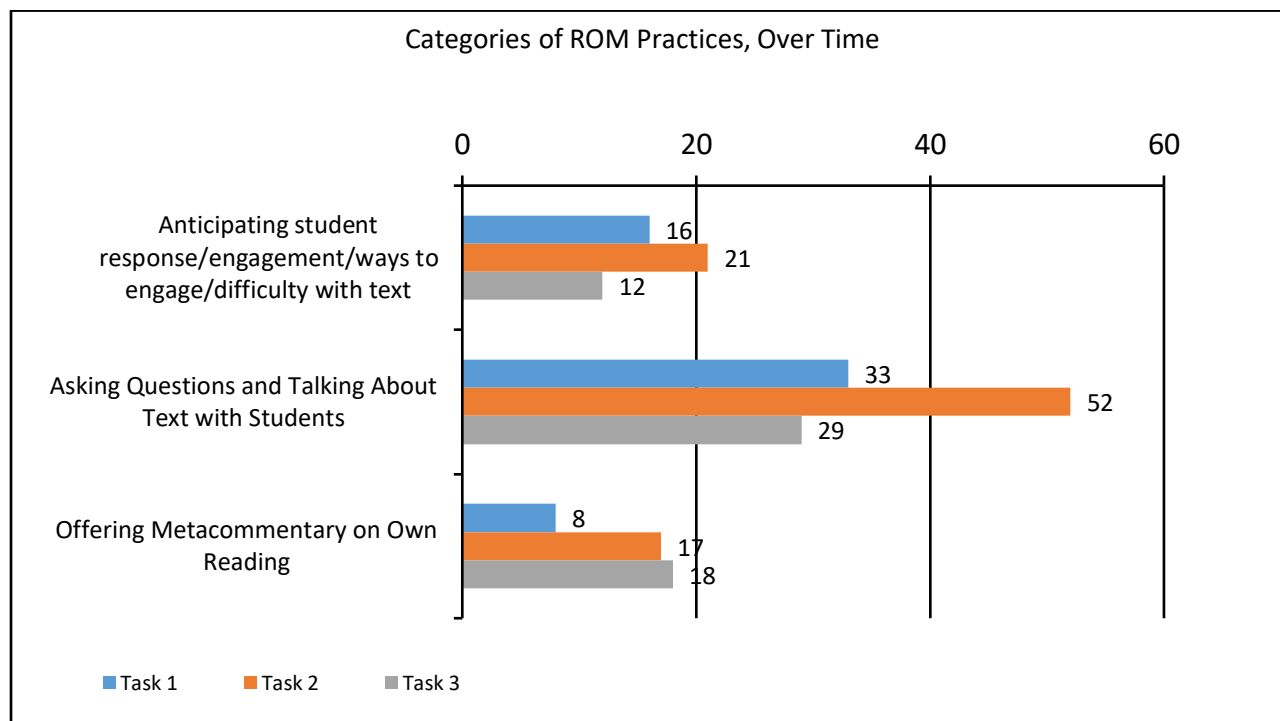


Figure 6-3: Categories of ROM Practices, Over Time

**The practice of anticipating student engagement.** The work of anticipating student responses to and engagement with text encompasses three sub-practices: (1) Anticipating student response to and engagement or difficulty with the text, including considering the interests of students and how to leverage them, (2) anticipating other texts/contexts/themes that would facilitate connection; (3) assessing difficulty of vocabulary for known students (rather than projecting one’s own difficulty with words onto students); and (4) remembering and connecting prior class texts or discussions. In Task 1, participants collectively demonstrated the practices of anticipating student engagement with text 16 times (see Fig. 6-3). In Task 2, participants

demonstrated these practices 21 times: an increase of 31%. In Task 3, there was less evidence of the practices than in Task 1. While this data shows that there is more of the practice in Task 2, it shows a recession of “anticipating” work in Task 3.

However, if we look at the practices of “anticipating” by participant (Table 6-2), we see that the instances of this practice are dominated by the three participants, Lily, Mae, and Willow, who show evidence of “anticipating” earlier and more often. Camille, April, and Iris show evidence of this practice in Task 2, but June never does.

The practice of anticipating student responses to text may be a particularly difficult one for teacher candidates, as accurate anticipation is likely to rely on knowledge of students and content, learned from experience teaching literature to students or from the kind of “case knowledge” Shulman hoped the field might generate over time (Shulman, 1986). “Anticipating” without accurate understanding of student literacy practices may not be anticipating at all – it is likely to be guesswork at best and biased projection at worst. Thus, the “anticipating” practices in the readings of teacher candidates may represent early attempts to do this work, while reading.

Instances of Sub-Practices of Anticipating Student Responses to Text, By Participant			
Participant	Task One ROM Practices	Task 2 ROM Practices	Task 3 ROM Practices
April			<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (1)</li> </ul>
Lily	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (2)</li> <li>Anticipating contexts and themes that students might use to connect to the text (1)</li> <li>Connecting the text to prior student comments or class discussions (1)</li> </ul>	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (2)</li> <li>Anticipating contexts and themes that students might use to connect to the text (1)</li> <li>Connecting the text to prior student comments or class discussions (4)</li> </ul>	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (1)</li> <li>Anticipating contexts and themes that students might use to connect to the text (2)</li> <li>Assessing difficulty of vocabulary for known students (4)</li> <li>Connecting the text to prior student comments or class discussions (2)</li> </ul>
Camille		<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (1)</li> </ul>	
Mae	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (2)</li> </ul>	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (1)</li> <li>Anticipating contexts and themes that students might use to connect to the text (1)</li> <li>Assessing difficulty of vocabulary for known students (2)</li> </ul>	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (2)</li> </ul>
Iris		<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (4)</li> <li>Anticipating contexts and themes that students might use to connect to the text (1)</li> <li>Connecting the text to prior student comments or class discussions (1)</li> </ul>	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (2)</li> </ul>
Willow	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (7)</li> <li>Assessing difficulty of vocabulary for known students (1)</li> <li>Connecting the text to prior student comments or class discussions (2)</li> </ul>	<ul style="list-style-type: none"> <li>Anticipating student response/engagement/difficulty with the text (3)</li> </ul>	
June			

Table 6-1: ROM Practice of Anticipating, by Participant, Over Time

Further study comparing the ROM anticipating practices of teachers and also their students would provide helpful insight into how accurate these conceptions of student readers are. The finding of an increase in the practice of anticipating student engagement with text – however inaccurate it may be – points to an important aspect of teacher learning to attend to. In this practice, we may see a growth in relationship with or knowledge of students, or perhaps the replication of biases about groups of students. Noticing “anticipating” practices as they develop in teacher candidates may provide teacher educators a window in which to foster the

development of accurate understandings of student literacy practices, and, just maybe, an opportunity to interrupt deficit mindsets.

**The practice of asking questions about or talking with students about the text.** The practice of talking or asking questions about the text with students is a kind of verbal classroom rehearsal. Sometimes, this involves mimicking the voices of student readers as they respond to a text. More often, this third sub-practice presents as a way of talking with students using the pronouns “we” or “us” to indicate that the questions or comments are offered from the plural perspective of oneself and students, together.<sup>5</sup>

“Asking questions for students” and speaking as “we” both increase in Task 2 and recede in Task 3 (see Fig. 6-4): these two sub-practices follow the same pattern as the general trend observable in the practices of ROM. Direct address of students, however, seems at first to follow a different pattern of much more occurrence in Task 1, and a leveling off in Tasks 2 and 3.

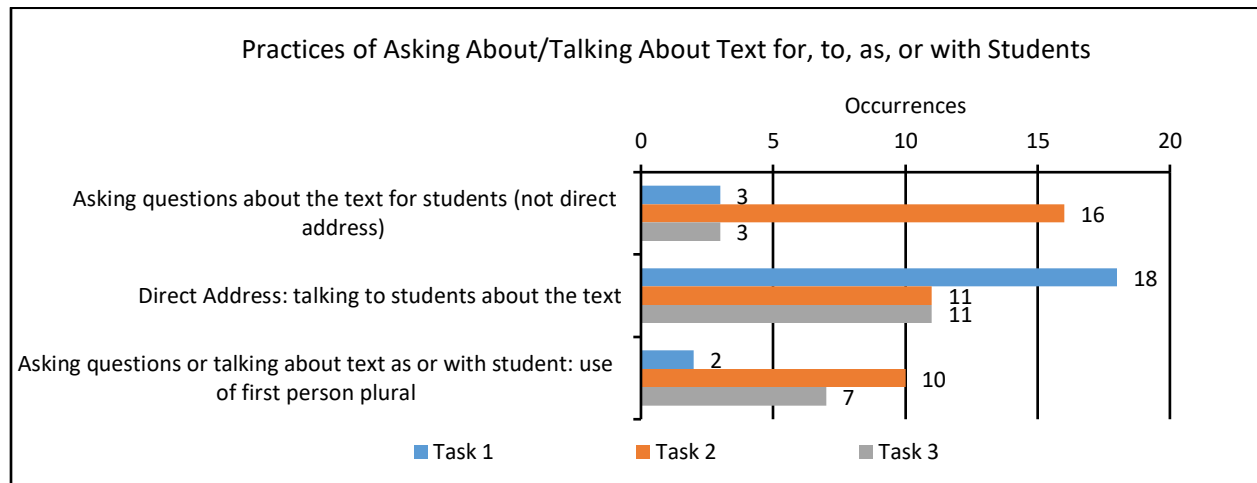


Figure 6-4: ROM Practices of Asking About/Talking with Students about Text

<sup>5</sup> For clarification: when I caught participants using the words “we” or “us,” I followed up during task completion or in post-task interviews to verify who the participants meant. Participants verified that they meant themselves and their students. When asked in post-task interviews what context they had in mind while reading, there was only one instance that the practice of asking questions/talking with students about the text was not verified by self-report (June, Task 2).

However, when we examine these practices over time by participant (Table 6-3), we can see that the pattern of direct address is likely different because Lily and Willow engaged in it frequently in Task 1, and then less so.

The instances of all “asking/talking” practices are heavily clustered in four participants: Lily and Willow, and, increasingly, Mae and Iris. April and June show evidence of these practices once or twice. Camille never engages in any of these practices. The fact that this sub-practice of talking imaginatively about the text with or as students occurs frequently in some participants and less so in others raises questions: what does this practice of talking with students while reading mean? All participants but one do engage in it, but why do we see it in the language of some participants more than others? Is it merely a difference in style? This question of what linguistic engagement with others while reading means will be taken up in detail in Chapter 7, which offers an analysis of how self and others function in participants’ language

Instances of Sub-Practices of Asking Questions/Talking with Students about Text, By Participant			
Participant	Task One Practices	Task 2 ROM Practices	Task 3 ROM Practices
April			<ul style="list-style-type: none"> <li>Talking to students about the text (direct address) (1)</li> </ul>
Lily	<ul style="list-style-type: none"> <li>Talking to students about the text (direct address) (7)</li> <li>Use of “we” to ask questions/talk about the text (1)</li> </ul>	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (3)</li> <li>Talking to students about the text (direct address) (2)</li> <li>Use of “we” to ask questions/talk about the text (4)</li> </ul>	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (1)</li> <li>Talking to students about the text (direct address) (3)</li> <li>Use of “we” to ask questions/talk about the text (4)</li> </ul>
Camille			
Mae	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (2)</li> <li>Talking to students about the text (direct address) (1)</li> <li>Use of “we” to ask questions/talk about the text (1)</li> </ul>	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (9)</li> <li>Talking to students about the text (direct address) (3)</li> <li>Use of “we” to ask questions/talk about the text (3)</li> </ul>	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (1)</li> </ul>
Iris		<ul style="list-style-type: none"> <li>Asking Questions for students about the text (4)</li> <li>Talking to students about the text (direct address) (2)</li> </ul>	<ul style="list-style-type: none"> <li>Talking to students about the text (direct address) (2)</li> <li>Use of “we” to ask questions/talk about the text (1)</li> </ul>
Willow	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (1)</li> <li>Talking to students about the text (direct address) (10)</li> </ul>	<ul style="list-style-type: none"> <li>Talking to students about the text (direct address) (4)</li> <li>Use of “we” to ask questions/talk about the text (1)</li> </ul>	<ul style="list-style-type: none"> <li>Asking Questions for students about the text (1)</li> <li>Talking to students about the text (direct address) (6)</li> <li>Use of “we” to ask questions/talk about the text (1)</li> </ul>
June		<ul style="list-style-type: none"> <li>Use of “we” to ask questions/talk about the text (2)</li> </ul>	

Table 6-2: Sub-Practices of Asking Questions/Talking with Students about Text, by Participants, over Time

**The practice of offering meta-commentary on one’s own reading.** The practice of offering meta-commentary on one’s own reading while attending to students and to the text is observable in the form of three sub-practices: (1) commenting directly that one is reading with particular classes or students in mind, (2) describing one’s own engagement with the text or reading comprehension strategies, and (3) unpacking one’s own disciplinary content and procedural knowledge. Again, offering meta-commentary on one’s own reading is something that readers commonly do, outside of the context of teaching: not all instances of meta-commentary are ROM. These practices in this specific context are examples of ROM.

The sub-practices of offering meta-commentary emerge more consistently than the other sub-practices of ROM, which emerge and then recede (see Fig. 6-5). It is also interesting to note that, unlike “anticipating” and “talking/asking,” offering meta-commentary is a ROM practice demonstrated by all participants.

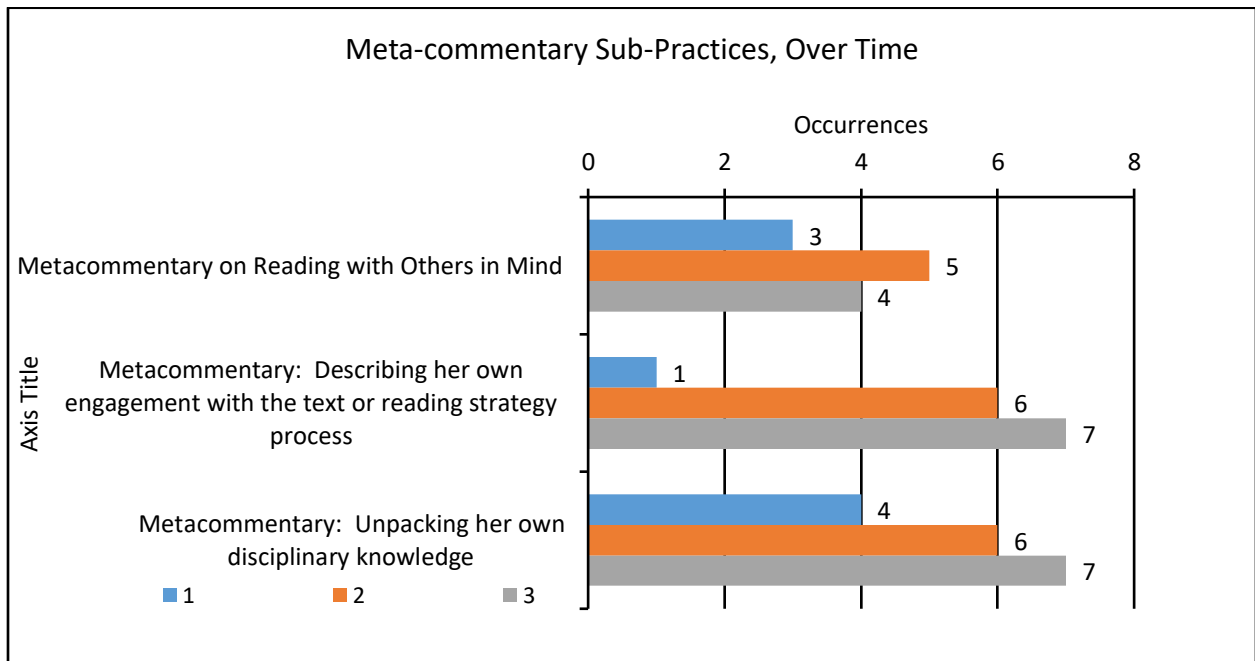


Figure 6-5: Meta-commentary Sub-practices by Task

However, while there appears to be more full participation in and a small but steady increase overall in meta-commentary, when we examine the data by participant (Table 6-4), there is not a steady pattern of this practice for each participant in these practices. Of the three participants who offered meta-commentary in Task 1 (Lily, Mae, and Willow), Mae demonstrated less meta-commentary in Task 3, Lily did less in Two and more in Three, and Willow did none in two and much more in Three. The four participants who did not demonstrate meta-commentary practices initially did demonstrate the practice at least once later: April just once in Task 3, Camille and Iris quite a lot in Task 2 only, and June once each in Tasks Two and Three. Again, there is no clear pattern to the way this practice develops. However, the general trend seems to be that the practice of offering meta-commentary happens more and among more participants after they have begun their lead-teaching experiences.

Instances of Sub-Practice of Offering Meta-Commentary about the Text, By Participant			
Participant	Task One ROM Practices	Task 2 ROM Practices	Task 3 ROM Practices
April			<ul style="list-style-type: none"> <li>Describing their engagement with the text (1)</li> </ul>
Lily	<ul style="list-style-type: none"> <li>Direct statement that they are ROM (1)</li> <li>Describing their engagement with the text (1)</li> <li>Unpacking their content knowledge (1)</li> </ul>	<ul style="list-style-type: none"> <li>Direct statement that they are ROM (1)</li> <li>Describing their engagement with the text (1)</li> </ul>	<ul style="list-style-type: none"> <li>Direct statement that they are ROM (3)</li> <li>Describing their engagement with the text (2)</li> <li>Unpacking their content knowledge (3)</li> </ul>
Camille		<ul style="list-style-type: none"> <li>Direct statement that they are ROM (2)</li> <li>Describing their engagement with the text (3)</li> <li>Unpacking their content knowledge (2)</li> </ul>	
Mae	<ul style="list-style-type: none"> <li>Direct statement that they are ROM (1)</li> <li>Unpacking their content knowledge (1)</li> </ul>	<ul style="list-style-type: none"> <li>Unpacking their content knowledge (2)</li> </ul>	<ul style="list-style-type: none"> <li>Describing their engagement with the text (1)</li> </ul>
Iris		<ul style="list-style-type: none"> <li>Direct statement that they are ROM (2)</li> <li>Describing their engagement with the text (1)</li> </ul>	
Willow	<ul style="list-style-type: none"> <li>Direct statement that they are ROM (1)</li> <li>Unpacking their content knowledge (1)</li> </ul>		<ul style="list-style-type: none"> <li>Direct statement that they are ROM (1)</li> <li>Describing their engagement with the text (3)</li> <li>Unpacking their content knowledge (3)</li> </ul>
June		<ul style="list-style-type: none"> <li>Unpacking their content knowledge (1)</li> </ul>	<ul style="list-style-type: none"> <li>Unpacking their content knowledge (1)</li> </ul>

Table 6-3: Meta-Commentary Practices in Task 3: All participants except Camille (P3) and Iris (P5)



The increase in meta-commentary practices during student could raises questions about whether this practice increases more than other ROM sub-practices because it is particularly useful for teaching or learning to teach: indeed, sharing not only what one is seeing in a text, but how one is seeing it for the benefit of others is a cornerstone of the high-leverage practice of Modeling Content, a practice that is important for successful beginning teachers to develop (TeachingWorks, 2020). It is possible, given the centrality of modeling as a core practice in teacher education (Grossman et al., 2018), that growth in meta-commentary reflects enactment of practices candidates learned in their methods course. Or, the increase in meta-commentary could reflect a growth in relationship with students, or an adoption of teacher identity. While it is not immediately clear exactly what these meta-commentary practices are, the data does indicate an increasing use of meta-commentary practices while reading, as the semester progresses.

### **Variations in the Data**

While the seven teacher candidates have all studied English as undergraduates and are completing the same teacher education program in the same timeframe, it was expected that they would bring varying experiences and knowledge to the study, and that the data would reflect variability in their ways of reading. This section of the chapter concerns these observed variations. First, and expected, was that the practices of ROM present at different times and to different degrees among the participants. An unexpected pattern emerged, as well: the practices of ROM recede when participants perceive the text to be more difficult.

## Variation I: When ROM Emerges

**Three participants who read with others in mind in task 1.** Three participants, Lily, Mae, and Willow, demonstrated ROM during Task 1, before the other four participants. From the beginning, they attend to students and text and engage in the practices of ROM (see Table 6-5).

The Reading of Three Participants who ROM in Task 1		
Lily	Mae	Willow
<p>You never put in a dream sequence without it being significant and then like, what's the significance of the monster? Like, the creature being sightless? And then it leaves. It like, leaves them alone. So, I'm like, wondering if that might be something I'd discuss with students. Like, what, like what do you get from that? Um, and then at the very last line was really interesting to me. "There'd be no surviving another winter here." And it's like, why try? So like, what are you – why are you still trying to live if you know that it's just like, not gonna happen?</p> <p>...So, when they were describing this like, lake and the monster and whatnot. Uh, like, if kids aren't feeling it, I feel like (laughs) a really good way to like, engage them is the fact that this is pretty much the scene from like, <i>Harry Potter</i>. Like...the...basilisk. Can't see. Can only smell. But you know, that one does go after Harry, so I don't know why this one didn't. Is it so sad and pathetic because of what happened to the world that like, it can't even like, find the energy to kill them?</p>	<p>And then another thing I noted was when they're, he's talking about the child sitting behind him. So he says, "His hand rose and fell softly with each precious breath." And how do we make the distinction of who "he" is? 'Cause it's, you can use the context clues and assume it means the child, but some students might not catch that necessarily right away and we don't know. I mean, we later know that the child's a boy in the next paragraph, but that could be confusing. Um, so using context clues to determine 'cause it, 'cause "his hand rose and fell softly", but then "he pushed away". So there's kind of, you don't know who it is. I mean, you can use those clues...Yeah, especially like, if you're just skimming over it. If you're not like, you know, I'm looking at this from you know, a couple of years of college and other things. I'm looking at it from how to explain it, but if kids are just kinda going through it quickly, then that can be confusing.</p>	<p>Alright, so first of all, I feel like I would like to read the novel now (laughs) because this is a really, really intriguing opening and if I was going to teach the text, I feel like an opening like that would really, really be engaging to students. So I feel like this would probably be what I start with. Um, the passage itself seemed really, really rich. Um, coming at it from a 6<sup>th</sup> grade standpoint, um right now we're working on point of view and sort of like being able to identify what person it's written in. Reading through this passage, having students identify, Okay, is this first person? Is this third person? What kind of third person is it?</p> <p>...So, bringing in imagery with interpretation, but also having a setting because it establishes that the dream takes place in this sort of underground cavern. So, like, underground cavern; that brings up ideas of claustrophobia and like, really tight spaces and not a lot of freedom. So, what would your emotion be if you're in sort of this like, tight, cramped space and then you're faced with something like this?</p>

Table 6-4: Lily, Mae, and Willow reading with others in mind, in Task 1

In Task 1, Lily, Mae and Willow identify literary features of the text, but do not engage in the extended disciplinary work of close reading. Although there are many theoretical approaches to close reading (Bunn, 2010), a basic description is the work of identifying literary features and making meaning of them: noticing a text's structures, figurative language, and word choices and considering how these create effects and influence the meaning of the text as a

whole. These three instead work to understand the text and consider how less experienced readers might grapple with it.

Lily demonstrates three of the practices of ROM. In this excerpt, we see her enacting two practices of ROM: (1) anticipating student engagement with text and (2) directly talking to students about the text. Lily works to clarify a principle of analysis, uses repetition to unpack her questions and clarify her comments for students, and considers how to engage students with the text through an inter-textual connection. In her post-task 1 interview, Lily confirms that she was thinking of students at her placement when reading this this excerpt.

Mae demonstrates all three of the practices of ROM: anticipating student engagement, talking with students about the text, and offering meta-commentary on her own reading. Mae anticipates student confusion with antecedents, and walks “you” (her students) through the context clues that would be useful. She notes in her post-task 1 interview that while reading this text, she was thinking of her three classes, a ninth grade section and two groups of tenth graders in the “general” class who she worries, because of tracking, do not see themselves as capable readers.

Willow demonstrates all three practices of ROM. Willow makes a judgment that the opening would be intriguing from “a 6<sup>th</sup> grade standpoint” and then connects this text to her class’ current work on sorting out perspective in fictional texts, and directly asks the students questions to guide that thinking. In her post-task interview, she claims she is reading with her current 6<sup>th</sup> grade students in mind.

All three speak directly to students about the text. All three of them comment directly that they are considering students while reading or reading from a student or teacher viewpoint. All of them seem to be working hard not only to unpack the text themselves, but also to make this work visible for less experienced readers.

**Four participants who do not read with others in mind in Task 1.** In contrast, April, Camille, and June, and Iris neither reported nor were observed to be ROM in Task 1. As we saw with the in-depth portrait of Iris, these four participants initially read the text in what can be characterized as the literary work of “close reading.” Like Iris, three other participants close read the text in Task 1, focusing on its literary features, in varying depths (see Table 6-6). While sometimes they frame their readings of the text with a nod to the purpose of the task, their readings do not show them engaging in any of the practices of ROM: they do not work to anticipate student responses, ask questions about or talk to students, or offer any kind of meta-commentary on their own reading that might “unpack” it for others.

The Reading of Three Participants who do not Read with Others in Mind, in Task 1		
April	Camille	June
...during for like, the second part um, like, of the first paragraph, um, when it started describing the creature, that's when I kind of like started to get interested. Um, because it used a lot of like, imagery and different examples. Um, and just really like, clear language.	I thought this would also be a good text to teach um, some key literary devices like diction and imagery, mood, juxtaposition, and suspense. Um, because the first seven lines are very dark and he uses words like, "gray" and "cold". Um, literally "the darkness."	...there was another simile. Um, and then I also thought that the imagery was so vivid because he used so much figurative language. He used simile and personification that I saw in here. Um, "Like the onset of some cold glaucoma, dimming away the world. Like pilgrims in a fable; swallowed up and lost among the inward parts of some granitic beast"? That's something I'd have to look up. Um, personification of water dropped in [unclear]. Um, simile "as the eggs of spiders". Um, yeah. So I thought the, his use of figurative language helped to enhance the imagery.

Table 6-5: Examples of Participants who do not ROM in in Task 1

April identifies an image in the text that caught her eye – the “creature” – and notes that the text uses a lot of imagery and “really clear language” to describe the creature. She does not engage in in-depth close reading here; she notices literary features but does not analyze their meaning. Camille lists some “key literary devices” that she noticed at work in the text – diction, imagery, mood, juxtaposition – and backs that up with specific words from the first few lines that

contribute to the text's overall mood of darkness. June comments on the "vivid" effect of the text's imagery and figurative language. She names two kinds of figurative language – simile and personification – and quotes the text. In quick succession, she thinks aloud about words she would need to look up, comments that water seems personified, and quotes the text again with a final example of how the text uses "figurative language to enhance the imagery."

In Task 1, these participants do not anticipate student responses, or describe or talk with their student readers. They do not unpack their own literary readings in a way that indicates they are doing so for the benefit of others: they describe what they are seeing in the text, but not *how* they are seeing it. Their ways of reading do not include mention of others. In response to the question of "what is worth teaching," they work to identify literary features of the text, with literary content knowledge one learns in English courses: they identify figurative language and themes that recur sufficiently to merit literary analysis. While this sort of knowledge of reading literature is certainly important for teaching the reading of literature, it does not require knowledge of student readers or teaching methods.

In fact, in Alston and Barker's (2014) piece describing their initial approach to their ELA methods courses, they describe building pedagogical content knowledge (Shulman, 1987) through an exercise they call "Reading for Teaching." The exercise involves unpacking the literary heuristics they used when doing an entry-level kind of literary scan. They are expected to do this at the beginning of the semester, before they begin to unpack their knowledge and learn how to plan for teaching. The readings of April, Camille, June and (in Chapter 5) Iris reveal this sort of entry-level knowledge of literature in Task 1. In fact, as mentioned earlier, this is the exact kind of exercise that these participants were expected to do, at the beginning of their Fall methods course. The fact that more than half of the participants did not show reading practices beyond that entry level scan at the beginning of student teaching, while three others

did, raises questions that merit further, larger-scale investigation. Are the practices of ROM perhaps an application of earlier learning? Why would they emerge right away in some participants, and only halfway through the semester, for others?

**Differences in aggregate: ROM in Task 1 vs. no ROM in Task 1.** Some participants show evidence of ROM earlier, and some later: are there differences in these two groups, in terms of which practices are emergent or more frequent? To afford observation of patterns between participants who showed ROM in Task 1 and those who did not, I created two sub-groups (“ROM-L” and “ROM-1”) and disaggregated the data, accordingly (see Figure 6-6).

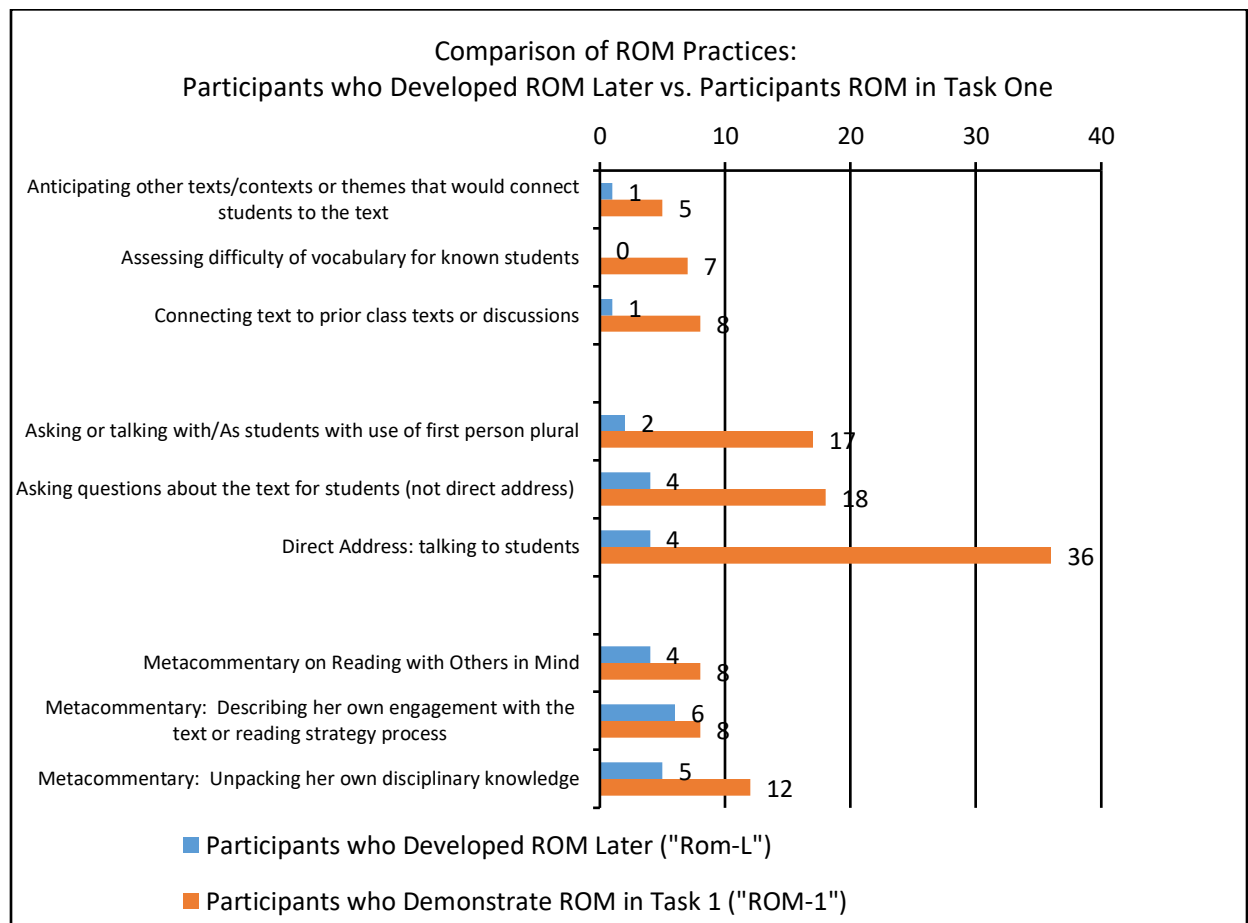


Figure 6-6: Comparison of ROM Sub-Practices: ROM-L vs. ROM-1

Sorting the occurrences of ROM sub-practices by these two groups allows us to see that although the later developing group does begin to demonstrate the practices of ROM, they do not

demonstrate them to the same extent as ROM-1. They begin to develop varying ROM practices, to lesser and varying degrees. Iris shows more frequent occurrences of ROM than the other ROM-L group members. Overall, there is very little development of the “anticipating” practices, and more of the “asking/talking” practices. They seem to pick up the “meta-commentary” practices the most; in that category, there is the least contrast with the ROM-1 group.

While this group’s sample is too small to draw definitive comparisons, it’s worth asking: why do Lily, Mae, and Willow demonstrate and self-report the practices of ROM in Task 1, when other participants only begin to develop it later? Why such a difference not only in the emergence of ROM, but also in degree?

Perhaps, the two sub-groups simply interpreted the reading tasks differently. I wondered whether the presence of the practices of ROM indicates that readers are reading more in line with Reader Response Theory (RRT, Rosenblatt, 1938) than New Criticism (Ransom, 1941). RRT posits that the meaning of the text is something that is created in transactional activity with readers, rather than pre-existing within the confines of the text. A person who reads with a RRT approach is likely to interpret the question of “what is worth teaching in this text” very differently than a person with a New Critical approach, or any other theoretical perspective. Accordingly, in member-check interviews, I asked whether participants had ever heard of RRT. None said yes. I explained a bit about it, to see if the ideas were familiar, even if participants hadn’t known what it was called; still, I did not see evidence that this was a familiar concept (although most expressed that it sounded useful for teaching, and wanted to know more).

However, even if they had had RRT, such instruction is not likely to explain why participants would perform Reader Response-like transactional analysis *with students* rather than themselves, as readers. The application of RRT while reading a text does not require a reader to think about other readers; the theory generally concerns the meaning one makes in one’s own

mind while reading. ELA teacher education can and often does use this theory (Beach, 1993) to guide teachers to teach literature in a transactional manner. And yet, even if the participants' program was structured around this theory, it is not clear why some participants would be able to enact it at the beginning of the semester, and others would develop it later, and why such stark differences between the ROM-1 and ROM-L groups would persist. It is unlikely that preparation in RRT explains the differences in ROM between the two sub-groups of participants.

Perhaps, the simplest explanation of the differences between the two sub-groups is that the ROM-1 group are stronger readers. Perhaps, they have an agility with literary content that allows them to quickly and fluidly consider other people – to do more, cognitively, while reading. Further study that takes up content knowledge as a variable could be helpful in this regard.

However, there is another fairly simple possible answer: a common difference among ROM-1 participants is that they have had more prior teaching experience than the other four participants. Mae taught in a college writing center; Willow's field instructors noted that she had had experienced significantly more lead teaching in the Fall semester internship than other participants; and Lily had worked as a waitress and trained new servers. These experiences were self-reported in casual conversations prior to administration of the reading tasks and sometimes referred to during the tasks or during post-task interviews, in response to a question about what sources of knowledge they drew upon in completing the tasks. All of these experiences were verified by participants' Fall and Winter field instructors. To be fair, the other participants may have other related experience that somehow did not surface. Further, this difference in Lily, Mae, and Willow's experiences may be negligible; all seven of the participants are still very novice teachers. But this common experience in the ROM-1 group raises questions about how exactly working with students relates to content knowledge development in teaching.



This study does not aim to assert a causal relationship between experience of teaching literature or working with student readers and the development of ROM. And yet, these variations in the data raise interesting questions that could be explored with larger-scale research: is working with student readers important for the development of ROM? How? How might earlier-semester experiences in methods courses set up the development of ROM? What other ways of learning the practices of ROM are possible, other than structured student teaching? Might other kinds of other-oriented service and work contribute to a mindset that is helpful for learning these reading practices?

### **Variation II: When Content Knowledge is Challenged**

A noticeable theme emerged quickly within the first few Task 3 interviews: participants perceived the text to be much harder to comprehend. The first two texts were fairly straightforward narratives, each with a central image or metaphor and some compelling diction. The third text introduces several voices in one text without much exposition: without the niceties of introduction or dialogue tags, an external voice intrudes upon the reader, just as it does upon the main character's interior monologue. Despite appreciation for the text's more poetic approach, many participants wrestled with this text to clarify who was talking and when.

This unanticipated challenge provided an interesting window into what happened to participants' previously observed practices of ROM; all participants except April had, as of Task 2, demonstrated some of the practices of ROM. In Task 3, ROM was still present more than in Task 1, but to a lesser extent than observed in Task 2. I wondered if perhaps textual difficulty explained these changes in the data for Task 3. Does thinking about students take a back seat when participants need to focus on comprehending the text?

Because some participants found the texts in Tasks 1 and 2 to be challenging as well, I was able to measure whether this pattern of ROM receding with perceived text difficulty held

any time the text was perceived as more difficult. Sorting all of the task data with the variable of perceived text difficulty reveals that the pattern of recession appears to hold: when the text is perceived as more challenging, there is less evidence that participants are reading with others in mind (see Fig. 6-7). ROM was present three times more overall with less difficult texts than when reading difficult texts.

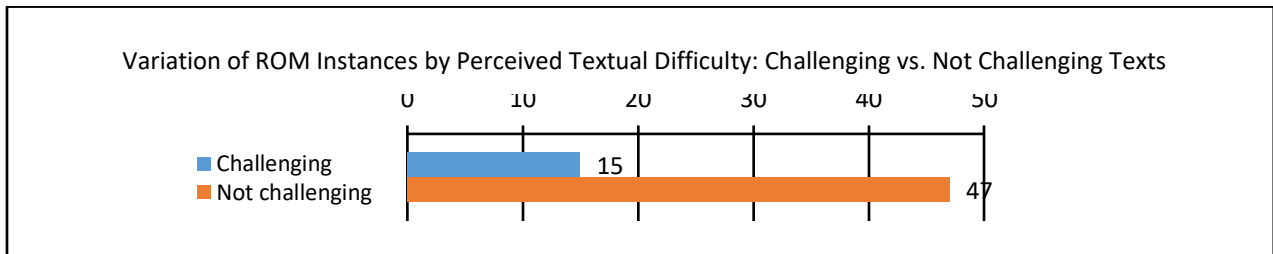


Figure 6-7: Variation of ROM Sub-practices with Perceived Text Difficulty

Examining the variation with perceived textual difficulty across all three categories of ROM (see Figure 6-8) reveals that there is less observation of all sub-practices, except one: there is a very slight increase in the practice of assessing the difficulty of vocabulary for students.

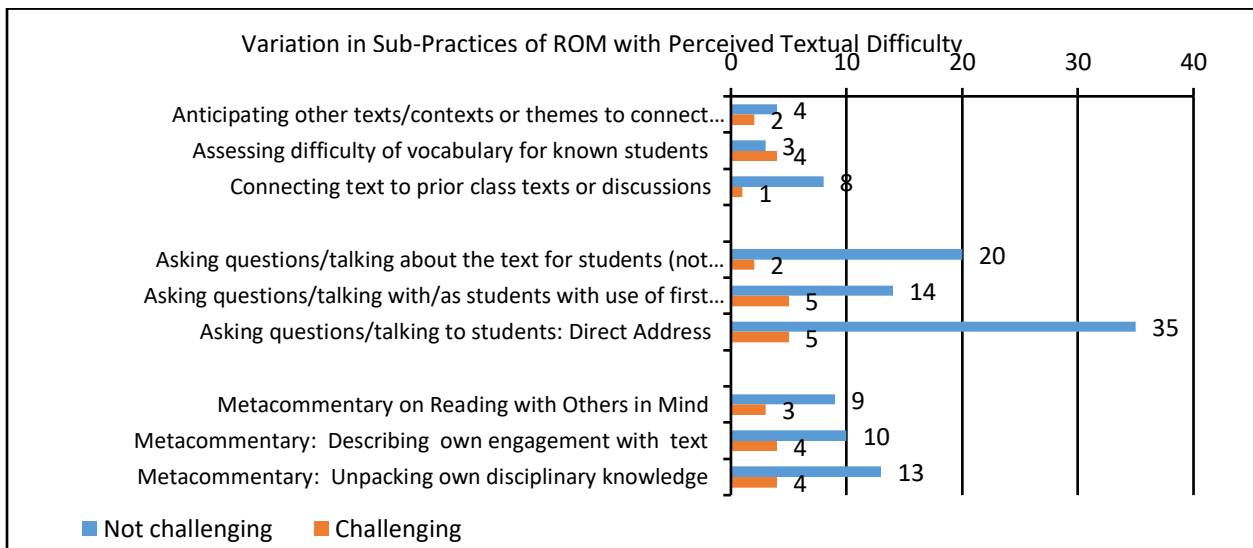


Figure 6-8: Variation of ROM Sub-Practices with Perceived Textual Difficulty

**Variation of anticipating ROM practices with text difficulty.** When the text is not challenging, participants seem to do quite a bit more work anticipating how their students will

engage with the text and connecting parts of the text to prior student discussions. However, there was not much variability with text difficulty for the two less-frequent sub-practices: anticipating other texts, contexts or themes to connect to the text and assessing the difficulty of the vocabulary. In fact, there was one instance *more* of assessing the difficulty of vocabulary, when the text was perceived to be difficult; because vocabulary is one aspect of textual complexity, this seemingly contradictory finding makes sense.

**Variation of meta-commentary ROM practices with text difficulty.** There is a bigger change observable in the meta-commentary practices when the text is more difficult. This pattern is consistent across all three forms of this practice. When the text is not challenging, participants (1) make direct statements that they are reading with others in mind three times more often, (2) describe their own engagement with the text a little more than twice as often, and (3) unpack their own disciplinary knowledge three times as often. It is interesting to note that while, overall, meta-commentary practices show a small but steady increase over time, they follow the same pattern of regression when the text is more challenging. It seems that even with some regression with textual difficulty, instances of offering meta-commentary still increase over time.

**Variation of asking questions/talking with students with text difficulty.** The largest degree of variation in the practices of ROM is in the practices that involve enactments of conversation about the text with students. When the text is more difficult, the participants do much less of the work of asking questions or talking about the text for, to, or with/as students. Interestingly, the practices of asking questions/talking with students recede much more than the other sub-practices when the literary texts are perceived to be difficult.

**Participants' comments on variation of reading practices with text difficulty.** Participants commented quite directly that it was a lot harder to think about students when the text was more challenging. April, who showed evidence of ROM in Task 2, commented in her

interview after Task 3 that she needed to focus on the text first, before reading while thinking about her students. Because the text was difficult, she said, she was not able to focus on students. Camille made a similar observation about Task 3:

Um, when I first read it, I think I was just (laughs) very much orienting myself. I'm like, "What am I reading?" (laughs) "That's a good question." Um, I think something that was different than the other things I've read, this time I felt like I wasn't reading with my students in mind. I was reading for myself and understanding. Um, and I don't know why. Maybe because it was harder to understand. I had to make sure I understood it. I had to feel comfortable with it. (laughs)

*Interviewer: Mm-hmm (affirmative). So is it harder to have your kids in mind while you're reading when- when you're working hard to understand?*

Yeah. There's too much to think about all at once. (laughs)

Participants who had demonstrated the practices of ROM commented that it is harder to think about students and text, when working harder to comprehend the text.

Similarly, Mae shows a good deal of the practices of ROM during Tasks 1 and 2, and yet struggles to do so in Task 3 with a text she reports was much harder for her. When asked later what context she had in mind while reading, Mae comments,

So with the past two, I've thought about my students and my teaching approach, but honestly with this one I was like, "Uh...what's going on?" Like, my brain, like, blanked out for a second. So it was more thinking about how do I make meaning of this? And then scaffolding that down to how can I make my 9<sup>th</sup> or 10<sup>th</sup> graders understand this?

Mae's outlining of her less student-focused, more sequential reading process in her post-task interview seems to accurately describe how she approached the text in Task 3. During the task, she spent a long time reading and parsing the text. Once she achieved a level of clarity, she began to outline a teaching strategy, going through the text slowly with students and highlighting themes of nature, together. There was less evidence of ROM during her task completion; however, during Mae's post-task interview she demonstrates the practice of anticipating student engagement. While initially her reading of the text in Task 3 is purely literary, during her post-task interview she spends time considering her students' possible responses to the text, and arrives at the idea of offering her own struggle with the text as a resource for her students: "Hmm...I would be open with the students, too, about this is something that's confusing." Modeling what to do when a text is confusing would require quite a lot of confidence; it may not be a common practice for most teacher candidates, as they work to position themselves as subject matter experts. But Mae's work during task and interview, and her suggestion that she would model her own struggles with this text stand as one of the more compelling examples of how the practices of ROM may function with text difficulty. The practices recede, but can, as they do with Mae, re-emerge with a little more time and work. And, with sufficient confidence, they may be particularly useful for teaching a difficult text. This finding points towards a point of instruction that may be useful for teacher candidates: with patience and self-awareness, difficulty in reading can be a powerful resource for instruction.

### **Synthesis**

While there is variability in the data worth examining on a larger scale, the overall trend across the student teaching semester indicates that candidates demonstrated or developed the practices of ROM: while engaging in close reading of a text, they anticipate student responses,

unpack the ways they make sense of text, and talk with imagined students about the text. These new practices may indicate a developing awareness of less experienced readers. This way of reading is different from the literary “close readings” that four of seven participants initially performed. While ROM was observed in the readings of three participants as early as Task 1, all participants demonstrated the practices of ROM to varying degrees by the end of the semester. While ROM seems to become more frequent, it is not still without its challenges: when the texts are harder, it appears more difficult for the candidates to ROM. The recession of ROM with text difficulty points to one way that content knowledge matters for teaching: when teachers are working hard to see the material, it is harder for them to clearly see students. Meaningful engagement with students learning content may hinge upon a solid base of content knowledge: a platform on which novice teachers can stand comfortably, and look up and out at their students – rather looking down, continually concerned for their footing in the text.

The findings of ROM highlight the importance of the student teaching experience as an opportunity for teacher candidates to develop their literary content knowledge in ways that are more specialized for teaching. The variability in patterns of increase foregrounds the range of ways of reading among teacher candidates, and points to the importance of strong content knowledge for teachers’ ability to consider their student readers while reading. These patterns and variances present information that may be useful to teacher educators and mentors in planning their work with teacher candidates. As the concept of ROM underscores, knowing one’s learners is important for the work of teaching – at all levels.

## **Chapter 7: Reading the Language of the Reader**

### **Introduction**

#### **Affordances of Linguistic Analysis**

This analysis using the framework and tools of SFL offers linguistic confirmation of the social practices observed in prior phases of coding. In particular, the SFL-based observation of increased social complexity in candidates' language parallels prior findings of (1) increasing consideration of others while reading and (2) increasing occurrences of the practice of asking questions/talking with students about the text. This analysis also parallels prior findings of a recession of ROM when the text is perceived as more difficult: linguistic complexity recedes in Task 3, with the more difficult text.

Linguistic analysis contributes a more nuanced picture of the complexity that emerges in candidates' readings of literature, with three findings:

(1) The language of all candidates increases in social complexity over the term, including that of candidates who began the semester showing the practices of ROM.

(2) Despite this increase in social complexity, candidates' usage of the first-person singular (I/me/my) remains constant as they discuss literature over the course of the semester. And yet, in closer analysis of one candidates' reading, we see the emergence of a more complex, "enacted I."

(3) When we examine the different forms of reference to "others" in candidates' language, there are more instances of direct reference to students than usage of the more indirect

way of referring to students, with the first-person plural. Usage of “we” and “us” follows distinct patterns: (a) it increases much more so than the other forms of reference to others, and (b) it regresses when the text is more difficult in Task 3, while other forms of reference remain stable. These differential patterns suggest that usage of the first person plural is different than other ways of thinking or talking about others while reading, and merits special consideration. Usage of “we” may suggest an assertion of more relational or collective aspects of the self.

This linguistic analysis also adds nuance to our understanding of the context of dual consideration of students and text: how self and other function together in candidates’ reading of literature. While the study’s task demands remain constant over the semester, the lived context in which candidates read changes considerably along the lines of power, contact, and affective involvement with their students; these changes in social context are emergent in candidates’ language. But, further, as SFL suggests, the increase in dimensions of social complexity in candidates’ language not only reflects a new context in which they are reading, but also seems to be a way that they act upon that context: language seems to function as a tool which candidates use for the process of becoming teachers. The candidates use language to position themselves in a different relationship to students and text, and to perform different or emerging aspects of their identities.

### **Why Linguistic Analysis?**

This different kind of analysis was necessary because the findings of the first phases of coding rely upon the assumption that knowledge in practice can be observed in the form of language: an understanding of language as a symbol that represents something else. This is an assumption that most of educational research has long operated with (Freeman, 1996). However, as the theory of Systemic Functional Linguistics (SFL, Halliday & Hassan, 1985) underscores, representation of experiences is only one meta-function of language. Language also functions to



create relationships and coherent understandings. Language is more than representational; it is itself a kind of practice. Language is an action in and on the world.

Especially because ROM is more a linguistic performance than an engagement with actual students, it is important to attend to the language of the data. The phenomenon of ROM includes several particularly linguistic practices: as they ask questions and talk about the text, candidates increasingly refer to students, address students directly, and utilize the first-person plural. It's worth asking: are these practices just a change in style? An adoption of "teacher talk"?

SFL offers a systematic way to consider the ways that the candidates' context for reading literature changes, how that context emerges in their language, and how they use their language to act upon context. The purpose of this chapter is to consider the language of the data as another dimension of the dynamic phenomenon of content knowledge for teaching literature: to examine how the candidates use language as a practice, and to revisit the context of dual consideration of self and other. What actions are candidates enacting with these references to self and other? How exactly do self and other function in candidates' descriptions of their reading, over time?

## **Chapter Overview**

In this chapter, I first describe the framework for analysis, SFL. Second, because the core of SFL is an understanding of language as inseparable from its context, I provide a brief overview of the data's social context, relevant situational dynamics, and how they change over time. Third, I analyze the lexical reference chains in the data that provide insight into the interpersonal linguistic engagement resources present in the text. I include the methods used to track the chains of "person reference" pronouns that indicate who in the data/text is speaking and to or with whom. Next, I describe each of these chains, report the variations and patterns

observed, and offer exemplars of the language in context, including a full portrait of one candidate's language as it develops over the semester. Finally, I consider the findings of earlier analyses, alongside SFL analysis.

### **Definition of Key Terms**

For the sake of clarity, it is important to first define a few terms that are used differently from standard usage, in the SFL framework and this chapter:

- The term “text” refers to the interview data which is being analyzed as language. The literary text in the research tasks will be referred to as the “literary text.”
- The term “participants” in SFL refers to terms being tracked for the ways that they function or “participate” in the text: terms referring to self, others, and self and others together. The pre-service teachers who participated in this study will be referred to as “teacher candidates” or “candidates.”
- The term “interpersonal linguistic engagement” or “social engagement in language” refers to the choices in diction and syntax that signal a speaker is engaging with others. It differs from classroom “engagement” of student readers, which refers to the work that teachers do to facilitate students’ reading of a text. While these two are of course related, as facilitating is often accomplished with language, the focus of this chapter is an analysis of the interpersonal linguistic engagement resources developing teachers draw upon.

### **Analysis I: Context of Situation**

Context of situation is the SFL framework for understanding how a text varies along the lines of each of its multiple functions: experiential, interpersonal, and logical. Analyzing the context of situation provides a systematic way to understand all layers of context in which any

text is produced and consumed: all the ways a text interacts with context. This framework allows precise analysis of the purposes of a text, what the text is about, the ways relationships are enacted in the text (power, frequency of contact, and affective involvement), and the mode of the text (spoken or written).

### **Initial Analysis**

Initial analysis of the context of situation focused on the situation of the interview and the relationship of candidates to me, the interviewer. Analysis (see Table 7-2) reveals multiple layers of modality: the text in this study is spoken, but produced in consideration of a written literary text and in the service of future student readers/interlocutors. The text also has more than one purpose: for candidates to make a claim about the literature and for me to understand their ways of reading. Analysis of tenor revealed varying kinds of power that candidates and interviewer each have, with increasing levels of comfort and familiarity over time that may have offset any power imbalances – or at least, functioned to set candidates more at ease. However, another social context emerges in the text as the semester progresses: the classroom.

### **How Context of Situation Changes**

The social situation of the interviews and reading tasks remain constant over the course of the semester. However, as the candidates are learning to teach, the social context of the classroom surfaces in their language. What has changed, exactly? (see Table 7-1) Contact, power, affective involvement, and mode are consistent in the interview context, across the tasks. The interview context and the task remained more or less the same over the course of the semester: the three tasks and my interviews present a friendly, professional context in which to read literature, with a consistent kind of reading demand. The power balance in the interviews between myself and candidates remained fairly neutral and constant over the semester.

Context of Situation: What Changes?			
Aspect of Context	Definition	Initial Description of this Aspect of Context	Aspects of Social Context which Change During the Semester
Genre	The purpose of the whole text: is it descriptive? argumentative? procedural?	<p>The genre of this text (the data of reading interviews) is partly descriptive, produced in the context of the social activity of an interview asking candidates to describe the literary text</p> <p>Two purposes:</p> <ol style="list-style-type: none"> <li>1) for teacher candidates to describe what they consider to be “worth teaching”</li> <li>2) for the interviewer, to understand how they make sense of a literary text in a context which anticipates teaching it.</li> </ol>	<p>Genre is unchanged: the tasks present a consistent demand and context, over time.</p> <p>Purpose changes: increasingly, the purpose for reading for candidates is to anticipate how students will engage with the text.</p>
Register	<p>How language varies for particular contexts, along the lines of the three meta-functions.</p> <ol style="list-style-type: none"> <li>(1) field (experiential meanings) (who or what is discussed),</li> <li>(2) tenor (the interpersonal dynamics between writer/speaker and audience). Tenor includes considerations of power, contact, and affective involvement.</li> <li>(3) mode (logical functions of text). Mode describes whether the text is written or spoken or written form.</li> </ol>	<ol style="list-style-type: none"> <li>(1) Field: a description of teachable literary aspects of a text, and it is about me trying to understand how candidates are reading the text</li> <li>(2) Tenor: <ol style="list-style-type: none"> <li>a. Power: All interlocutors have a degree of power. I have more formal power as a researcher and instructor at the university; candidates have informal power as volunteers in this study who can quit anytime.</li> <li>b. Contact: The Task 1 interviews represent the third time candidates and I met outside of the field instruction course, and the first time we talked one-on-one. During the semester, I visited the field instruction course regularly to assist.</li> <li>c. Affective involvement: friendly, professional rapport.</li> </ol> </li> <li>(3) Mode: The mode of this study’s text is spoken, and concerns a written literary text</li> <li>(4)</li> </ol>	<p>Field is unchanged</p> <p>Tenor is largely unchanged in the interview situation: power remained balanced, contact increased a bit over time as we saw each other more, affective involvement remained friendly.</p> <p>Tenor changes a good deal in the context of their school placements. Interpersonal dynamics between candidates and their students change in terms of power, contact, and affective involvement.</p> <p>Mode may have changed; possibly, the text now incorporates spoken classroom discourse.</p>

Table 7-1: Summary of Context of Situation (Initial and Emergent)

The candidates' affective involvement with me remained stable: while candidates reported looking forward to our interviews (as did I), our connection did not change much over the three tasks. However, in the context of the candidates' experiences in student teaching, contact, power, affective involvement do change during this period.

**Changes in contact.** Candidates' contact with students is increasing with each hour they spend in their placements. With that, the demands on them as readers change: they must learn to consider and respond to student readers. Consistent with findings that candidates with content-specific methods training begin to see texts as vehicles for learning (Grossman, 1990), I would argue that one effect of this increased contact with students may be a shift in the purpose of reading the literary text. The purpose for reading is no longer only to make literary sense of the text, but to anticipate how students might.

**Changes in power.** During student teaching, as the candidates move from outside observer status to assuming the role of lead teacher, there are changes in the balance of power between candidates and their students. The candidates must learn to engage students with literature; they are evaluated on their ability to do so, regularly. While this is an assumption of a role with formal power, student readers are now part of candidates' context of situation; the power students have is material, as well. Students have the power to engage or disengage – to read or not to read, to speak or to be silent. Candidates' success in motivating students to engage with text depends to some extent upon learning the practices of eliciting student engagement with text. Perhaps, the increase in linguistic engagement resources reflects an attempt to use language to bridge between students and literature.

**Changes in affective involvement.** While it was outside the scope of this study to evaluate affective involvement with real students, the candidates' references to the students they say they have in mind while reading do become more specific once they begin student teaching.

These references often concern anticipating students' emotional responses to text. After Task 1, Lily refers to books they've loved, and what aspects of that engagement might connect them to the research tasks' texts. Willow makes quick assessments about which texts will be too hard, lexically, for her middle schoolers, and which ones they may or may not care about. Mae expresses concern about the academic self-confidence of her students in "regular" or "low" tracked classes, and thinks about how the text could reinforce or damage that. Iris considers the power of the hurricane metaphor in her students' lives, and whether it may be too sensitive a topic, given some of the traumas she knows they've endured. While candidates' increasing affective involvement with their students cannot be documented, we can observe increasingly specific references to and judgements about students.

**Summary of analysis of context of situation.** Any change in context of situation impacts the linguistic resources interlocutors will use to make meaning: language is one way we manage our environments. Because the context for reading literature has changed for the candidates, they draw upon different lexico-grammatical resources. While this study is not large enough in scale to make a causal claim that working with students leads to changes in candidates' reading, from an SFL point of view, we can say that the changes in contact, power, affective involvement during the student teaching semester represent an important shift in the tenor and, accordingly, the language of the text. The increasing complexity in candidates' language seems to be both a response to and a way of participating in a new social context in which the dynamics – for them – have shifted.

## **Analysis II: Reference Chain Analysis**

### **Overview of Analytical Process: Methods and Text**

As the theory of SFL underscores, the social environment is embedded in language in a myriad of ways. To explore which tools of SFL might best explore how the social context functions in the language of the data, I conducted a mini-pilot SFL study, in which I tried out each major tool of SFL with one candidate's Task 1 reading, fully: I analyzed context of situation, and engaged in analysis of appraisal, transitivity, theme-rheme, cohesion, conjunction, and grammatical metaphor. In Appendix G, I have included a detailed summary table of these analyses. This work indicated that investigation of the interpersonal meta-function would be most generative to apply to the larger text.

The larger "text" being analyzed consists of 21 task-based interviews, for a total of 1,380 sentences and phrases. For this analysis, I used two tools which focus upon the ways in which language reflects and creates relationships: (a) a systematic analysis of the context of situation, and (b) analysis of the lexical reference chains that refer to "self," "students" and "self and students together," which provided a way to track person references in candidates' reading. These analyses were conducted after the first phases of coding, with raw data that did not contain any references to prior coding schemes. While candidates' post-task interviews are useful for comparing linguistic coding to self-reports of ROM, the theory of SFL does not require self-awareness of linguistic choices for the choices to be meaningful. Thus, this analysis does not draw on the post-task interviews, except in the case of April, where there is an interesting contradiction to examine.

### **Reference Chain Analysis**

**Introduction.** To consider the ways candidates invoked self and students over the semester, I turned to one tool of cohesion analysis that would allow closer examination of

pronouns, to document exactly how students were being engaged in the language of the candidates. Cohesion analysis focuses upon which reference chains are dominant, absent, and how the language in the chains is grammatically constructed over the course of the text. The aim of cohesion analysis is to see how speaker/writer uses threads of related words to create a logically coherent meaning over the course of a whole text.

One tool of cohesion analysis is analysis of the reference chains: a systematic way to track how coherence of logical meaning is created over a text by tracking how the various “participants” are referred to in the text. A “participant” in a text can be anything: a person, a topic – anything that is referenced. This analysis involves close attention to where elements in focus occur: their presence, absence, and the ways they evolve: for example, one can examine the “lexical strings” of all terms (“participants”) that refer to genocide in an American history textbook chapter about President Jackson’s 1830 “Indian Removal Act” (Schleppegrell, 2019). Is the participant “genocide” described directly, with the responsible persons named as subject nouns? Is the action of “genocide” obscured by the process of “nominalization”: for example, is the verb “murder” turned into a noun “Indian Removal” that removes responsibility for the actions (at least, grammatically)? The ways that the text refers to genocide creates a coherence of meaning in the chapter: it functions as a whole to either name or erase the actions and responsible persons.

While I am borrowing some of the tools of cohesion analysis, my analysis is not aimed at the usual purpose of understanding the overall cohesion of each reading narrative. Rather, I am interested in the interpersonal meta-functions of the text. Because I noticed while coding the practices of ROM that candidates seemed to increasingly talk not just about students, but also with and to them, I wanted to understand how self and others/students “participate” in the



reading narratives. I examine the “what” – how self and students are referred to over the course of the text – in order to foreground the relationships among these parties.

**Methods of Lexical Chain Analysis.** I engaged in an analysis of three lexical chains, tracking three person markers who “participate” in candidates’ reading narrations. I tracked all references to: (1) the self (I/me/my), (2) students (students/they/you when addressing students directly), and (3) self and others together (we/us/participles with implied plural subjects). Tracking these lexical chains across each candidates’ three reading narrations allowed me to look systematically at (1) who the teacher candidates were speaking as, (2) whether or when they spoke about or to students, and (3) if these elements changed over time.

Each participant produced three narrations of their reading, across the semester. I combined these three narrations into one “text” for each person: all twenty-one reading narrations thus formed seven complete texts. The unit of meaning for analysis was each sentence or phrase that functioned as an independent unit of meaning. Of course, with spoken texts, it is sometimes challenging to divide speech into traditional sentences. I worked to make sure that when candidates seemed to pause and turn their attention to another topic, I moved the next cluster of phrases into the next unit of meaning to consider. I broke the text for each candidate down into these units of meaning: total, this “N” in this linguistic study is 1,380 units of meaning. (Readers may see a full example of lexical string breakdown and analysis, for April, in Appendix H.)

Tracking how participants referred to themselves or to students across every sentence of all three reading tasks produced three lexical “chains” (see Table 7-2, for examples of each lexical chain). The chains for each participant were gathered in table form, which I could scan for which persons were “participating” in the candidates’ reading and the features of these references. Once I had sorted the participants in each sentence or phrase into columns, I counted

the references to each participant. Some sentences used these participants more than once. I did not count such recurrent uses as multiple instances, but rather elected to focus more holistically on the subjects or objects each sentence employed: for example, one sentence that uses “I” several times in once sentence was counted as one occurrence. These participant counts produced data across all candidates and tasks that, when entered into Excel analytical software, foregrounded the patterns. This data afforded a view of how candidates referred to themselves in the singular or shifted away from the first-person singular. These counts produced information about the percentages of sentences which employed each lexical chain for each participant over time, and allowed comparison among candidates.

How are Self and Others Functioning in the Text? Examples of Three Lexical Chains Tracked		
Examples of Lexical Chain 1 References to Self: First person singular	Examples of Lexical Chain 2 References to Students: Third and Second Persons	Examples of Lexical Chain 3 References to Students & Self Together: First person plural
<ul style="list-style-type: none"> <li>• I</li> <li>• Me</li> <li>• My</li> </ul>	<ul style="list-style-type: none"> <li>• Students</li> <li>• They/them</li> <li>• You/your</li> </ul>	<ul style="list-style-type: none"> <li>• We</li> <li>• Us</li> <li>• Participles referring to collective activity<sup>6</sup></li> </ul>
<p><i>I tend to look for, I think like, trends</i></p> <p><i>I noticed</i></p> <p><i>things that stood out to me</i></p> <p><i>Like one of my questions is</i></p> <p><i>I think there could be a lot to be like, said um, metaphorically about like, why would a character be sightless?</i></p>	<p><i>stop the students after that first line and be like, "Do you (laughs) understand?"</i></p> <p><i>what are my students' personal hurricanes?</i></p> <p><i>what are yours and things like that</i></p> <p><i>before I could have them write on that.</i></p> <p><i>something they were a little bit more familiar with</i></p>	<p><i>And we can all relate to this because</i></p> <p><i>the journal seems more meaningful after we understand</i></p> <p><i>a character we're reading about why is this narrator like, commanding something of the main character or of us, as the reader?</i></p> <p><i>that kind of thing and just working** on identifying like, trigger phrases</i></p>

Table 7-2: Examples of lexical chains tracked (source: Iris' and Willow's texts)

<sup>6</sup> \*Participles were at times used without a subject: e.g., "...just, working on x" instead of "we are working on x"). Often, a plural subject could be inferred from context when the participles were framed by discussion of collective class activity. For example, the stand-alone participle "working" in the table above\*\* was preceded by the phrases "we are working on point of view" and "having students identify..." The word "working" seems to function as part of a list-like logical structure which is rooted in the earlier "we." When context indicated that the participle referenced a clearly plural subject, I counted these participles in the "we" chain.

## **Findings and Discussion of Linguistic Patterns**

### **Overview**

Analysis of the linguistic engagement resources embedded in the language data reinforces prior findings of the practices and patterns of ROM and yields a closer view of the language at work. Candidates speak with the first-person singular consistently throughout the text, but their usage of “I” and their language become more complex in particularly social ways. There is an increased usage of lexico-grammatical resources which indicate engagement with others, in particular talk about students, usage of the second-person and third-person plural while discussing literature. This increase confirms findings of consideration of self and others while reading and the practices of ROM, particularly the sub-practice of Asking Questions/Talking with Students about the text. Closer analysis of the language in context shows further levels of complexity within each kind of person reference. This linguistic complexity recedes in Task 3, when the text is perceived by all candidates to be more difficult. Again, this finding echoes the patterns of the practices of ROM, which also recede in Task 3 and generally when the text is perceived as more difficult. Overall, linguistic analysis reveals that candidates increasingly present their readings of literature as a conversation with others – a conversation that fades when the text is more challenging.

The linguistic findings raise questions about how language functions in the development of very novice teachers. As SFL theory suggests, language not only reflects context, but also shapes it. These findings of a change in linguistic engagement resources while reading present an opportunity to consider language as one of the practices of teaching and/or teacher learning. The language shifts may not only reflect candidates’ learning, but may also function as a tool to name and present emerging aspects of the self. If this is the case, language presents a potential tool for teacher educators to notice, challenge, and support teacher candidates’ development.

## Finding I: Usage of the First-Person Singular is Consistent

Despite an increase in the linguistic complexity over time, candidates continue to speak as “I” when describing their reading of literature. Candidates speak with an “I” person and refer to themselves in the singular consistently, throughout the semester. The percentages for references to self (singular) do not follow a clear pattern: some candidates use the first person more, some less, and the usage does not increase or decrease in any discernable pattern across tasks. Table 7-3, below, displays the percentages of each candidate’s use of each kind of lexical string, over the three tasks. (The left side of Table 7-3 reflects their uses of the first-person singular; the right is a tabulation of the two lexical strings that represent shifts away from first-person singular: uses of first-person plural, second person, and third person.) For example, in Task 1, 45% of April’s sentences refer to the self; in Task 2, 66%, and in Task 3, 54%. References to the self are more frequent and consistent than references to others throughout the student teaching semester.

How Much Do Candidates Talk as/about Themselves vs. Others? Usages of First Person vs. Not First Person, Over Time						
	Lexical Chain #1: Talking about/as Self			Lexical Chains #2 and #3: Talking About/With/To Others		
	Percentages of sentences which use the first person, singular			Percentages of sentences that <b>do not</b> use the first person, singular		
	<ul style="list-style-type: none"> <li>• I</li> <li>• Me</li> <li>• My</li> </ul>			<ul style="list-style-type: none"> <li>• References to Students Using second or third Person: you/your or students/ they</li> <li>• References to Self and Students together with first Person Plural: (we/us/collective participles)</li> </ul>		
	Task 1	Task 2	Task 3	Task 1	Task 2	Task 3
April	45%	66%	54%	9%	0%	28% (+19)
Lily	47%	51%	44%	32%	44% (+12)	30%
Camille	44%	57%	42%	28%	40% (+12)	8%
Mae	23%	13%	29%	38%	46% (+8)	31%
Iris	67%	57%	51%	4%	44% (+40)	18%
Willow	8%	13%	17%	61%	72% (+11)	67%
June	41%	31%	63%	14%	13%	25% (+11)

Table 7-3: Percentages of sentences which use of first person vs. other persons, over time

Despite variation among candidates in references to the self, however, the medians of this data (Figure D, Blue boxes), seem fairly consistent across all three tasks: 39% of sentences utilize the first person in Task 1, 41% in Task 2, and 43% in Task 3.

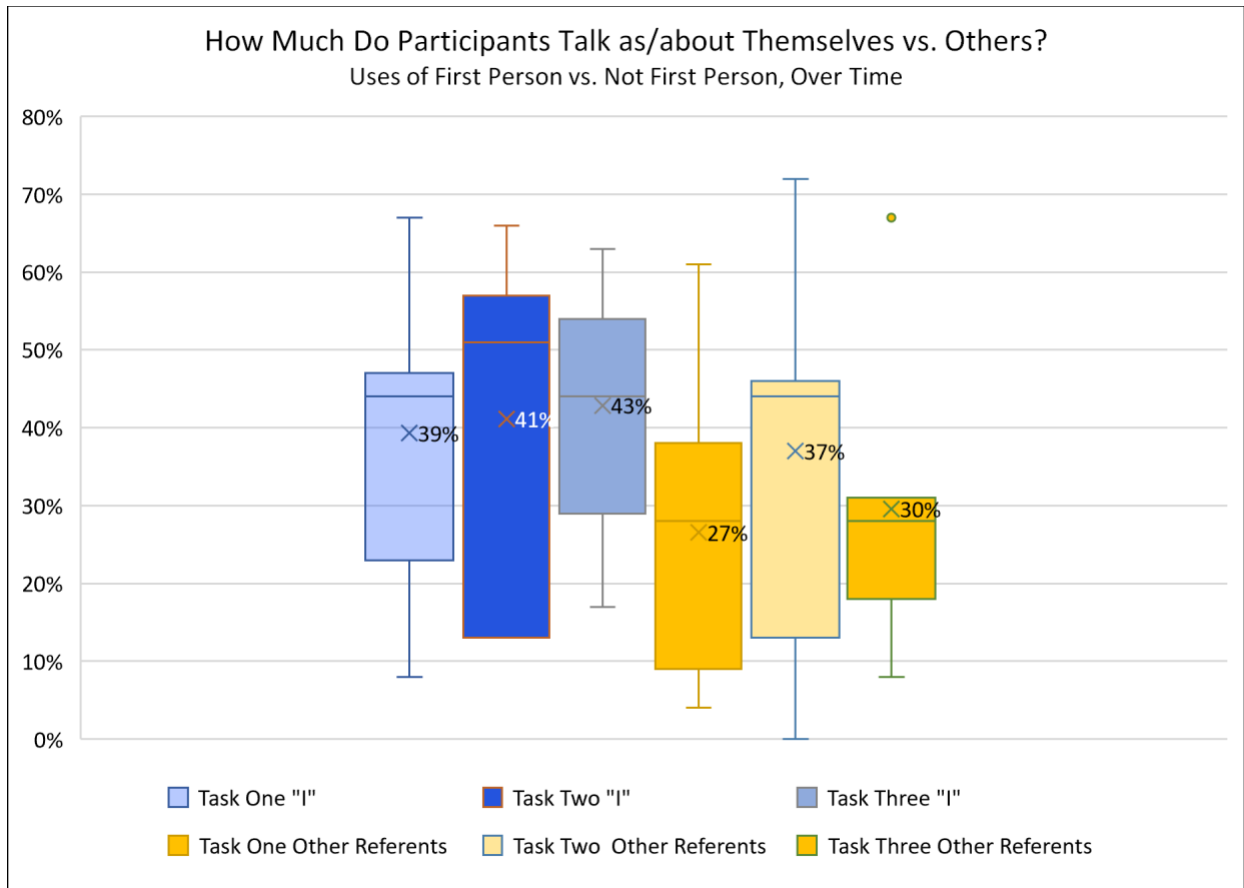


Figure 7-1: Range & median percentages of use of first person vs. use of other persons, over time

## Finding II: Increase in References to Others

In contrast, there is an increase in the percentage of sentences that shift away from the first person, and more consistency in this pattern of change. While there is a wide range of usages among candidates in Task 1 (Table 7-3, right side; Fig.7-1, yellow boxes), after this baseline there is an increase in these lexical chains for all candidates. Increased usage of “not-I” person references emerge in either in Task 2 (candidates 2 through 6) or Task 3 (candidates 1

and 7). When we examine the median occurrences of this chain (Figure D), we see growth: 27% use of this lexical chain in Task 1, 37% in Task 2. The pattern of increase in this chain that indicates grammatical engagement with others is consistent with the finding that the practices of reading with others in mind (ROM) grow from Task 1 to Task 2, and recede somewhat in Task 3.

**Comparison: Use of “we” vs direct reference to/address of students.** If we disaggregate the two lexical chains that represent shifts away from the use of first person (Table 7-4), we can see that there is overall more use of second and third person and direct address, and less use of “we.” Some candidates’ language seems to increase in terms of usage of second and

Comparison of Two Ways of Referring to Others						
More Overall Usage of second and third Person; But More Increase in first Person Plural						
	References to Students Using second or third Person			References to Self and Students together with first Person Plural		
	Task 1	Task 2	Task 3	Task 1	Task 2	Task 3
April	9%	0%	16%	0%	0%	12%
Lily	30%	18%	20%	3%	26%	10%
Camille	22%	26%	8%	6%	14%	0%
Mae	32%	36%	21%	6%	10%	9%
Iris	4%	37%	14%	0%	7%	4%
Willow	56%	48%	59%	5%	25%	7%
June	14%	6%	19%	0%	7%	6%

Table 7-4: Use of reference chains other than first person singular, over time

third persons, others develop more in their use of “we,” but all of them show change in one or both regards. April grows in her talk about/to students and in use of “we.” Lily and Willow were already talking about students and addressing them directly in Task 1, but grew in use of “we.” Camille’s language grew a bit in her use of “we.” Mae showed use of all lexical chains from the start, showed a bit of growth in both regards, but overall was fairly consistent. Iris grew mostly in terms of talking about students and directly addressing them, and began to incorporate “we” in Task 2. June did grow a bit in her talk about students, and began to incorporate “we” in Task 2.

There are many more instances of usages of second and third persons than uses of “we.”

Percentages in the “students” lexical chain are consistently higher, across all three tasks.

However, while there are fewer occurrences of “we,” there is more increase in that category (see Figs. 7-2 and 7-3). Even among candidates who were reading with others in mind in Task 1 (Lily, Mae, and Willow), there is an increase in the use of “we” (see Fig. 7-3).

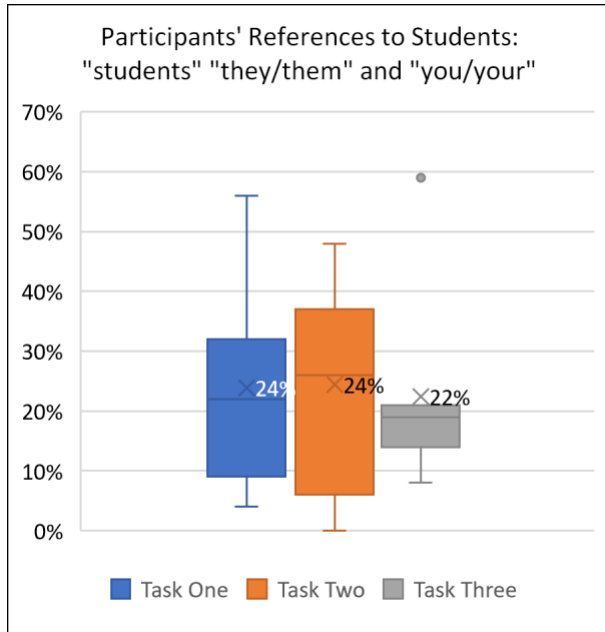


Figure 7-2: Comparison: more instances of reference to students

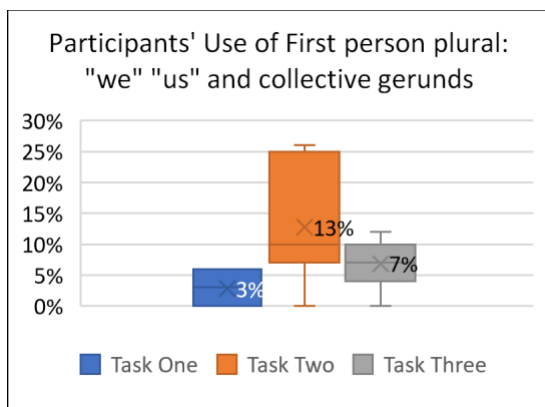


Figure 7-3: Comparison: fewer instances of but more growth in use of “we

Perhaps the relatively lesser usage of “we” reflects the fact that the more direct references to “students” may be easier to incorporate into one’s language as a new teacher; the term “we” is

a more indirect, subtler way to refer to students. Or perhaps, use of “we” may imply a closer kind of connection than the other references which separate the distinct persons of “I” and “you.” Perhaps, usage of “we” – presentation of oneself, together with students, expressed in collective pronouns – is harder to achieve or more risky to assert. Referring to students directly may be a lower-stakes or more commonplace utterance; referring to self and students together may be later-occurring, and, although relatively less frequent, seems to represent a much bigger change in candidates’ language. This increase in usage of the first-person plural merits further study, on a larger scale.

### **Finding III: Recession of References to Students, with Perceived Text Difficulty.**

All candidates increasingly refer to students directly and indirectly over time, with an important distinction: these references recede in Task 3. In contrast, usage of the first-person singular does not recede in Task 3 (see Fig. 7-1). The median usages in Tasks 1-3 were 39, 41, and 43%, respectively. However, references to students in aggregate (Fig. 7-1) increase from Task 1 (28%) to Task 2 (37%), and recedes in Task 3 (30%).

#### **Comparison: recession of first-person plural vs. other references to others.**

Disaggregating the direct references to students from the more indirect first-person plural references reveals that there is very little recession in the direct second- and third-person references to students (Fig. 7-2): 24% in Task 1, 24% in Task 2, and 22% in Task 3. Almost all of the variability with text difficulty in Task 3 is accounted for by a decrease in usage of “we” and “us”: from 3% in Task 1, to 13% in Task 2, receding to 7% in Task 3. This pattern of increase in Task 2 and decrease in Task 3 mirrors the pattern of increase and recession in prior findings of ROM. From a linguistic perspective, there is less “we” and “us” in candidates’ descriptions of reading when the text is perceived as harder. Making sense of difficult text



seems to be more linguistically solitary work. The fact that this recession only occurs with the first-person plural further adds to the suggestion that the phenomenon of “we” in candidates’ language functions differently than other sorts of reference, and thus merits special attention.

### **Discussion: What Do We Mean by “We”?**

While the overall increase in linguistic complexity is noteworthy, usage of “we” and “us” deviate from the rest of the data: the first-person plural both increases more over time and recedes more with text difficulty than other kinds of linguistic social engagement. In fact, the increase and recession of the first-person plural accounts for most of the changes observed in the linguistic data. Why? What is different about usage of the first-person plural? Consideration of the first-person plural may offer particular insight into how self and other function in the candidates’ language: how exactly the candidates use language to position and present themselves.

Usage of “we” is a different sort of social action than the other ways of referencing others observed in the data. Scholarship<sup>7</sup> exploring the meaning and function of the first-person plural across many languages (Pavlidou, 2014) indicates that the term “we” is multi-faceted. It is a category of many different kinds of person references, and can include many combinations of I and other persons. The use of “we” specifically marks a juncture of I and not-I (Beneviste, 1971, as cited by Pavlidou, 2014). The purpose of “we” in language use is to assert a union of self and other: to state membership or connection. It is an assertion of collectivity – importantly, an assertion that may not bear any resemblance to actual relationships. Use of “we” primarily

<sup>7</sup> This scholarship is international, comprising study of the usage of “we” across many languages. Two aspects of note: (1) these studies are not situated in the context of teaching or teacher education and (2) other languages have more forms of expressing variation in the first person plural than English. In English, “we” is a very broad category, compared to other languages.

concerns the speaker's self. As social psychology defines the self, there are three aspects: individual, relational, and collective. A shift from usage of "I" to usage of "we" signals that a speaker is shifting the locus of their identity from the individual to a more collective aspect, and presenting that aspect to others in language. Usage of "we" is a linguistic performance of oneself as a member of a group or as existing in relation to others.

This scholarship on the function of "we" in language suggests that the use of the first-person plural while reading observed in this study may indicate candidates' assertion of relationship with imagined student readers. The utterance of "we" is an action; it is the moment of positioning themselves as *with* students. With "we," a collective is formed. In their language, emerging teachers are using language to position themselves in a different relationship to their students and to the text. They are positioning and asserting their authority as teachers of literature, and asserting their membership in a classroom "we." When we observe teachers use this language, we are bearing witness to a process of becoming.

### **Examples of Language in Context**

While the patterns made visible by aggregated data are informative, examining the language in context offers a window into when and how candidates use these lexical strings and what these choices may mean. The next sections describe the lexical reference chains and variations within each, with examples of the changes in several candidates' language while reading, over the course of the semester.

#### **Variety in References to Self: Camille in Task 1 vs. Task 3**

Candidates' use of the first-person singular is overall fairly consistent: sometimes up, sometimes down, but always present. Their discussions of literature are consistently spoken from the position of a singular self. Linguistically, their reading of the text is always to some

extent an individual phenomenon: as Reader Response Theory (Rosenblatt, 1938) would describe it, an individual transaction between the reader and the text. However, closer examination of the use of first-person in context affords observation of variety in the ways that the first person is employed. Not all uses of “I” are equal: while some uses of the first person do not seem to convey any social engagement, other usages draw on lexical-grammatical resources which signal possible performance of reading for students. Sometimes, participants still speak as “I,” but seem to be doing so in a way that enacts an imagined classroom performance. I term these usages of the first person singular a more “enacted I.”

Camille’s use of the first person in Tasks 1 and 3 illustrates this variety in usages of “I.” In Task 1, Camille’s answer for what is teachable centers on identifying literary elements of the text: language, literary features, and theme. For most of the task, Camille’s sentences mainly rely on “I” as the subject and concern the literary features of the text she is working to identify. For example, “I thought this would also be a good text to teach um, some key literary devices like diction and imagery, mood, juxtaposition, and suspense.” She prefaces most of these observations about the text with “I noticed,” “I thought” or “I think,” followed by a listing of literary elements. Such uses of first-person singular were very common, especially in Task 1 for candidates who were not yet ROM: April, Camille, Iris, and June.

However, in Task 3, Camille uses the first person singular differently. She uses “I” to narrate her own reading of a fairly complex text, in a way that seems to unpack her ways reading for others. Her first sentence directly references reading while thinking about students, with the question of why this would be useful to read with “my kids.”

Because it felt very prose poetry, like to **mes**, **I was** like, “Why would **I read** a prose poem with **my kids**?” **I was** like, “Well, it’s really good for imagery lessons, right? ‘Cause **you** focus on one image and **you** really explain it.”

After noticing what genre this text felt like to her, Camille voices a question she asked herself about the text while reading. This think-aloud is different from her “I noticed” statements in Task 1; rather than the prior list-like structure, her externalization of her interior monologue creates a more conversational tone. It is possible that Camille’s use of “you” may be a direct address of students. It could well be a generalized, conversational “you” that is used to engage the agreement or understanding of an interlocutor (me) who is also a teacher. After this reference to “you,” Camille continues explicating her thinking about the text. She offers more detail about procedures, coupled with the dramatic reenactment of her reading questions. These enactments of her feelings, questions, and wonderings about the text can be interpreted as a kind of rehearsal for the classroom:

**I also felt** like, *soul* was used in different senses sometimes. Um, so **I was wondering** like, “What if **I switch** S-O-L-E for S-O-U-L? or even S-O-L,” so like, “sun” in Spanish or another language.

Here, Camille offers a meta-narrative of the questions she uses to make sense of the text: she felt like x, so she wondered y. She voices the question, in several parts. She spells out the homonyms and explains what one of them means. While she is using “I” here, her approach is framed at the beginning with a consideration of why it would be useful to read this with “my kids” and at the end with a meta-narration of her reading procedures. This use of first person is

<sup>8</sup> To aid readers in following the usages in context, first-person singular grammatical constructs are highlighted in yellow; references to students (second or third person) or to students and self together (first person plural) are highlighted with green.

more complex than her earlier, simpler use of “I thought” followed by literary elements she has noticed. Her use of “I” seems more enacted; this “I” seems to be reading in the service of others.

As Camille’s reading narration suggests, not all uses of the first-person singular may indicate that one is reading alone. Differential uses of the first-person singular may explain the consistent presence of “I” across the data, even when candidates’ language is increasingly engaged with students. The steady presence of “I” in candidates’ sentences coupled with an observed increase of the ROM practice of unpacking one’s content knowledge (see Chapter 6) suggests that usage of “I” may work towards more social or enacted purposes as the semester progresses.

### **Variety in References to Students: Willow and June**

Just as not all uses of first person are the same, references to students differ in the ways they indicate relationship. Comparison of Willow’s language in this lexical chain to June’s affords insight into the different ways of referring to students and what engagement the language may signal. Some references to students are more distant, and some indicate more direct engagement. Differences in references may indicate candidates’ positioning as outside classroom observers or as developing teachers.

In Task 1, Willow’s language shows reference to students in all of its forms: mentioning students using third person and addressing questions to them directly using second person:

And if I was going to teach the text, I feel like an opening like that would really, really be engaging to **students**. So I feel like this is probably be what I start with.

Um, the passage itself seemed really, really rich. Um, coming at it from a **6th grade** standpoint, um, right now we’re working on um, point of view and um, sort of like, being able to identify what person it’s written in. Um, so right immediately, if I were to start off with something more simple like that.

Reading through the passage, having **students** identify, **“Okay. Is this first person? Is this third person? What kind of third person is it? How do you know?”** So starting off with something maybe a little bit, not easier, but something **they** were a little bit more familiar with. If I were to teach this to **the class that I have now**.

Willow refers to the specific 6<sup>th</sup> grade class she interns in and then directly addresses these students with a series of questions, signaled by “Okay” and a shift from third to second person. This move from talking *about* students (as a noun) to talking *to* them reveals she is not just “com[ing] at it from a 6<sup>th</sup> grade standpoint,” but is also attempting to enact imagined conversations with students about the text. Her language seems to position her inside the classroom.

In contrast, June’s language in Task 1 seems to position her as an outside observer. She refers to students with more consistent use of the third person (they/them/students), enacting a more distant quality of social engagement. June had watched her mentor teacher’s daily practice of teaching vocabulary words from class texts, and approached Task 1 by attempting to fit the text into this observed exercise:

I’d definitely introduce **them** to some different vocab words as well.

Interviewer: Who’s the “them” that you’re thinking about? Was there a context in your head of-

Uh, if I would present this to **the 10<sup>th</sup> grade class** I have right now. Um, like **they** do a word of the day and **the kids** have to pick the word, so it’s kind of like a self-taught learning thing. And the word has to come from what **they’re** reading right now in class. Um, and **they** present to the class and then **they** have a vocab quiz on it every two weeks, but **they** get to pick what words **they** wanna

learn. So like, these are ones that I could almost hint **them** towards or kind of assign a little bit.

June consistently speaks as “I” and refers to the students as separate third persons. Her references to students remain at this sort of grammatical arm’s length: the students are “the 10<sup>th</sup> grade class,” “they/them” or “the kids” (once). The fact that she does not speak *to* the students directly aligns with her status at this point in time as an outsider and observer. June’s current sense of “what is worth teaching” in this text reads less as pedagogical thinking and knowledge (Shulman, 1987), and is perhaps characteristic of an “apprenticeship of observation” (Lortie, 1975). It does not indicate much engagement with students – grammatical or otherwise.

In Task 2, however, June’s references to students change. The students are no longer primarily referred to as “they/them,” but are now referred to as “kids” or “my kids”:

- That might be a term to define to be able to explain to **kids**, and for me.
- So I think what I would teach **kids** with this is that, is the extended metaphor – of how **you** can use that in writing, or how a comparison can con-, continue for more than just a sentence or two.
- I’m kinda thinking then I would share that with **my kids**.

The referent noun June now chooses is the term “kids,” exclusively. This language suggests more relationship, or at least an awareness of students’ relationships to others: the word “kids” defines her students in terms of their family relationship, age, or vulnerable status. The informality of this term may also suggest a closer relationship than the distance implied by the pronouns “they/them,” the noun “students,” or the collective noun “class.” Use of the possessive modifier “my” is also a more intimate form of reference, signaling connection. These references to students differ from June’s language in Task 1. In June’s language, now, the students are

positioned not just as members of a class, but in relationship to their families and to June. This change in grammatical engagement is also marked in her new use of direct address: briefly, she now speaks to them, breaking down the utility of the extended metaphor in the text and how “you can use that in writing.” June seems to be positioning herself more inside the classroom.

While some forms of reference to students seem voiced from a more distanced third person observer position, other references signal more direct social engagement. If teaching is defined as a dynamic interaction of students, content, and teachers (Hawkins, 1975; Cohen, Raudenbush & Ball, 2003, see Figure 7-4), candidates’ more distant language seems to place them outside of that instructional triangle, looking in. Increasing levels of engagement with students in their language seem to position the candidates within that triangle of interaction: perhaps, into more of an “I, thou, and it” relationship, as Hawkins describes the interaction of teacher, content, and students.

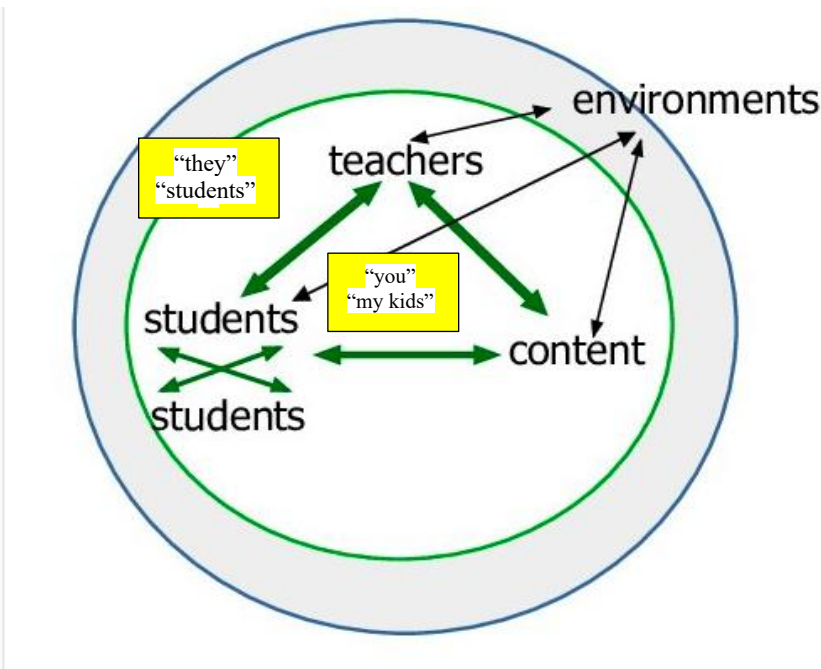


Figure 7-4: How differing references to students may fit in the model of teaching as an instructional triangle (Cohen, Raudenbush, & Ball, 2003)



## Variety in References to Self and Others, Together: Lily, June, and Iris

The lexical chain of “Self and Others, Together” shows candidates not just referring to students (in third person) or in conversation with them (in second person), but referring to the self together with others. Of course, as with the lexical chains of Self and Students, not all uses of the first-person plural are the same. The exemplars show range in what candidates mean by “we” or “us.” At times, the first-person plural is used to refer to a collective classroom group engaged in activities; at others, it seems to incorporate students into their own first-person positions as readers. At times, there seems to be a collective “literary we” which refers to the broader understanding of reading literature as situated within the implied larger community of literary criticism (Rainey, 2016).

**Lily’s use of “we”.** Lily’s language over the three tasks shows a range of different usages of first-person plural pronouns. Earlier phases of coding show that Lily was ROM as early as Task 1; this analysis of her language affords observation of her development over time. Initially, Lily’s use of “we” refers to activities that the class can do together:

Especially like, **we** were just reading those AP um, like one of the poems the AP exam had for them to like, interpret was just like, ‘What is this?’ (laughs) So I think that’s something that **we** could do together.

In Task 2, her usages of the first person plural similarly refer to class activities: “the last text **we** read in AP lit” and “maybe that’s something **we** could talk about.” While reading, she is thinking about her class, and making reference to readings that they have done together before, or questions they could ask together. The “we” in these sentences is not actually performing literary analysis together, here – this “we” locates her in the classroom, but may not be a plural self who is reading.

One third of the way into Task 2, however, there is a shift in Lily’s language: she begins to narrate her reading from a first-person plural perspective:

Um, then **we** got to the text where um, there's (laughs) a little bit of swearing.

Um, I thought that the students would get a kick out of it. It was just kinda funny. Um, particularly this line, "You ain't shit, you (laughs) fucking apple." I was like, "They'll love that," uh, 'cause **we** had a lot of fun with V 'cause they had some interesting language and scenes in there as well. Um, and then **we** had this line...

The first and third usages of “we” above describe arriving at new places in the text: *we got to* this text, *we had* this line. This “we” seems to be traveling together through the text, performing a literary scan, together. She continues reading in this plural vein, in Task 3:

- And I was like, "Okay, cool. So now **we've** got a definite like, theme or motif developing."
- Um, and then **we've** got this mention of "her" and I'm like, okay, so this is the first time **we've** mentioned her, so she must be important.

The “we” in these instances may be even broader than just Lily and her students: “we’ve mentioned her” may refer to the person who is “mentioning,” the author. This “we” may be an example of a collective, literary kind of “we,” reflecting a convention of literary analysis that it is done with and shared in a community of literary readers (Rainey, 2016). However, context suggests that the “we” here is also inclusive of Lily and her students reading together: the line is preceded by a collective “we” noticing a motif and immediately followed by mention of students: “So I'd ask **students** to kind of keep a look out on like, who ‘her’ is and why is she so important to be like, described as like, the relationships around her.” Here, “we” seems to be the

class, reading the text together – and, perhaps, reflects Lily bringing her students into a broader literary community.

**Iris’ use of “we.”** Iris’ use of “we” reflects an awareness that her own responses to the text can be useful for other readers. She had strong reactions to the texts in Tasks 1 and 3: she did not care for either of them. In Task 1, the literary text’s rhythm seemed too terse and somehow masculine to her. She mentioned that it is not to her taste, almost as an aside. With the text in Task 3, however, she shares her response to a distasteful detail in the literary text in a way that models her reader response, followed by a question for the class:

...the girl like, and her description felt really like, unpleasant because um, like she's called like "Grim girl", "screaming", um, she has like, a cigarette in hand and she's like, lobster red. And like, for me like, fleshy lobster red typically is kind of associated, um... I don't enjoy this word, but I don't know how else to describe it; with like, "white trash". Um, like someone who's really like, sunburnt and out a lot and like, kind of pudgier. Um, and I know that like, I think also like, from Zadie Smith's other novel that I've read, like it's about like, lower class like, British families. Um, so I might have been thinking of that as well.”

As a reader, she finds the description of the girl to be unpleasant. But she does more work here than in Task 1: after describing her displeasure with the text, she walks through what in the text displeased her and why, and explains the connections she makes and terms she uses. She also makes a connection to the author’s other books, explaining that this informs her perception of this character. This very explicit reading could be explained as Iris merely offering me, the interviewer, a full explanation of why she didn’t like the text. However, a few sentences later,

she returns to the image that bothered her, with a question for the class that seems to make the audience and purpose for her explicit explanation clear:

Yeah, um, I think I probably really started to pay attention around, "Look up.

The girl's burned paunch rusts on the railing," um, because I was like, why is this narrator like, commanding something of the main character or of us, as the reader?

Iris' detailed explanation of how she read and why she disliked the text is punctuated with a "why" question for the class. Iris' usage of the first-person plural – "us" – here is fleeting, but important. Here, "us" is the reader. Iris is responding to the text, but not alone. Here language in Task 3 is different from her expression of personal dislike in Task 1. Now, not liking a text is more complex, because she is not just reading it for herself.

While there is variation in uses of the first-person plural, the usages that signal that teachers are making sense of the text from a point of view that includes students may indicate that teacher candidates have traveled one level deeper into the instructional triangle (Fig. 7-4). Perhaps they now stand in the middle of this interaction of students, content, and teachers – or perhaps, we might say that the positions of student and teacher in the model collapse to some degree during the act of reading. Some uses of "we" reflect that the teacher candidates' positioning as singular, literary readers has shifted.

### **Example of Change in Engagement with Text Difficulty**

Mae's language provides an interesting example of how language complexity recedes with perceived text difficulty, particularly because the data shows her to have the least amount of change in her language of all candidates. Closer analysis of Mae's language in context reveals a pattern of shifting her language less so than others, but in a way that is consistent with the data

patterns overall and consistent with findings that the practices of ROM recede when the text is perceived to be more difficult (see Table 7-5).

Mae's References to Self and Others, Over Time					
Lexical String #1 Over Time: References to Self			Lexical Strings #2 and #3, Combined, Over Time: References to Students/Use of First-Person Plural		
Task 1	Task 2	Task 3	Task 1	Task 2	Task 3
23%	13%	29%	38%	46% (+8)	31%

Table 7-5 : Mae's references to first person plural vs. shifts away from first person, over time:

Mae perceives the text in Task 3 to be difficult to read. She even stops to re-read the text a third time during her task completion. She shows more usage of “I” and less engagement with others, compared to Task 2: in Task 3, her usage of I is at 29%, up from 13%. Her usage of other references is 31%, down from 46% in Task 2. When Mae is narrating her work to make sense of this more difficult text, she draws upon the first person singular. She seems to have to work to make sense of the “jarring” language, alone:

Um, **I think** this is, it's very jarring, the way she goes about it. So it's- it's confusing. **I had to read** each paragraph one or two times to even kind of, 'cause **my mind** would start to wander. Partially because **I was curious** as to like, what she's going to say next, what is she describing, what are all these random one sentence words mean? Or you know, she says in the first paragraph, "Red headed." Is she red headed? Is that what they're saying, or. **I'm assuming** that's what they're saying, but **I'm looking** for the context of that a little bit more to confirm that before just making that assumption.

Mae's comprehension work is done entirely in first person. There is no evidence of Mae drawing upon lexico-grammatical engagement resources while she reads carefully to make sure

she understands the text. While the questions she asks and the language narrating her procedural work are similar to Iris' and might be useful for students, the lack of engagement resources and contextual references to students suggest this is not an "enacted I." She narrates her reading in real time, in the present tense. She is "assuming" and "looking" right now to make sense of it, by herself.

Mae continues to work in the first-person singular through the first 27 sentences of the text, and then begins to engage students:

**So**, why- why is there no punctuation at the end of those sentences? Why is it its own paragraph? Why is each line ... It felt very, kinda Emily Dickinson where she was just freestyling it and **we go** along. Um, if she had dashes in there, then **you would know** it's Emily Dickinson- Dickinson-esque. And then little things, kinda the, some of the spelling would be something **I'd point out to the students**. **So**, "Where's my cheque?" Um, **I would guess** that **many of them** might not be familiar with that.

Mae's turn from singular first person reading to address of the class is marked with a transitional word: "So."<sup>9</sup> After her "so," Mae asks a series of questions to the class, speaks as "we" as she moves through the text, and refers to "you" and to students several times.

After this passage, Mae goes back to more individual comprehension work, employing only the first person singular for another 30 lines. She works to figure out who the various

<sup>9</sup> These transitional words were not apparent until coding. However, there were many instances of transitional words marking a shift from first person to direct address or first person plural. They seem to signal the beginning of an enacted classroom performance. With them, the candidates would change tone and sometimes make opening sorts of gestures with their hands, as if inviting a wider room of people into the conversation. Sometimes they would even turn in their seats, away from me, as this occurred. Transitional words were coded; however, documenting these gestures was beyond the scope of this study. Future research efforts would benefit from video-recording and a framework for gesture analysis to capture and makes sense of these quick but important moments.

persons in the text are, to make sense of new, local vernacular language, and to use a textual detail to see that the main character has just learned she's pregnant: "Hmmm...Oh!" She ends this individual comprehension work by noting a literary reference to nature and providing a quick summary of what happens at the end of this scene. She then begins to engage students with a question that is repeated and unpacked over the course of three sentences, and utilizes the first-person plural: "Is she saying that all that's ultimately meaningless? That's why it's so easy to kinda like, toss it? Or what is she trying to say **to us** with that imagery?" The repetition and expansion of the question of meaning may indicate indirectly that these questions are intended for students; the usage of the first-person plural, "to us," is a clearer indication that she is making sense of the text with her students.

Mae next makes a side note that is not focused on reading the text – it is more of a pedagogical comment, but interesting because she contrasts her own reading as "jumping around" in comparison to how she would read with her students:

And I think in teaching this or engaging students to this, it would be a very similar approach now where I would be a little bit more organized with my thoughts so I wasn't like, jumping around like I am, and I'm sorry I'm jumping around so much.

Mae's effort at polite engagement with me suggests that she may be aware that her own individualized way of reading is different from and probably not appropriate for reading with students. Her apology seems to indicate a meta-awareness that reading as herself and reading with her students or as a teacher are different ways of reading.

The patterns in Mae's reading parallel the patterns observed in the language data and ROM data: when the text is more difficult, the reader does not engage with others. When she has worked through an aspect of the text to her satisfaction, she turns to her students with various

signaling words and her language is addressed directly to them or employs the first-person plural. Mae's varying uses of social engagement in language illustrate the trend of reading more individually when the text is difficult.

### **Portrait: One Candidate's Linguistic Engagement with Others while Reading, Over Time**

To conclude this linguistic analysis, I offer a portrait of how one teacher's language changes over the course of the semester. April provides an interesting example to track over time because her language shows growth in engagement with others. Any of the participants could have been used for this portrait, as all do show changes in their language over time. April is featured because of an interesting complication: in Task 2, she claimed to be reading with others in mind, but the first phases of coding did not reveal any practices of ROM in her reading narration. I suspected that closely examining the language of April's reading would be generative, particularly for considering the limits of language: it does not always reflect knowledge or thinking accurately.

Over the course of the three tasks, there is a subtle but perceptible shift in April's language narrating her literary reading: a change from use of the first person singular to identify literary features, to an unpacking of literary reading procedures that seems to be done with awareness of students, to direct engagement of students using direct address and "we."

#### **April's Reading in Task 1**

Before student teaching, April speaks mainly in the first person singular and centers her answers for what is teachable on the literary features of the text. She seems to be relying on disciplinary knowledge: she completes the task as a person with literary training is likely to. She does mention students several times, but does not seem to enact conversations with them



about the text. She identifies literary features of the text and mentions students by saying she would teach those features to them.

Um, so during for like, the second part um, like, of the first paragraph, um, when it started describing the creature, that's when I kind of like started to get interested. Um, because it used a lot of like, imagery and different examples. Um, and just really like, clear language. Um, so then I started to think about how um, you could potentially have students like, draw um, what they're describing or um, yeah, just have a discussion about like, what this creature is. Um, because it doesn't seem to be a real animal. Um, and because of that, I think students would have a lot of different ideas of like, what um, the creature might look like, based on their own perceptions. Um, so yeah. Just that whole idea of like, the imagery of the creature. Um, and then going into like, the last little paragraph um, when it talked about how he hasn't kept a calendar and he didn't know what month it was. Um, depending on like, the background that students had, I thought it would be interesting to talk about the characterization and like, who is the narrator?

April's mentions of students are more of a frame required by the task at hand, into which she places the literary features. Her narration does not mention any students in particular or reveal knowledge of any patterns of student readers. Most of her sentences in Task 1 use the first person singular, and concern features of the task that stood out to or puzzled her: "I think," "I read," "I wasn't sure," "I kept going," "I liked the idea," "I understood." There is no use of direct address or first-person plural in her language. The one use of "you" concerns what a teacher could do in a lesson, and seems a more generalized conversational "you," directed at the interlocutor (myself) as a fellow teacher.

Lacking the context of consideration of others – observed or self-reported – it does not seem likely that April’s use of the first-person singular indicates she is narrating her reading for students. Further, the linguistic resources she employs in Task 1 suggest that her literary reading is at this point a solitary activity in which she notices the literary features, and then lists them. The students are mentioned in her completion of the task’s requirements, but not in the ways she is making sense of the text.

### **April’s Reading in Task 2**

April’s discussion of what is worth teaching in the text remains centered on literary features and their effects. She continues to speak from the first person, singular, exclusively. There is not even the kind of third person, generalized mentions of students that we saw in Task 1. However, her reading does differ from Task 1 in that she not only notices the literary features, but also now offers meta-narration of *how* she made sense of the text:

Yeah, so **I think** the very first thing that stood out to me was the first part that said, "Hurricane dropped from the sky." Um, 'cause **for me** that al-, that already kinda felt like personification. Um, just like, in the way that like, the hurricane was being treated as like an object instead of like, an actual event. So that **made me wonder** um, how ... yeah, like how significant that was gonna be throughout the rest of the piece. And as **I read**, (laughs) that the hurricane to be a pretty central point. Um, and then **I started like, underlining** like, Indian terminology or like, just stuff related to like, the Indian reservation and tribal history. Um, because **I think I saw** in the title that it was probably gonna be related to like, that kind of topic, but until **I actually read** that, it didn't like, click with me. Um, so like for instance, like the HUD house, **I underlined that 'cause I wasn't sure**

like, what that meant. Like, what that referred to. Um, but then as **I kept going** and um, **I was reading** more about the Indians starting to fight and then the hurricane too, that's when **I started to draw** that connection between the two of 'em.

This language does not show evidence of anything other than first person singular; there are no contextual references to students or evidence of grammatical engagement that might suggest that this is language that is enacting an imagined classroom performance. But the unpacked quality of the reading procedures do seem different from the way that April was reading during Task 1.

I wondered if this new way of describing her reading procedures might reflect an awareness of students: an audience for whom it would be useful to hear her unpack her reading procedures. Although there is no evidence of the practices of ROM or of grammatical engagement with others in her language in Task 2, April stated during the post-task interview that she was thinking of students while reading. She reports that she annotated the text with “with the mindset of my classroom saying, ‘What do my students know? They know their literary devices. They know what a metaphor is, what a simile is. Um, and what are some things they could pull out?’ So this was me kinda trying to mimic what I hope they would do.” The contradiction between her retrospective interview comment and the observed language while reading raises questions about the limits of language for conveying evidence of knowledge, or knowledge in practice. While language certainly can describe knowledge, they do not necessarily correspond one-to-one. Especially when considering knowledge in practice, there are many things teachers know and do that may not present in verbal expression. However, April’s stated awareness of her students while reading does suggest that her unpacking of the text and her reading procedures was indeed more performative in nature. Of course, all language is

“performative”; to be clear, April’s language here seems to enact an imagined classroom performance.

### April's reading in Task 3

In Task 3, there are many observable differences in April's language while reading: her discussion of students is much more specific, she unpacks her own reading of the text more often. She also addresses questions about the text directly to students, suggests a specific activity that might help students engage with the text, and mentions a specific way that the text could function as a mentor text for student writers. The personal pronouns have shifted from exclusive use of the singular to include frequent use of first-person plural.

Yeah, so **I think** the biggest thing that stuck out **to me** was like, the character development of this girl. Um, so the first time, like right in the first paragraph when it says, "She keeps to the shade", that was the first moment when **I was like**, **"Okay. Who are we talking about?"** Um, and then it also talks about, like it uses the word "I" a lot. Um, so **I think** something that **I would be interested** in seeing is just like, the development of how **we learn** more information about the girl and then also how **we learn** more information about like, the "I" person, the author.

April's language shows many kinds of social engagement: like Mae, she begins with some elements of the text that "stuck out to me," and then uses a transitional word, "Okay," to address a question to the students directly which uses the first-person plural. She continues to use "we" as she talks about reading the text: who "we" are talking about, and how "we" learn information that helps separate the voices of the narrator and the character of the neighboring girl. She continues in this plural vein:

it would be interesting to like, go through and just like, trace all the information that **we have** about the girl and then go through and trace all the information **we**

**have** about the speaker, or like the sole author compare the information that **we**  
**have** about both of them, to kind of see um, what their relationship could be.

This could be more of an example of thinking about students while planning, rather than reading. And yet she uses “we” repeatedly as she describes how the class might work together make sense of this text.

Immediately following this repeated use of “we,” as the interview draws to a close, April makes a series of comments about things that would be “interesting” to teach. This flurry of “interesting” things is noteworthy for being different than her prior reading and interviews. Possibly, she is simply thinking about what is “interesting” in a more abstract, literary way: listing literary elements of interest, quickly. However, this listing is framed by the plural “we” immediately preceding the list, and direct address right after. This framing context suggests she is considering what would be interesting *for students*.

So **I think** it would be interesting to even close read just a couple lines and like, try to analyze what they mean, too. Um, like in the first paragraph, "I'm the sole author of the dictionary that defines me." That just like, really **stuck out to me** and **I was** like, **"Wow. That's so interesting. Like, what does that mean? Like, you get to write your story? Like, um, you choose the words that describe yourself?"**

Um, just like stuff like that, so **I think** um, because something like this is pretty dense, um, it would be interesting to take just like, even a few lines and just focus on that. (silence) **I think** in terms of like, setting, this could be really interesting to like, try to actually draw. (laughs) Um, so like have **students like, actually figure out like, what they're seeing** 'cause **I think** because there are so many descriptions and because it's kind of, it kind of jumps around, **I'd be**

**interested** to see like what stuck out the most **to students**. Um, 'cause **I think** even though **we have, we're using** the same story, like **I think** pictures would look really, really different.

On the one hand, April's repeated use of "I think" could be "modalising" language: softening her appreciation (evaluation) of the text, in order to indicate that others in the social context may have differing opinions. Or, it could be filler language, rather than language that functions interpersonally reading: "I think" is a common filler expression of the experiential metafunction; it sets up the expression of a reality or a perception. One can say "that is interesting" without prefacing it with "I think." April seems to be thinking through something out loud. Whether the phrase functions interpersonally or not, "I think" both allows her time to think and helps structure her list of literary features.

The other repeated word, "interesting," may be filler language, as well. However, prior to this task, April has not made any other such repeated claims. It is notable that she repeats the word "interesting/ed" five times, in quick succession (see Table 7-7). What does it mean to say something is interesting? What is interesting, to whom?

April's Repetition of "Interesting": What is Interesting? To Whom?	
Usage of "Interesting"	Interesting to whom?
...it would be <b>interesting</b> to even close read just a couple lines	to the class (to close read)
<b>Wow. That's so interesting.</b>	to April
...it would be <b>interesting</b> to take just like, even a few lines and just focus on that.	to the class (to take a few lines and focus)
...this could be really <b>interesting</b> to like, try to actually draw	to the class (to try to draw)
<b>I'd be interested</b> to see like what stuck out the most to students...	to April (to see)

Table 7-6: April's repeated use of "interesting": What is interesting, to whom?

Claiming that something is interesting is a statement that can function in a number of ways. This may be a form of interpersonal metaphor (Halliday, 1985): a wording in which the

meaning and the words are non-congruent. One function of interpersonal metaphors is to soften an opinion or a command: for example, instead of saying, “Get me a coffee,” one says, “I would love a coffee.” April’s repeated emphasis on “interesting” elements of this text could be a polite way of pointing to how *uninteresting* she actually thinks the text may be to students.

A claim of interestingness (or the opposite) can also function as an interpersonal assertion: an expression of positive or negative appreciation or judgment. April’s list-like repetition of “interesting” may be a way of softening the emphasis of her claim: rather than making strong claims – such as, “this will interest students” or “I am interested in that” – the phrasing that something “is” interesting allows April to elide agency by abstracting the concept of being interested from the party who is interested. This kind of abstraction is a particular linguistic feature called grammatical metaphor: a way that one establishes authority by asserting the objective truth of something that may actually be a matter of opinion. Possibly, with this repeated abstraction of what “is” interesting, April is asserting herself as someone with the authority to comment on what students will find engaging in the text. It is interesting (indeed) that these interpersonal claims are only present in April’s language at the end of the semester.

Over the course of the three texts, April’s language while reading shifts from being mostly first person singular and concerning literary elements, to using more lexico-grammatical social engagement resources and beginning to assert authority as someone who can answer the question of “what is teachable” in a text. Her reading language shows her engagement with her students and – possibly — her increasing positioning in and presentation of self in the role of teacher of literature.



## Synthesis of Linguistic Findings

Analysis of the data using tools of Systemic Functional Linguistics (SFL) offers confirmation of prior findings of (1) a change in context while reading to include consideration of self and others, (2) the linguistic practices of reading with others in mind (ROM), and (3) recession of these contexts and practices when candidates perceive the text to be more difficult. Further, linguistic analysis offers a view of how the candidates use language to reflect and/or enact their engagement with others while reading, and what this engagement may mean. The interpersonal engagement embedded in the language of candidates' reading reveals that by the end of the semester, the emergent context of situation of the classroom seems more present in their reading: increasingly, they are talking with "others" about the literature. SFL theory frames this emergent linguistic complexity as much more than the adoption of a new style of speaking; it reflects that candidates are reading in a new social context and using language to participate in that context.

The fact that this particular linguistic action, the use of the first-person plural, follows different patterns in the data than other engagement resources indicates it may represent a different way of engaging with others. Candidates' use of the first-person plural may indicate they are foregrounding more collective or relational aspects of the self, while reading. Commenting on her piece with Barker (2014), Alston notes (in conversation, 2018) that the crux of learning to "read for teaching" is that "It's not about you, anymore." Ironically, while usage of "we" may indicate that ROM may be an attempt to assert collectivity with others while reading, this language may be ultimately more about the candidates than their students. ROM may primarily be a phenomenon that shows the impact of "others" on candidates' selves – or, perhaps, their reading selves. Further exploration of into candidates' use of "we," especially in

classroom contexts that includes study of student readers, would shed light on these complex aspects of ROM.

Conceptualizing ROM as a linguistic practice allows consideration of the linguistic dimensions of the dynamic phenomenon of content knowledge for teaching: it opens space for teachers and teacher educators to think about language as a critical component of teacher learning and practice. Does this language use function to help candidates begin to develop as readers? Is it useful for learning to engage with actual student readers? How? And how important is it that the candidates' conceptions of student readers be accurate and not deficit-based? Are there dangers inherent in teacher candidates asserting collectivity or conducting relationships with students in their minds, in language? In the following chapter, I will expand upon the affordances and limitations of ROM as a tool for supporting the development of knowledge for teaching.

## **Chapter 8: Discussion and Implications**

### **Summary of Findings**

This study's findings point to the development of an increasingly complex, social performance of reading literature during the student teaching semester, in the reading of student teachers experiencing their first extended lead-teaching roles in ELA classrooms. Increasingly, participants read with dual consideration of self and text while reading. In this context, candidates demonstrate specific practices which I term "reading with others in mind" (ROM). These practices are different from disciplinary literary reading practices (Rainey, 2016; Goldman et al., 2016). The practices of ROM involve working to anticipate student responses to the text, offering meta-commentary on their own engagement with the text, and asking questions and talking to or with imagined students about the text. While some participants demonstrate ROM at the beginning of the semester, all seven do so by the end. Additionally, the practices of ROM recede when participants find the literary text to be more challenging.

The finding of ROM during the student teaching period reinforces prior evidence of the development of an "other-oriented" way of thinking about literature among teacher candidates whose education includes content-specific ELA methods training and student teaching experiences (Grossman, 1990). This study contributes description of this other-oriented way of reading at a level of detail which may be useful to teacher educators. ROM also raises questions about language as an aspect of teaching practice and teacher learning: observation of ROM presents a concrete opportunity for teacher educators to further pre-service teachers'

development of these practices, to work to ensure that their conceptions of the literacy practices of “other” readers are accurate, and to potentially interrupt deficit mindsets about student readers.

The finding of ROM during the student teaching period may contribute to theory of content knowledge for teaching: ROM may be an aspect of “Reading for Teaching” (Alston & Barker, 2014) or the “more” and “different” knowledge that teaching requires. While further study is needed, ROM may be an aspect of the specialized content knowledge (Ball, Thames, & Phelps, 2008) that teaching the reading of literature requires.

### **Comparison of the Two Analyses**

One could easily argue that the increasing complexity observed in candidates’ language while reading literature is not a new way of reading at all: that instead, it is merely adaptation of a new style, or perhaps is aspirational language – a way of talking that imitates language in the communities of practice (Wenger, 1998) which candidates are aspiring to join. Or, one could argue that candidates’ use of “we” while discussing literature indicates not the formation of a collective mentality, but a diffusion of responsibility. “We” can function in speech to let a speaker off the hook for claims; perhaps candidates’ usage of “we” to discuss literature suggests that they do not want to stand too firmly behind their interpretations.

However, the findings of a different way of reading and talking about literature are observable through both analyses: an examination of the data that conceives of knowledge as living in practice, and another analysis with a functional linguistic framework. In both sets of analyses, candidates show evidence of increasing complexity in action and language over the student teaching semester, and less evidence of this complexity when content knowledge is challenged by more difficult texts. Observation of similar trajectories through two different kind of analyses bolsters claims that teacher candidates are reading in a new context and in new ways.

These claims are confirmed by candidates' self-reports that students are increasingly part of their mental contexts while reading. The self-reports of ROM add a layer of validity to the finding of new ways of reading and talking about literature that emerge during the student teaching semester.

The first phases of analysis (Table 8-1, left) reveal increasing attention to both students and text while reading. Within these instances of dual focus, there is increasing evidence of the practices of ROM: anticipating student engagement, unpacking their own disciplinary knowledge for the benefit of literary novices, and a practice of asking questions and talking with students about the text. These observed phenomena all regress when candidates' content knowledge is challenged by a harder text.

Comparison of Analyses	
<p style="text-align: center;"><u>Analyses of Reading Task Performances and Post-Task Interviews</u></p> <p>Increase over time of:</p> <ul style="list-style-type: none"> <li>• Dual attention to students and text</li> </ul> <p>Increase over time of:</p> <ul style="list-style-type: none"> <li>• Practices of Reading with others in mind (ROM)               <ul style="list-style-type: none"> <li>○ Anticipating student engagement</li> <li>○ Asking Questions/Talking with Students about the text</li> <li>○ Offering meta-commentary on own reading</li> </ul> </li> </ul> <p>Variations in ROM:</p> <ul style="list-style-type: none"> <li>• Emergence: some showed ROM at beginning; all showed practices of ROM by end of term</li> <li>• Recession: less evidence of ROM when content knowledge challenged</li> </ul>	<p style="text-align: center;"><u>Systemic Functional Linguistic Analyses of the Lexico-Grammatical Engagement Resources in the Reading Task Data</u></p> <p>Changes in "Context of Situation" mark the emergence of the classroom as a primary context while reading:</p> <ul style="list-style-type: none"> <li>• Increase in candidates' contact and affective involvement</li> <li>• Shifts in power dynamics upon assuming lead teaching role</li> </ul> <p>Increase over time of:</p> <ul style="list-style-type: none"> <li>• Engagement resources in language:               <ul style="list-style-type: none"> <li>○ Usage of first-person plural</li> <li>○ References to or direct address of students</li> </ul> </li> </ul> <p>Variations in Use of Linguistic Engagement Resources:</p> <ul style="list-style-type: none"> <li>• No variation in instances of first person singular               <ul style="list-style-type: none"> <li>○ However: "I" can be more/less "enacted" (enacting an imagined classroom performance)</li> </ul> </li> <li>• Variation in chains of lexical references to others:               <ul style="list-style-type: none"> <li>○ Reference to students can be more/less distanced</li> <li>○ More variation in use of first-person plural than in other kinds of linguistic engagement</li> </ul> </li> <li>• Recession: less evidence of engagement resources when content knowledge challenged</li> </ul>
<p><b>Synthesis</b></p> <ol style="list-style-type: none"> <li>1. Over time, an emergent context while reading of students/the classroom.</li> <li>2. Increase in complexity of language and activity while reading, during student teaching semester.</li> <li>3. Decrease in this complexity when reading texts are perceived to be more challenging.</li> </ol>	

Table 8-1: Comparison of Findings from Two Different Analyses

Linguistic analysis (Table 8-1, right) of the chains of reference to self and others in the data affords observation of increasing complexity in candidates' language: an increase in use of

linguistic engagement resources, in the form of direct and indirect references to students. There is an increase in use of pronouns other than the first person singular: more “you” and “we.” SFL analysis of the “context of situation” reveals that it changes over the course of the semester: there is an increase in contact and affective involvement with students and shifting power dynamics upon the assumption of lead teaching roles. These changes in context both explain the linguistic shifts and help us understand the shifts as candidates’ attempts to use language to position themselves in this changing context. Similar to the patterns observed in the practices of ROM, this emergent linguistic complexity regresses in Task 3, when the text is perceived by candidates as more challenging. Comparison of the two analyses suggests that ROM is a phenomenon observable among very novice teachers who are working to consider their students and the text, and positioning themselves in a different relationship to both.

### **How ROM Fits with or Challenges Prior Notions**

This section explores how the phenomenon of ROM fits into or offers challenge to prior conceptions: what kind of knowledge might ROM be? How does ROM fit into prior conceptions of knowledge for teaching? What kind of reading is ROM? Who are the “others” participants refer to? What kind of language are we observing, in ROM?

### **What Kind of Knowledge is ROM?**

**Is ROM a kind of “knowledge”?** To return to our framework of knowledge as a dynamic phenomenon, there is both “knowledge” of content and knowledge of procedures, or “know-how”. The literary reading participants engage in is both of these: it is a practice involving disciplinary literary literacy concepts and procedures (Rainey, 2016), and also requires application of knowledge in action. Reading with others in mind may be a different sort of reading knowledge, in that it involves thinking about students in relation to the literature, while

engaging in the procedures of literary analysis. In this regard, ROM involves additional actions, and is different from disciplinary reading.

However, the uncertainty in this study regarding the accuracy of participants' conceptions of "others" while reading complicates any categorization of ROM as "knowledge." Scheffler (1965) contributes an important condition for any definition of knowledge: something cannot be called "knowledge" if it is not "true," or at least reflective of communally understood truths. For example, a person can claim he "knows" that setting one's alarm at night causes the sun to rise the next morning, but because this is not true, it is not "knowledge." Similarly, a teacher candidate's assertion that students will have trouble understanding a text may or may not be "knowledge" of students and content.

The ROM practice of anticipating student engagement with text, in particular, may rely on accurate or "true" knowledge of students and content (Ball, Thames, & Phelps, 2008). If understandings of student literacy practices are incomplete, biased, or inaccurate, then the work of anticipating in ROM in particular should not be categorized as a kind of knowledge. Within the scope of the current study, this aspect of ROM may reflect a different kind of activity while reading text, but cannot yet be called a different way of *knowing* the text.

There are two ways to establish the condition of truth (Scheffler, 1965), which would allow us to say that ROM is knowledge: (1) we would need to verify conceptions of "other" readers through direct observation of student literacy practices in participants' classrooms, and (2), we can follow the logic of the research in mathematics which has conceptualized, measured, and linked specialized knowledge for teaching to student achievement. Working backwards, if teachers' practices of ROM can be found to have a measurable impact on student engagement and learning, it may be fair to say it is a form of knowledge.

**Is ROM an aspect of pedagogical content knowledge (PCK)?** The practices of ROM do seem to reinforce Grossman’s (1990) documentation of a shift towards a more student-oriented stance towards literature, and shifts in understanding of the purpose of literature in the classroom. More recent conceptions of PCK (Ball, Thames, and Phelps, 2008; see Figure 8-1) draw a distinction between aspects of subject matter knowledge for teaching (the what of teaching) and PCK, which more concerns the “how”. PCK includes knowledge of content and students, knowledge of content and teaching, and knowledge of curriculum. The ROM practices observed in this study were carefully coded to not include examples of thinking of students while *planning*. ROM is a way of reading and making sense of literary text, which is work that is more on the subject matter (left) side of the knowledge for teaching framework. However, as this way of reading does involve consideration of (real or imagined) students, there may be some overlap (or dynamic interaction) between the concept of ROM and aspects of PCK, including knowledge of students. If participants’ “knowledge” of students could be documented as accurate, then we might be able to say that ROM is perhaps an aspect of PCK.

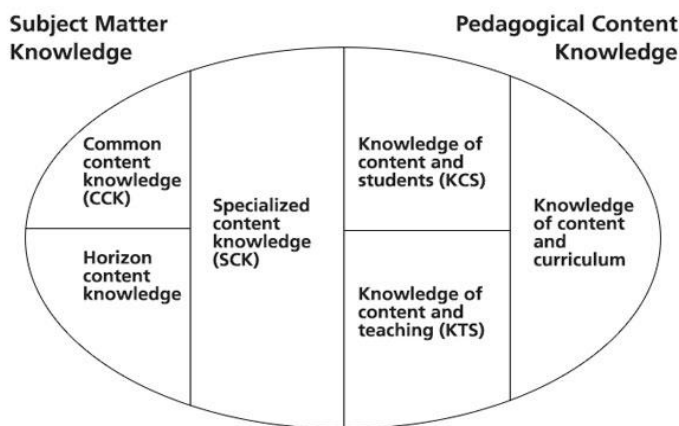


Figure 8-1. Domains of Mathematical Knowledge for teaching (Ball, Thames, & Phelps, 2008, p. 403)

**Is ROM knowledge that is specialized for teaching?** The fact that ROM practices are observed and seem to increase during the period when candidates must for the first time begin to



engage with student readers suggests that ROM is likely a set of practices that is specific to teaching. This study's documentation of a different way of reading during the pre-service period offers challenge to prior research which suggests that content-specific knowledge for teaching emerges later in observations of new teachers' practices (Grossman et al., 2000) and in teacher development as a factor in teacher effectiveness (Boyd et al., 2009). Observation of ROM emerging during the student teaching period suggests that there may be important content knowledge development occurring at this time. Perhaps, while a different way of knowing one's content may indeed be a mark of expertise in teaching (Shulman, 1986; Ball, Thames, & Phelps, 2008), it may also be more foundational knowledge: specialized content knowledge may also be an aspect of the more "basic practices of teaching" (Boyd et al, 2009, p. 434). Possibly, teachers may begin to develop a more specialized way of knowing their content as early as the pre-service period.

Let us then turn directly to the question of whether ROM is an aspect of specialized content knowledge for teaching (SCK, Ball, Thames, and Phelps, 2008). SCK is the "more" and "different" knowledge of content that teaching requires. This can include an "uncanny unpacking" of content, the ability to source student errors, and an ability to consider content from a student point of view. ROM includes unpacking one's own content knowledge, in the form of offering meta-commentary on how one is making sense of the text. It certainly includes attempts to read and consider the content from a student point of view – whomever the "students" may be. In these regards, we might understand the practices of ROM as an early form of SCK for teaching literature.

Further conditions for SCK include that it is knowledge that is specific to and not useful outside of teaching. The work of anticipating, offering meta-commentary, and talking to students about text do seem specific to the context of teaching. Indeed, in this study, these

practices are observed in the emergent context of a dual consideration of students and text, which is one way to describe the context of teaching: a dynamic interaction of students, teachers, and content (Cohen, Raudenbush, and Ball, 2003; Hawkins, 1975). It is hard to think of a context other than teaching in which this work of considering other readers and speaking to them about their or one's own reading would be useful, let alone welcome. Even in a book club discussion or literary seminar, the assertions of teacher positioning in ROM language could seem inappropriate, or even obnoxious. Whether ROM practices meet the most important criteria for SCK – that they are indeed important for successful teaching (Ball, Thames, and Phelps, 2008) – is a question for future projects. This study's findings of ROM contribute an early step towards documentation of the special knowledge necessary for effectively engaging students with literature.

**Is ROM “reading for teaching”?** In a conceptual piece about their work as teacher educators for secondary ELA candidates, Alston and Barker (2014) describe beginning the semester by guiding their students to learn to “unpack” their own content knowledge. While enthusiastic about and skilled in literary reading, many of their future teachers do not have clear understandings of their own disciplinary procedures: they struggle to explain how they make sense of the text or how they know that a literary feature is significant. Alston and Barker's aim is to cultivate PCK in their students: specifically, to learn to plan instruction around their specific K-12 classes' strengths and needs. They describe this work of seeing their own literary content knowledge more clearly as “reading for teaching” (RFT).

This study's observation of a phenomenon a focus on students and text while reading may be evidence of the concept of “reading for teaching.” Both ROM and “reading for teaching” describe an activity in which one considers students and text. Both include reading and also the activity of planning. The *practices* of ROM are a set of specific ways of reading, in

that context of considering both students and text. In particular, the meta-commentary practices of ROM in particular do seem to overlap with Alston and Barker's (2014) descriptions of unpacking one's content knowledge for the purposes of teaching. "Reading for teaching" seems to be a larger phenomenon than ROM, because includes other kinds of work beyond reading, such as planning. I would suggest that ROM may be one aspect of "reading for teaching."

Further, I would argue that the practices of ROM and the reorientation to reading literature that "reading for teaching" requires may both be specialized ways of reading which are important and useful for the work of teaching. Both seem to require a renegotiation of one's relationship to literature: at least, a repositioning in relationship to literature, and at best, a different way of reading. "Reading for teaching" and ROM may both be specialized kinds of knowledge that are foundational to the development of learning to teach literature. Categorizing both as "knowledge," however, would require further study that includes observation of student readers and the impact of this "knowledge" on classroom teaching practices.

### **What Kind of Reading is ROM?**

Reading with others in mind can be characterized as a kind of social activity while reading. There are many conceptualizations of reading itself as a social activity: a common case for the purpose of reading literature is to develop empathy with others. Reading offers a chance to walk in the shoes of the characters we encounter in books, to broaden our own lived experiences (Burke, 1968) and rehearse for future encounters with people different from ourselves. Another social conception of reading literature sees reading as a way of participating in a community of literary scholars; reading is done with the understanding that one is responding to other readers within critical communities (Rainey, 2016). The phenomenon of ROM can be seen as part of these commonly understood social purposes of reading literature;

however, these conceptions of reading developing empathy or participating in critical discourse do not describe reading practices that are particular to teaching.

One could also interpret ROM as teacher candidates working to enact Reader Response Theory (RRT, Rosenblatt, 1938; Beach, 2003) in practice. RRT conceives of reading literature as an aesthetic experience in a person's life. The meaning of a text is created during a "transaction" between the reader and the text, in which a text's meaning is constructed by each reader, in particular contexts and points in time. After initial response to a text, the fuller transactional cycle includes a reader returning to the text to explore how the author crafted language that provoked the response, and continually reflection back and forth between textual evidence and self. Ultimately, the purpose of reading in RRT is to learn something about not just the text, but also oneself.

RRT describes some aspects of the work participants are engaged in when reading with others in mind. The participants in this study are certainly working to construct meaning, from their own points of view and the contexts in which they are reading, which seem to shift over time. They have an initial response, and return to the text to examine features of it that create various effects. Increasingly, the participants work to consider the initial possible points of connection in a text for students. However, considering a point of entry is just the beginning of reader response work. The participants do not seem to engage in the full RRT cycle themselves or work to structure that cycle for others. In addition, when asked directly in their member-check interviews after the semester if they were reading with an RRT perspective, none of the participants were familiar with RRT or reported enacting that theory in their readings of the text. However, ROM does overlap to an extent with the RRT conception of the reader being just as important to making meaning as the text itself; ROM is certainly an example of meaning being made by particular readers, in particular contexts, at particular times. If we accept that the

candidates' interactions with literary text do change over time, RRT would suggest that the meaning of the texts do change. It does not seem likely, however, that ROM is an example of the participants in this study consciously enacting RRT.

Disciplinary literacy also may provide a way to understand ROM. The field of literacy education has turned from a focus on general reading strategies to making disciplinary literacy practices visible to students (Appleman & Hinchman, 2016). The participants in this study seem to have disciplinary literacy for reading literature. They know how to respond to a text, how to ask questions while reading, how to identify critical diction, figurative language, and themes. They can scan a text from top to bottom, zoom in on its finer features, and then step back to see the unity of effect an author has achieved. They know how to construct a literary interpretation and to argue it, using textual evidence. They know how to frame the "puzzles" (Rainey, 2016) in the text, and work to solve them.

The ROM practices of offering meta-commentary on the text seems the most similar to disciplinary literacy practices in reading literature (Goldman et al., 2016; Rainey, 2016). Meta-commentary practices include participants' descriptions of how they notice literary features and work to make meaning. The increase in meta-commentary practices can be interpreted as development in disciplinary literacy practices for literature, or possibly the development of literary literacy for instruction (Rainey, 2015).

Understandings of reading as social, transactional, and involving an understanding of disciplinary literacy practices do overlap to some extent with the phenomenon of ROM. ROM is social to some degree, does involve a transaction with a text, and requires disciplinary literacy knowledge. Aspects of ROM may be evidence of the development of literary literacy instructional practices (Rainey, 2015). These conceptions of reading, however, are not particular to the act of teaching. ROM likely include these aspects of reading, but because it seems to

emerge in the period of student teaching, it may be an additional, different way of reading literature that is specialized for the work of teaching.

### **What Kind of Language is ROM?**

Linguistic analysis allows us to see participants increasingly speaking about and to students, as well as asserting a kind of relational or collective self while reading with the use of “we.” Because the greatest increase and variability in language was observed in participants’ use of “we”, this particular aspect of their language merits close attention: who is this “we”? What sort of social engagement does use of “we” indicate? Language is and accomplishes many things: “we” is a broad category which encompasses many junctures of self and other. Sociocultural understandings of language help to frame this language shift as more than just an adoption of a teacherly style: use of “we” we affords insight into participants’ positioning of themselves and others, through language.

SFL theory frames participants’ language as not only reflective of the changes in their context of situation, but as a tool that they use to shape these contexts and navigate their relationships with them: renegotiating their relationships with students, to their own content knowledge, and working to become teachers. Their language may be a marker of movement into the instructional triangle (Hawkins, 1975; Cohen, Raudenbush & Ball, 2003). SFL would suggest further that the language of ROM may also be *the way* that they travel into and among the various axes within the triangle. Put another way: one can conceive of the language shifts in the data as evidence a change in position from legitimate peripheral participants (Lave and Wenger, 1991) in communities of teaching practice (Wenger, 1986) which they aspire to join. Functional conceptions of language further suggest that language may be one of the means that peripheral participants use to travel to a more central position. Talking like a teacher may be one of the ways that one becomes a teacher. Vygotsky’s theory of language as enculturation offers a

way to consider the role of language in teacher learning. Language is a primary way that we internalize the structures of the systems in which we live. The “speech structures...become the basic structures of [his] thinking” (1986, p. 94). The development of ROM may indicate an adoption of a way of thinking about literature and students that is particular to the culture(s) of teaching ELA; it may reveal participants’ work to participate in a Discourse (Gee, 2014; Fairclough, 1992) in which they occupy a position of relative power.

Language, culture, and power are intertwined in the concept of “discourse.” Gee (2014) offers a general definition of discourse as language in the context of its use. Discourse involves speakers and listeners. As speakers, we tailor what we say for particular audiences, in a process called “recipient design” (p. 21). We also engage in “position design,” which involves positioning the listener:

We also often design our language in terms of how we would like our recipient(s) to be, think, feel, and behave. This means that the speaker/writer seeks to invite or hail the listener/reader to assume a particular identity, to be a particular type of recipient that the speaker/writer wants. We try to 'position' our listeners or readers in certain ways. We do not just design what we say and write for whom we take our listener and reader to be. We try to 'position' others to be and do what we want them to be and do. ...We entice listeners and readers, if only for a little while, to take on a new or different identity that may lead to new or different beliefs or actions. We seek to persuade, motivate, change, and even manipulate others. This, too, is a core part of social life and social change (p. 21).

If we consider the practices of ROM as a participation in discourse, then the engagement with others reflects not only their own positioning of teachers, but attempts to position their students

as listeners who might engage with the literature in particular ways. ROM may be positioning work; in this respect, the use of “we” can be seen as an assertion of power.

Gee enlarges this definition of discourse, describing a capital “D” D/discourse that includes spoken/written language as part of a larger sign system we use to “enact identities” (p. 24): in this conception, identity is a performance of D/discourse in which “we all have multiple identities that are enacted in various degrees and in various situations” (p.23). In this respect, identity is to some extent a function of language use, and is fluid. D/discourse theory conceives of language as one way that people enact and recognize “socially significant identities” or “‘kinds of people’ in performances in context” (p. 25).

The phenomenon of ROM does not exist in actual discourse with students, and yet it is enacted by participants as if it is. D/discourse theory may help us to understand the linguistic performance of ROM as an attempt to inhabit or assert teacher identity. Participants may be speaking in such a way that others can see them in that “socially significant” role. While positioning themselves as teachers may actually be a desired action, the danger in this performance may be in how they are positioning their interlocutors, or “recipients”: who do they think that the students are? Who do they expect them to be? How is their language asserting the ways that they want the students to act?

A critical aspect of ROM is that while we observe it in the form of language, it occurs during the act of reading, which is situated within different critical discourse communities, but is not often performed in speech. However, in the classroom, close reading can be modeled or performed, with varying impacts. Enacted successfully, literary reading can be modeled in a way that opens the practice up for others; modeling work with content is indeed a core practice of ELA instruction (Grossman et al., 2018; TeachingWorks, 2020). Equally, reading in front of a classroom can be boring and counter-productive for student engagement with literature: a



longstanding critique of ELA teaching is that the teaching of literature is more of a performance than an interaction: “Much of even the best literature teaching is analogous to typical American spectator sports. The students sit on the sidelines watching the instructor or professor react to works of art” (Rosenblatt, 1938, p. 57). Perhaps, the increase in ROM observed in the data reflects the candidates taking on particular D/discourses of what teaching ELA is: modeling, or performance of one’s enjoyment of text, for students.

Social theory and analysis conceptualize Discourse as “different ways of structuring areas of knowledge and social practice” (Fairclough, 1992, p. 4). Language and power function together in Discourse to position some ideas, practices, and persons as normative, and others as aberrant. Discourse is a use of language that asserts what reality is, or should be – and can either reinforce or disrupt systems of power. For example, referring to enslaved people as “slaves” functions to normalize the enslavement and erase violent actions, for the benefit of those actors who enjoy the fruits of stolen labor. The system of enslavement is both economic and linguistic: both function to make people think ownership of human beings is a norm which does not need to be questioned. This is how power works through language: how an external or sovereign force can operate as a force from within, defining what we think we should be or should want (Foucault, 1976). In this respect, we might understand the emergence of ROM in teachers’ language as representing more than enculturation or participation in teacher discourse, but also as an assertion of normality. In speaking to imagined students, or in asserting a juncture of self and student in their language, what understandings of students might speakers be normalizing? What assumptions about student readers are being positioned as something that might be taken as true, or taken for granted? Who is the normative “other” – and who is left out of that conception?

Participants’ usage of “we” followed different patterns than other aspects of positioning language: it increased more, and also regressed more when the text was perceived as difficult.

As such, “we” merits particular attention. In some circumstances, using the term “we” is an action of forming or joining a collective; however, the candidates do not occupy the same position in terms of power as the students they are joining with the use of “we.” Students are positioned in their language as the listeners; the candidates are the speakers. Candidates speak this way because they are working to position themselves as teachers; equally, they are positioned as teachers because they speak this way.

Indeed, using “we” or “you” to take on the position of teacher reflects the entire aim of the teacher education program in which the candidates participate: they are expected and taught to step into that role, in both the university and in the schools they serve. The language of ROM likely reflects their participation and positioning in a broader classroom D/discourse about literature, or their newly emerging positions within school and classroom discourse communities. D/discourse “is about how we know what we are to each other and what we are doing with each other in encounters.” (Gee, p. 28).

The words and grammatical structures participants choose not only reflect their knowledge and experiences, but also help to shape their realities. ROM is, in many ways, an act of creation. Reading itself is a creative act; ROM foregrounds the imaginative work it may take to join students in the act of reading – or, to become a teacher. In particular, participants’ use of “we” may reflect both positioning design and recipient design: this use of language is an assertion of power – which may work to the benefit of students, and may also be quite problematic if enacted without awareness of power dynamics between the self and other, in cultural contexts. The positioning of self in the language of ROM suggests that participants are asserting that they are reading as teachers; the critical question teacher educators must ask when we notice such positioning of self is what “recipient design” is also at work, in such moments? Who are the imagined student listeners/readers? Are novice teachers’ assumptions about these

imagined students based in actual knowledge of their reading interests and experiences? Without conscious attention to these moments of teacher positioning in relation to students and text, novice teachers might very easily oversimplify the complex, and fall back on deficit mindsets and biases. The language of ROM – in particular, the use of “we” – represents a moment where novice teachers assert a juncture of self and other. Whose realities and what sorts of power dynamics are replicated, in that space? Understanding the concept of ROM as an enactment of power may provide a window for teacher educators to attend closely to their teacher candidates' language in these moments when they use “we” or “you” to assert an identity as teachers of literature. The space of ROM offers a place where teacher educators can work to see who the students are to their pre-service teachers, and who they themselves wish to be.

### **Who Are the “Others” Participants Have in Mind, While Reading?**

While self-report data and the use of lexico-grammatical engagement resources in language indicate that the candidates are working to consider others in some way, they do not necessarily indicate participation in actual relationships. Usage of this language is likely more revealing of the speaker than the audience or object of speech.

It is outside the scope of this current study to determine whether the participants' references to students bear any resemblance to their real students' literacy practices, or whether their conceptions of students are overgeneralized or biased. Notably, the “others” that participants describe having in mind while they read often are not individual students, but students in the aggregate. What does it mean that participants claim to be reading with specific *classes* in mind? Because (1) these very novice teachers have worked with a relatively small sample of students from which to draw conclusions about patterns of student readers, and (2) it is normal for teachers to try to simplify the complex environment of schools in order to cope

(Jackson, 1968), it is important to ask whether candidates' thinking about "others" while reading is reflective of listening to actual student readers or if it may be a practice of "othering": a racist reification of perceived difference. At best, ROM may echo the discourse of the classroom, or function as a kind of rehearsal for teaching. At worst, it could be a space in which stereotypes and biases about student readers are replicated.

The practices of anticipating student responses to text and offering meta-commentary for student readers, in particular, hinge on assumptions a teacher is making about young readers: what might students like, or dislike? What aspects of the text may be more or less accessible to them? Knowing more about the students whom teacher candidates have in mind will be important for future research efforts. Because students use reading and writing to not only discover but also perform their identities (Hinchman and Appleman, 2016, p. xvii; Moje et al, 2017), it's important for developing teachers to learn to accurately understand their students' literacy practices.

### **Potential Dangers of ROM**

If language forms the basic structures of thinking (Vygotsky, 1986), the language and practices of ROM present a space that should not be left unexamined and unattended, unless we wish to leave our educational system's racist status quo undisturbed. Because ROM is a particularly social linguistic phenomenon – one which begs the question of whether we truly see one another – it is important to think about the impact of the practices of ROM upon students whose language, cultural, and literacy practices may differ from teachers' own. ROM involves the imagining of persons "other" than oneself. As such, we must consider the racist biases and power dynamics likely to be expressed and become embedded in the practices of teaching during these moments of one person conceiving of "others."

One well-documented form of racism in teaching which ROM might express or reinforce is deficit thinking, or expectations of student failure rather than excellence. Teachers' "deficiency mindsets" can impact students of colors' access to rigorous study and academic growth (Ladson-Billings, 1999, p. 22). For example, deficiency mindsets lead teachers to differentiate curriculum inappropriately, or fail to ask higher-level questions of some students. Deficit-based assessments of students of color result in higher rates of referral to special education and behavioral intervention (Milner & Howard, 2004), as well as lower referral rates to accelerated programs (Grissom & Redding, 2016). The significance of low expectations upon student achievement has been well documented (Ladson-Billings, 1994, p. 21). Deficit thinking in the practices of ROM is likely to present in the ROM sub-practices of "anticipating" student responses while reading with others in mind. For example, low expectations while anticipating student responses to text could easily lead a teacher to miss the multi-layered ways classes and students might engage with a text, to mis-read student resistance to reading particular texts, or to fail to ask rigorous questions.

In addition to deficit mindsets, another form of racism which might be expressed or reinforced in the practices of ROM is the error of *not* seeing what knowledge and resources are present in one's actual student readers. Teachers often fail to identify students' "funds of knowledge" (Moll et al, 1992) and "community cultural wealth" (Yosso, 2005). The ability to see and leverage these resources for instruction matters: one mixed-methods empirical study of rigorous instruction that identified and leveraged students' "everyday practices" demonstrated that connecting students' knowledge to academic concepts results in significant academic gains (Lee, 1995). In the practices of ROM, the failure to see and/or value the strengths and knowledge students bring to reading could have a particularly negative impact on instruction. A central aspect of reading comprehension is making inferences (Report of the National Reading Panel,

2000), which requires a reader make connections between the text and their background knowledge. If students perceive that their background knowledge is not elicited or validated, there is likely to be much less willingness to share the connections that form the basis of inferential reading. In the practices of ROM in which teachers anticipate how their student readers might connect to a text, the accuracy of teachers' perceptions of student knowledge may be critical for successfully engaging students with reading. Failing to engage with reading presents risks to students' literacy development and thus success across all subject areas; further, a failure to connect to *literature* presents specific risks. Literature offers the chance to develop empathy through imaginatively experiencing the lives of people different than oneself (Burke, 1968). Literature offers a chance to know that life does not necessarily have to be the way that it currently is – perhaps, an important aspect of the “critical hope” that makes change possible (Freire, 1968). Failing to connect to literature and exercise the imagination is an “at-risk” situation for our culture at large.

Racism in ROM risks a social danger to students because of the deeply personal nature of literacy practices and language use. Even if a teacher manages to avoid normative kinds of “curriculum violence” (Ighodaro & Wiggan, 2011) and, for example, to produce a very diverse or “woke” reading list, ROM points to the interactive, social kinds of violence teachers can enact upon their students. Reading, writing, and language are more than performance measures in a subject of study; literacy and language are how students show (or don't show) teachers who they are (or are not). Recent bodies of literacy research point to the fact that young people use reading, writing, and language to discover and enact aspects of their identities (Hinchman and Appleman, 2016, p. xvii; Moje et al, 2017; Alim and Paris, 2017). Students are “innovative, flexible, and sophisticated language users, and that language is central to young people's creation of their identities” and is “a crucial form of sustenance in its own right” and a basis for “social

agency” (Bucholtz, Casillas, and Lee, 2017, p. 44). In their framework for culturally sustaining pedagogy, Alim and Paris (2017) position reading and writing as linguistic practices that are central to students’ identity development and empowerment. Their research details how young people use reading, writing, and language to “both rehearse longstanding versions of racial-ethnic and linguistic identities and, importantly, offer new ones” (Alim and Paris, 2017, p. 8). Because language and literacy practices are primary ways that people signal who we are, what we mean to one another, and what communities we belong to (Halliday & Hassan, 1985; Schleppegrell, 2012), enactments of racism against young readers have the potential to exact a very particular human toll: erasure on an a deeply personal level.

The ultimate measure of any educational concept, pedagogy, or reform is its effect on students’ linguistic, literacy, and cultural practices (Paris, 2012): does it destroy or “sustain” students’ “lifeways” (Alim & Paris, p. 1)? ROM could be a site where erasure and marginalization take root in new teachers’ developing habits of mind. However, ROM could also present an opportunity to help teachers learn to see and sustain students’ linguistic, literacy, and cultural practices and work to “keep [students] whole as they grow and expand who they are and can be through education” (Alim & Paris, 2017, p. 14).

As new teachers learn to read with others in mind, they should be guided to situate the development of their abilities to read with others in mind within an educational system which has had erasure of ethnic difference as an explicit goal since its inception (Alim and Paris, 2017). The moment when pre-service teachers begin to read with others in mind presents an opportunity to ask critical questions about what their conceptions of “others” are based upon, and provide opportunities to develop less racist and more accurate conceptions of student literacies. In the upcoming section on implications for teacher education, I will address how teacher educators

might learn to use ROM as a tool in the work of guiding new teachers towards practices of teaching literature that interrupt rather than replicate oppressions.

## **Limitations**

### **Situativity**

Because this study's observation of content knowledge for teaching literature is situated in an approximation of teaching practice rather than in actual practice, we are limited in assertions about who the "others" are that participants claim to be considering, while reading. Additionally, we are limited in what we can say about what this developing complexity means in terms of enactment in practice. How do the practices of ROM relate to the practices of engaging student readers with literature? Can a person be "good" at ROM and "bad" at teaching? Might the presence of ROM, like SCK in mathematics, be a strong predictor for effective instruction? Is ROM necessary for teaching, but not sufficient? More study, situated in teaching practice, is needed.

### **Potentially Educative Nature of the Task**

It is important to consider whether the task itself and the interview process was educative: did participants begin to read with others in mind because the task prompted them to do so? It is possible that the very question, "What is worth teaching in this text?" prompted participants to consider the text in a way they had not done before. Particularly for the group in which ROM emerges in Tasks 2 and 3, this could be the case.

In this vein of considering the learning of participants, it is important to consider how the reading tasks do align with the curriculum materials that participants experienced earlier in the Fall, in their methods classes. As noted previously, they read the Alston and Barker article,



“Reading For Teaching” (2014), learned to unpack their own content knowledge with a common text, and then were guided to study one or two readers in their Fall observation placements and to build a literary curriculum for those readers. Although participants in their member-check final interviews did not seem to remember the concept of “reading for teaching,” it is possible that they were well prepared by their Fall methods course to do the task that this study set before them.

However, neither the application of prior learning nor the potentially educative nature of the task would fully explain the differences observed between the ROM-1 and ROM-L groups. How to explain the fact that some participants demonstrated the practices of ROM as early as Task 1? Why did we see such a differential with three participants with just a bit more teaching experience, compared to the group that developed ROM later? And why did the later-emerging group begin to demonstrate the same practices as the ROM-1 group? The fact that a similar collection of practices emerges among participants who have had exposure to working with students suggests that these practices may be more than an enactment of prior learning. Although further study is needed, the timing of the emergence of ROM suggests that it may be a kind of knowledge that is important for teaching literature.

Situating study of ROM in the actual classroom practice of developing and practicing teachers, without externally-imposed tasks and prompts, might lend insight into the question of how educative this task or prior learning may be, or whether ROM emerges in this period because it matters for teaching literature. Indeed, if ROM is indeed a way of reading that is important for effective teaching, it would be helpful to know if such tasks may be effective learning tools.

### **The Risk of Racist Overgeneralization**

Because this study's sample is limited in terms of race, ethnicity, gender, and participation in a university preparation program, we must consider the risk of over-generalizing from the ways of reading observed in this limited group to broader theories of CKT for teaching literature. This study assumes that people from any cultural and ethnic backgrounds have particular funds of knowledge (Gonzalez, Moll, & Amanti, 2005) that are important for teaching, which this study fails to capture. If we aim to push past racist, normative discourses – or, the “master script” (Ladson-Billings, 1999) – about what constitutes knowledge in ELA teaching, future study should sample more broadly and employ critical race methodologies.

### **Relevance for Education**

#### **Implications for Theory and Research**

This study explores the special ways of reading literature that teaching may require and what forms it may take in novice teachers' reading during a period of intensive exposure to students and literature. This period presents new demands upon novice teachers as readers: to read with others in mind, and learn to respond. This study explores how novice teachers make sense of literature during this period of new demand. It aims to contribute to the conceptualization of specialized content knowledge for teaching literature.

In mathematics, specialized content knowledge for teaching has been shown to be important for student learning. In a quantitative study using an instrument to document teachers' specialized knowledge of mathematics, special knowledge of mathematics has been shown to be a “significant predictor” for student achievement gains in first and third graders over a school year (Hill, Rowan, & Ball, 2005). Further work is needed to explore how teachers read text differently than others. Conceptualization of ROM could open many potential lines of inquiry: if literary SCK exists, is it necessary for teaching? How so? How does this knowledge inform

enactment in practice? When and how does it develop? What would a developmental trajectory of consideration of actual “others” while reading look like? What tools and experiences might support its development? And, most importantly, does ROM impact student learning? If so, how? Further study is needed to explore whether ROM is corollary kind of special knowledge of reading literature. If it is, it is likely important for student learning in ELA.

This study theorizes that a context of dual consideration of self and others while reading and the practices of ROM within that context may indeed be specialized forms of knowledge for teaching literature. In asserting this, it is important to pause and acknowledge the ambition of such a claim. Research on specialized content knowledge for teaching ELA is currently limited to work on knowledge for teaching early readers. Research into disciplinary literacy for literature does seem to overlap with notions of special content knowledge for teaching, in terms of unpacked understandings of literary reading and analysis. However, while these expert ways of knowing literature are offered as important for teaching, they are not framed as particular to it – they are necessary, but not sufficient (Rainey, 2015). Research into student literacy practices offers knowledge of student literacies that is important *for teachers*, but generally derives this knowledge by studying students – not by observing knowledge *in and for* the act of *teaching*.

The simplest explanation for the general lack of research into specialized knowledge for teaching ELA or literature is that it does not exist – or, perhaps, that it does not matter enough to explore. This null hypothesis assumption was a strong driver for us on the research team at TeachingWorks: in our task-based research into whether there was a way of knowing ELA content that is particular to teaching, we assumed first that there was not, and worked to prove otherwise. While we had a robust framework for content knowledge for teaching (Ball, Thames, & Phelps, 2008) to guide our work, there was no particularly literary framework for knowledge for teaching which we could employ. With a healthy dose of skepticism, we tacked back and

forth between the framework, our tasks, and our data, to try to create a conception of specialized knowledge for teaching in English. We did not find one. This study's claims of (1) a context of attention to both students and text and (2) the emergence of particular practices in this context do represent a challenge to the field. It offers a beginning step in filling a gap in the research about the special knowledge that teaching literature requires.

While offering these concepts is admittedly ambitious, as a long-time teacher of English, I feel comfortable in doing so because the experience of reading with others in mind is very familiar to me: in fact, so much so, that reading for pleasure always becomes work, because my students are constant companions in my head, while reading. Over my twenty-plus years of teaching, I have had to turn to all sorts of reading material that would never be appropriate to teach – to preserve reading as a recreational activity for myself.<sup>10</sup>

I suspect that my experience is not unique. In my pilot study (Blais, 2018), I asked my two teacher participants whether they felt they read differently because they were teachers. Both chuckled, in response: seemingly, the answer was an obvious yes. One described how teaching had “ruined” reading for her. Over the past year, when English teacher friends have asked me to share what I am researching, their response to my description of ROM is generally one of recognition: “Oh, I do that.” Seeking more feedback, in the Fall of 2019 I presented these findings at the Michigan Council of Teachers of English conference. The teacher and teacher educator audience confirmed their experience of ROM, and seemed to find it to be a potentially useful concept for educating new teachers. Now, with a bit more certainty that I and the teachers

<sup>10</sup> Of course, my students were reading those books, too, so it was a hopeless effort, but ultimately one that made for better reading community.

I know are likely not unusual, I feel confident in offering the concept of ROM and my questions about it, for further study and refinement.

### **Implications for teacher education**

**Timing: when to use ROM in teacher education.** The fact that ROM is observable during the student teaching semester presents an opportunity for teacher educators to notice the practices and language of ROM in their pre-service teachers. The emergence of ROM in this period suggests that a reorientation to one's content knowledge could be one more critical aspect of the "basic teaching skills" (Boyd et al., 2009) new teachers focus on, early in their careers. As such, ROM presents an opportunity to work with pre-service teachers to understand that there may be less need for "classroom management" when students are effectively engaged with content, and to work to develop ways of engaging students with the content. Learning the practices of ROM could be a focus of methods instruction: anticipating student engagement, metacognitively commenting one's own reading, and rehearsing ways of talking with students about text may be important for learning to engage students with literature.

This study's observation of delayed emergence of ROM until participants have had more experience teaching suggests a possible approach for teacher educators: it may be important to introduce or revisit exercises that require pre-service teachers to read with others in mind *during* the student teaching experience. While Fall methods courses may set up this kind of thinking and work, Winter/Spring semester teacher educators such as teacher mentors and field instructors may find assignments and questions that prompt ROM to be useful in this period.

**ROM as a tool for increasing teachers' subject matter knowledge.** The consistent regression patterns of ROM may offer some insight into how exactly strong content knowledge matters for teaching. At the most basic level, the observation that there is a regression of ROM

when participants find the text to be more challenging supports the tenet that knowing one's content well is important for teaching (Ball & McDiarmid, 1989; Darling-Hammond and Bransford, 2005). As participants stated, it was very difficult to think about students when they had to work harder to comprehend the text. Although it may seem an obvious point, it is an important one: absent full command of content, it is hard to focus on students.

Noticing the regression of ROM may provide a particular opportunity for teacher educators to work to build pre-service teachers' content knowledge. Using tasks similar to the ones in this study, when listening to pre-service teachers describe their reading of a text, teacher educators can attend to places that are more or less linguistically engaged with "others." Noticing the regression of ROM may provide a window into content knowledge gaps that teacher educators can attend to. For example, in this study's third task, participants worked hard to make sense of the text and engaged with "others" much less. This change would indicate that these pre-service teachers may need reinforcement around how to discern multiple voices in a text that are not explicitly marked with dialogue tags, but are instead indicated by changes in syntax and diction.

Finally, using the recession of ROM as indicative of places where pre-service teachers struggle with the text might open an opportunity to develop the meta-commentary practices of ROM: as Mae suggested, after struggling with the text in task 3, it can be instructionally useful to share one's own sense-making work with students. If pre-service teachers can be guided to learn from such struggles, they can develop their practices of explicitly modeling reading strategies or rules of literary notice for student readers.

**ROM as a linguistic tool for new teachers' learning.** It is generally accepted that teachers of English should have a foundational understanding of the English language's structures, history, and evolution (Curzan & Adams, 2012); this study's findings of ROM as a

linguistic practice suggests further that teacher educators should attend to the role that language plays in the learning of developing teachers. Whether ROM is reflective of actual engagement with students or ultimately more about candidates' own identity development, the attempt to read with others in mind seems to have some linguistic hallmarks that make it an identifiable phenomenon that teacher educators can notice and capitalize upon.

Further, the language of ROM can be deliberately used as a tool for pre-service teachers' development. For example, teacher educators can model and then prompt practice with the language of ROM for instructional purposes, by using the tasks developed in this study to assess and prompt the development of ROM practices. Teacher educators can listen for the language and practices of ROM – or their absence – and ask critical questions (see Table 8-2, Parts 1 and 2). The examples of language for each ROM sub-practice and questions provide tools to notice, examine, and unlearn conceptions of student literacy practices that may be inaccurate, oversimplified, or biased.

**Noticing and Using the Practices and Language of Reading with Others in Mind (ROM):  
A Guide for Teacher Educators' Work with Pre-Service Teachers (1 of 2)**

ROM category	ROM Practices	Language to Notice	Questions to Ask
	None	<p>Literary scans of the text without mention of students.</p> <p>A change in language: the pre-service teacher has demonstrated ROM practices previously, but now is not.</p>	<ul style="list-style-type: none"> <li>You've done a literary scan of the text. Next, let's think what aspects of the text do you think might engage [a particular class, or a particular student]? Why?</li> <li>I noticed with when we did this before, you were thinking and talking about students more. It's harder to do that when the text is more challenging. Tell me: does this text seem more challenging?</li> <li>Tell me more: what is challenging about this text? <ul style="list-style-type: none"> <li>What are you learning about places you can expand your own content knowledge?</li> </ul> </li> <li>Talk me through how you are working to make sense of this text. You're figuring it out: how? What aspects of this work might be useful for students to see?</li> </ul>
<b>Anticipating Student Engagement with Text</b>	<p>Anticipating student response to/ engagement/difficulty with the text:</p> <p>Anticipating contexts and themes that students might use to connect to the text</p> <p>Assessing difficulty of vocabulary (for known students: NOT projection of own difficulty)</p> <p>Connecting the text to prior student comments or class discussions</p>	<p><i>...he just said, "the boy" so if it keeps going between "he" and "he," that could be confusing for them</i></p> <p><i>so that's something that I love to talk about in the classroom, especially with my 12th graders who are about to be going off to college and like, um, maybe like some of the identities that aren't as like, visible or accessible to them that they might be like, experimenting with.</i></p> <p><i>I would have to go over that by saying "a fag in hand", that that's like <i>Briticism</i> for cigarette. Like I would absolutely (laughs) address that.</i></p> <p><i>Particularly this line, "You ain't shit, you f---ing apple." I was like, "They'll love that," 'cause we had a lot of fun with [prior text] 'cause they had some interesting language and scenes in there as well.</i></p>	<ul style="list-style-type: none"> <li>Why do you think that might be confusing?</li> <li>Are there other texts you've noticed this same sort of confusion with, for these students?</li> <li>Tell me more about why you think this would interest students: what prior connections or discussions or texts do you think students would link to this text? Why?</li> <li>Clarifying question: is it that you think the word is hard, and is likely to be so for students – or have you seen students struggle with this term before?</li> <li>How do you know when students are having trouble with vocabulary?</li> <li>In what ways were you able to observe students connecting with the prior text? Was it the whole class, or just some? What was the range of responses to the prior text?</li> <li>What did they connect to particularly, with the prior text, that would be useful for connection, with this text?</li> <li>What ranges of connections can you anticipate with this text?</li> </ul>
<b>Offering Meta-Commentary on Own Reading</b>	<p>Describing their own engagement with the text or use of strategies to make sense of the text:</p> <p>Unpacking their own content knowledge: concepts and/or disciplinary heuristics for close reading</p> <p>Direct statement that they are reading with students in mind</p>	<p><i>there's a lot of like, lines in here too that I feel like, could be quoted or like, just like, they feel very deep. (laughs) You know?</i></p> <p><i>I also highlighted where like, the setting clues were. So the author does give us a date, 1976. Um, and then it's also New Year's so we know it's in January 'cause that's also really stated.</i></p> <p><i>then when he pulled the strings of his pajama bottoms tighter, um, is he trying to make himself feel more secure? What's important about that? 'Cause he's talking about tying people to the trees. So if he says his uncles are trees, is he also saying, by extension, they're all trees?</i></p> <p><i>...it's like a nice summer day. You're just swinging in your hammock, reading your magazine. But then it said, "Fenced in on all sides" and it like, kept it in this like, singular, contained sentence. So that to me was both just-, juxtaposition, sentence variation.</i></p> <p><i>Um, coming at it from a 6th grade standpoint...</i></p> <p><i>I was reading this with my AP students in mind um, because my contemporary lit students choose their own reading.</i></p>	<ul style="list-style-type: none"> <li>Offer feedback: notice what they are noticing, and how. <ul style="list-style-type: none"> <li>I notice you are attending to [x literary feature] or working to make sense of the text by [using Y reading strategy or Z literary heuristic].</li> <li>Which of those aspects are concepts or strategies that your students <ul style="list-style-type: none"> <li>are familiar with?</li> <li>are not familiar with yet?</li> <li>might need to learn?</li> <li>is important to do first? Does the work build in complexity? Where would a beginner start, to learn to do what you just did?</li> </ul> </li> </ul> </li> <li>Tell me more about how your[ class/students] approach reading: what is their standpoint? How have you noticed that, before?</li> <li>Tell me more about the students you have in mind.</li> </ul>

Table 8-2: Guide to Noticing and Using ROM for Teacher Educators (Part 1 of 2)



Noticing and Using the Practices and Language of Reading with Others in Mind (ROM): A Guide for Teacher Educators' Work with Pre-Service Teachers (2 of 2)			
ROM category	ROM Practices	Language to Notice	Questions to Ask
Asking Questions/Talking about the Text with, to, as students	Asking questions about the text for students:	<i>Is that going to be significant throughout the rest of the book? Is this girl just a random girl that she's fixating on for this introduction, or this chapter?</i>	<ul style="list-style-type: none"> <li>• Are you asking these questions for someone? Who?</li> <li>• I hear you speaking in a way that seems like you are enacting or rehearsing for a classroom discussion. Am I hearing that right?</li> </ul>
	Directly addressing questions or comments about the text to students	<i>There's no right answer to this. Tell me what you think. Why are they having the repetition of this? How is that making you feel?</i>  <i>So it's dark and gray and that's how you know the sun's not out yet.</i>	<ul style="list-style-type: none"> <li>• I hear you saying "you." Who are you talking to?</li> </ul>
	Asking questions or talking about the text with or as students or using a plural classroom "we"	<i>Are we talk-, um, are we using an extended metaphor of people to de-, to describe the hurricane? Or are we using extended metaphor of a hurricane to describe people?</i>	<ul style="list-style-type: none"> <li>• When you say "we", who do you mean? Who are you speaking as?</li> </ul>
	Voicing or mimicking student responses to text:	<i>If I gave this to them, they'd be like, "What'd you just have me read? I didn't get anything out of that."</i>	<ul style="list-style-type: none"> <li>• It sounds like you are giving voice to student responses to the text. Any students in particular? Tell me more.</li> </ul>
<p><b>Framing questions for all categories of ROM practices:</b></p> <ul style="list-style-type: none"> <li>• Is there any particular context is in your head, as you're talking about the text? Can you describe it?</li> <li>• Tell me more about the readers you have in mind. <ul style="list-style-type: none"> <li>○ Is it a younger version of yourself? <ul style="list-style-type: none"> <li>▪ How do you perceive the young people you work with to be similar or different than you as a reader, at this age?</li> </ul> </li> <li>○ Is it an aggregate group or class?</li> <li>○ Is it a particular student or students? Who?</li> </ul> </li> <li>• How do you know these things about the readers you have in mind?</li> <li>• What gaps are you noticing in your knowledge about the readers you have in mind?</li> <li>• Do you hear any assumptions? [Offer feedback statements of fact on assumptions you have noticed.]</li> <li>• What do you want to know more about?</li> <li>• How can you find out more?</li> </ul>			

Table 8-3: Guide to Noticing and Using ROM for Teacher Educators, Continued (Part 2 of 2)

Attending to the practices (Table 8-2, left column) and language of ROM (middle column) can provide targeted opportunities to guide pre-service teachers. The critical questions provided (right column) are offered as tools teacher educators can use in their work to ensure that teacher candidates achieve more complex and accurate understandings of the student readers in their classes.

Table 8-3 offers a range of possible assignments for pre-service teachers which could provide opportunities to help them develop more accurate understandings of the “others” they

have in mind while reading, and facilitate practice with the language of ROM to rehearse instruction for their students. These practice-based exercises suggested are likely to be familiar to many teacher educators in ELA; they are aligned with research on core practices in ELA teacher education (Grossman et al., 2018) and high leverage teaching practices (TeachingWorks, 2020). The difference is a focus on modeling and then structuring pre-service teachers' use of language that engages with others, while rehearsing ROM practices for instruction.

Assignments to Build the Practices of Reading with Others in Mind (ROM)*	
<p style="text-align: center;"><u>Assignments to build learning about student literacies</u></p> <p>Investigations of student literacies assignments:</p> <ol style="list-style-type: none"> <li>1. Read a section of a text with a student or a small group of students, and interview them about their responses to the text</li> <li>2. Collect and analyze a class' reading journal responses to a text</li> <li>3. Observe a student literary discussion</li> </ol> <p><i>Some questions to ask:</i></p> <ul style="list-style-type: none"> <li>• What are the ranges of responses and connections to the text?</li> <li>• What did you expect to hear? What surprised you? Why?</li> <li>• What do you know about your readers, and how do you know it?</li> <li>• What do they respond to positively? Negatively? What can you learn about why?</li> <li>• What aspects of the text seem clear to them?</li> <li>• What is each reader not doing yet? What aspects of the text seem to confuse them, or what might they need to know to understand this text? How can you find out, rather than assuming?</li> <li>• What is each reader doing? How are they making sense of the text?</li> <li>• What do they know to do when reading a text?</li> <li>• What knowledge and perspectives do they bring to reading?</li> </ul> <p>Application of Learning Assignment:</p> <ol style="list-style-type: none"> <li>4. Focus: <i>Building ROM practices of anticipating student responses to text:</i> after investigating student literacies and responses to one text, read a new short text with a peer and analyze how you think this same small group of students would respond. Justify your answers, based on prior evidence and patterns.</li> </ol>	<p style="text-align: center;"><u>Assignments using language of ROM to plan &amp; rehearse teaching</u></p> <ol style="list-style-type: none"> <li>5. Use the information from an investigations (at left) to plan: <ul style="list-style-type: none"> <li>• Are there particular text structures, background information, or concepts that would be useful to know, for making sense of this text?</li> <li>• Plan 5-minute literary mini-lessons would build upon what these readers already know, and provide useful information or a next level of reading challenge. <ul style="list-style-type: none"> <li>○ Write out an actual lesson script that directly addresses your particular students.</li> </ul> </li> <li>• Rehearse these 5-minute mini lessons with your peer, or video-record yourself</li> </ul> </li> <li>6. Focus: <i>Building ROM practices of offering meta-commentary on one's own reading.</i> Reciprocal reading: with a peer, read a short section of a challenging text, paragraph by paragraph, and after each paragraph compare (a) what you think it means and (2) how you figured it out. Focus on both general reading strategies and literary rules of notice: how did you make meaning of the text? <ul style="list-style-type: none"> <li>• Use a Tool: Three-column notes <ul style="list-style-type: none"> <li>○ Left is text</li> <li>○ middle is what the text means</li> <li>○ right is how they made sense of the text</li> </ul> </li> </ul> </li> <li>7. Focus: <i>Building ROM practices of asking questions/talking with students about text.</i> Plan and rehearse a read-aloud modeling lesson for students, with a focus on one strategy for making sense of text <ul style="list-style-type: none"> <li>• Write out an actual lesson script that directly addresses your particular students.</li> <li>• Include questions to ask at key points.</li> <li>• Include meta-cognitive comments on how you are making sense of the text (from exercise 6, above).</li> <li>• Rehearse your 5-minute mini lessons with your peer, or video-record yourself</li> </ul> </li> </ol>
<p>Recommended framing for lessons, for teacher educators:</p> <ul style="list-style-type: none"> <li>• share the practice in focus, with exemplars of the practices and language</li> <li>• model the practice</li> <li>• guide the practice as much as needed, adjusting amount of scaffolding, peer feedback, rehearsal, and repetition, as needed</li> <li>• after feedback, provide an opportunity to reflect on learning at the conclusion</li> <li>• *nb: These assignments are all possible to use to facilitate pre-service teachers' and also K-12 student learning online, if virtual tools can be made available equitably.</li> </ul>	

Table 8-4: Assignments for Teacher Educators to Build ROM

Theoretically, this kind deliberate practice to study student literacies and use the language of ROM while learning to teach could help to shape pre-service teachers’ “structures of thinking” (Vygotsky, 1986) about students and text in ways that may be helpful. While further study of teacher education practice using the tools of ROM will be necessary before making claims that 1) it matters for effective teaching and 2) that linguistic tools can shape teachers’ thinking, the power of language as a tool suggests that it would be useful to attempt and study the use of ROM in teacher education. If language is one of the main ways that power structures are reproduced in a society, it may also be equal to the task of interrupting the replication of inequities. We may be able use ROM practices and language to deliberately facilitate the development of asset-based dispositions among new teachers.

The phenomenon of ROM may be a powerful moment in teacher learning – for good or for ill. While we do not yet know whether ROM is important for effective teaching of literature, it is likely that if we do not attend to ROM we risk replication of deficit mindsets. It is hard, conscious work to learn to see and understand student literacy practices. Falling back on the comfortable blindness of racism is certainly easier. The phenomenon of ROM foregrounds the importance of listening to and learning from students, and provides conceptual tools that teacher educators may find generative in their work.

### **Synthesis**

The concept of ROM is useful primarily for a practical reason: reading literature is a central experience in ELA classrooms. It is important to know more about the specialized content knowledge that may underlie teachers’ practices in this central activity. Successful engagement of student readers is critical: on a practical level, when a teacher fails to engage students in reading a text, the skills instruction centered on that text can be lost. For example,

when students do not read the text, it is hard to write in response, and harder still for the teacher to parse reading and writing issues, when giving feedback. Valuable learning opportunities for writing and language development are lost when students are not successfully engaged with reading and discussions of text, whatever the platform may be. Linguistically diverse students may be particularly vulnerable in this regard.

And further, I would argue that there is particular risk in teachers failing to engage students not just in reading text in general but in the reading of literature. With advent of the Common Core, ELA instruction has shifted more and more to the teaching of nonfictional texts and to general comprehension and argumentation, rather than analysis of literary features (Common Core State Standards, 2010). However, literary texts do still matter uniquely and thus demand particular research attention. As the field of English has long argued, books are a place where empathy is learned, “imaginative rehearsals” (Burke, 1968) for life. Novels, plays, and poetry provide a platform for interaction with people different from ourselves: for walking in others’ shoes as well as noticing how differently other readers can perceive the same text. Disengaging from reading and from rigorous conversation about literature presents an at-risk situation not only for students’ career and college readiness, but also for our culture at large. The literary classroom provides a unique opportunity to practice empathy and respectful discourse – foundations of democracy that could use some reinforcement, certainly.

Literature matters particularly because it requires imagination; texts can open worlds and give us permission to see ourselves in them. The root of imagine is the Latin *imaginari*: “to form a mental picture of, to picture to oneself in imagination,” also “to conceive in the mind as a thing to be performed; to devise, plot, plan” (Oxford English Dictionary). Imagination is about seeing something different or planning future action, and may be a foundation for criticality, the ability to question the “naturalness” of the world. Without the ability to imagine that the world might

someday be other than it is, how does one hope, or innovate? Improving technology, culture, and civic life depends upon imagination and the “critical hope” (Freire, 1968) that literature can provide. Reading literature matters still. It is important to learn more about the knowledge that underlies teachers’ ability to successfully engage students with human experiences over time and across all divides, as they live upon the page.

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## APPENDIX A: Reading Tasks

### Task 1

READ THIS TEXT AS IF YOU ARE ANTICIPATING ENGAGING STUDENT READERS WITH IT.

**WHAT SEEMS WORTH TEACHING TO YOU?**

[This is the beginning of Cormac McCarthy's post-apocalyptic novel, *The Road* (2006).]

When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dropped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.



**READ THIS TEXT AS IF YOU ARE ANTICIPATING ENGAGING STUDENT READERS WITH IT.  
WHAT SEEMS WORTH TEACHING TO YOU?**

This is the beginning of the opening short story, "Every Little Hurricane" in Sherman Alexie's collection, *The Lone Ranger and Tonto Fistfight in Heaven* (1993).

Although it was winter, the nearest ocean four hundred miles away, and the Tribal Weatherman asleep because of boredom, a hurricane dropped from the sky in 1976 and fell so hard on the Spokane Indian Reservation that it knocked Victor from bed and his latest nightmare.

It was January and Victor was nine years old. He was sleeping in his bedroom in the basement of the HUD house when it happened. His mother and father were upstairs, hosting the largest New Year's Eve party in tribal history, when the winds increased and the first tree fell.

Goddamn it," one Indian yelled at another as the argument began. "You ain't shit, you fucking apple."

The two Indians raged across the room at each other. One was tall and heavy, the other was short, muscular. High pressure and low-pressure fronts.

The music was so loud Victor could barely hear the voices as the two Indians escalated the argument into a fistfight. Soon there were no voices to be heard, only guttural noises that could have been curses or wood breaking. Then the music stopped so suddenly that the silence frightened Victor.

What the fuck's going on?" Victor's father yelled, his voice coming quickly and with force. It shook the walls of the house.

"Adolph and Arnold are fighting again," Victor's mother said. Adolph and Arnold were her brothers, Victor's uncles. They always fought. Had been fighting since the very beginning.

Victor...ran to his window. He could see his uncles slugging each other with such force that they had to be in love. Strangers would never want to hurt each other that badly. But it was strangely quiet, like Victor was watching a television show with the volume turned all the way down. He could hear the party upstairs move to the windows, step onto the front porch to watch the battle.

During hurricanes broadcast on the news, Victor had seen crazy people tie themselves to trees on the beach. Those people wanted to feel the force of the hurricane firsthand, wanted it to be like an amusement ride, but the thin ropes were broken and the people were broken. Sometimes the trees themselves were pulled from the ground and both the trees and the people tied to the trees were carried away.

Standing at his window, watching his uncles grow bloody and tired, Victor pulled the strings of his pajama bottoms tighter. He squeezed his hands into fists and pressed his face tightly against the glass.

"They're going to kill each other," somebody yelled from an upstairs window. Nobody disagreed and nobody moved to change the situation. Witnesses. They were all witnesses and nothing more. For hundreds of years, Indians were witnesses to crimes of an epic scale. Victor's uncles were in the midst of a misdemeanor that would remain one even if somebody was to die. One Indian killing another did not create a special kind of storm. This little kind of hurricane was generic. It didn't even deserve a name.

...Victor had seen the news footage of cities after hurricanes had passed by. Houses were flattened, their contents thrown in every direction. Memories not destroyed, but forever changed and damaged. Which is worse? Victor wanted to know if memories of his personal hurricanes would be better if he could change them. Or if he just forgot about all of it. Victor had once seen a photograph of a car that a hurricane had picked up and carried for five miles before it fell onto a house. Victor remembered everything exactly that way.

### Task 3

**READ THIS TEXT AS IF YOU ARE ANTICIPATING ENGAGING STUDENT READERS WITH IT.**

#### **WHAT SEEMS WORTH TEACHING TO YOU?**

This is the beginning of Zadie Smith's novel, *NW* (2013).

The fat sun stalls by the phone masts. Anti-climb paint turns sulphurous on school gates and lampposts. In Willesden people go barefoot, the streets turn European, there is a mania for eating outside. She keeps to the shade. Redheaded. On the radio: I am the sole author of the dictionary that defines me. A good line—write it out on the back of a magazine. In a hammock, in the garden of a basement flat. Fenced in, on all sides.

Four gardens along, in the estate, a grim girl on the third floor screams Anglo-Saxon at nobody. Juliet balcony, projecting for miles. It ain't like that. Nah it ain't like that. Don't you start. Fag in hand. Fleshy, lobster-red.

I am the sole

I am the sole author

Pencil leaves no mark on magazine pages. Somewhere she has read that the gloss gives you cancer. Every one knows it shouldn't be this hot. Shriveled blossom and bitter little apples. Birds singing the wrong tunes in the wrong trees too early in the year. Don't you bloody start! Look up: the girl's burned paunch rests on the railing. Here's what Michel likes to say: not everyone can be invited to the party. Not this century. Cruel opinion—she doesn't share it. In marriage not everything is shared. Yellow sun high in the sky. Blue cross on a white stick, clear, definitive. What to do? Michel is at work. He is still at work.

I am the

the sole

Ash drifts into the garden below, then comes the butt, then the box. Louder than the birds and the trains and the traffic. Sole sign of sanity: a tiny device tucked in her ear. I told im stop takin liberties. Where's my cheque? And she's in my face chattin breeze. Fuckin liberty.

I am the sole. The sole. The sole

She unfurls her fist, lets the pencil roll. Takes her liberty. Nothing else to listen to but this bloody girl. At least with eyes closed there is something else to see. Viscous black specks. Darting water boatmen, zig-zagging. Zig. Zag. Red river? Molten lake in hell? The hammock tips. The papers flop to the ground. World events and property and film and music lie in the grass. Also sport and the short descriptions of the dead.

## APPENDIX B: Post-Task Interview Protocol

### TASK PROTOCOL

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#### Directions for task administration

- Give participants the task and ask them to read it through.
  - Encourage them to make notes on the task if they want to.
  - Tell participants that I will collect the task back at the end.
  
- Ask: do you have any questions about the task before we proceed?
  - Reiterate the task question (see yellow box on task)
  - To clarify the question: **Focus on the text – it’s not a question about the students or about how you would teach it – it’s about WHAT in this text do you think might be worth teaching?**
  - If they have context questions: “Please feel free to elaborate upon the context however you imagine it.”
  
- Participants work quietly to read the text to themselves, before talking.
  - Make note of
    - where they begin their work
    - what they mark
    - Note 1-2 decisions the participant makes during the task for follow up questions:  
*Examples:*  
“I noticed that you began with analyzing the text closely.”  
“I noticed you focused on [some aspect of the text].”  
“I noticed you started making a list of...”  
“I noticed you had questions about...”

  - 1.
  - 2.

  
- Turn on audio recording for the task as they start the task.  
**Prompt them:**  
“So, what seems worth teaching, in this text?  
Walk me through what you are thinking as you read this text.”
  
- Collect the task with their written notes on it at the end.
  
- Note the participant name at the top.

1. **When you were completing the task, what did you think about first?**
  - d. Probe/follow up, if necessary: the students, the text, the context, the teaching approach? Something else?
  - e. Tell me more about what you imagined as the context: how did you picture the setting? [Prompts, if necessary: for example, school setting, population, level, time of year, the placement of this text within the curriculum?]
  - f. This text was chosen because I wanted something that would be both challenging at your level and yet also taught at the secondary level. Did you find it challenging? What about it was challenging?
  
2. **Tell me more about (key decisions made or approach observed during task – touch on one or two aspects you noticed).**

*Examples: “I noticed you began by talking about students.”*  
*“I noticed that you began with analyzing the text closely.”*  
*“I noticed you started making a list of...”*  
*“I noticed that you mapped back and forth between the text and students.”*  
*“I noticed you had questions about...”*

  - b. Tell me more about **why** you chose this approach.
  - c. [Ask about another approach or decision I noticed.]
  
3. **What if any prior personal knowledge did you draw upon?**
  - a. How did your prior experiences shape the way you approached the text today?
  - b. Is there a connection to a prior life experience you drew upon as you read this text? Would you be willing to tell me about that and to share how it shapes your reading?
  
4. **Were you thinking about students when you were reading this (certainly okay if not!)**
  - a. **What if any knowledge about students did you draw upon, and how?**
  
5. **Were you thinking about teaching?**
  - a. **What if any knowledge about teaching did you draw upon, and how?**
  
6. **Do you have prior knowledge (historical, linguistic, or cultural) that you drew upon to frame your reading of the text?**
  - a. Can you tell me more about how [each] shaped your reading?
  
7. **Are there things you were thinking about when you were completing the task that you chose not to share, perhaps because they seemed irrelevant or because you weren’t sure how to say them? Can you tell me what they are?**
  
8. **Is there anything else you’d like to share that we haven’t touched upon? Any questions for me?**

Thank you so much for your time!

## APPENDIX C: Member Check Interview Protocol

### Frame with three themes:

- Appreciation for their time and hard work
  - Purpose of project: to benefit future ELA student teachers
  - No need to modulate answers for my benefit
- Agenda today:
- I have some clarifying questions, to make sure I understand correctly some of the things you said earlier, and then a few more reflective questions, if you're willing?
    - [Get permission] \_\_\_\_\_
  - And then we'll switch off the recording device and I'll walk you through the preliminary patterns I saw in your interviews, and different strengths I noticed that you'll be able to draw upon in your teaching.

### Member check questions about data and the data collection process:

2. Point to pieces in each individual's data and clarify what I want to ask: see questions noted in my comments on the interviews.
3. What was your understanding of the task that I gave you, over time?
  - a. [If applicable: When you talked about what was teachable, you I noticed you often did a close reading, focused on the literary elements of a text. ]
    - i. Did it seem like I was asking you to do it that way?
    - ii. Can you say more about why you approached the task that way?
  - b. How did you feel about the task, and did that change over time?
  - c. Did you experience any discomfort in sharing your thoughts with me during the first session?
    - i. If so – did that influence the answers you gave?
  - d. Possible f/u *if they suggest that this task was a learning experience*: How was this research project a learning experience for you?
4. You said that the third text was challenging – can you say more about that?
5. When you talked about what was teachable, you mentioned students a number of times. In general terms, can you tell me more about these students that you were thinking of? Who are they?
  - a. f/u: is that group similar to or different from the community in which you went to school? How so?

### Reflective interview

6. Do you think that you read literature differently now than you used to? When you think back to last year, in English classes, are you a different reader now?
  - a. Can you give me an example about reading a specific text or texts that shows the difference?
7. Do you recall the article "Reading for Teaching" in your methods class? You read it at the very beginning of the term.
  - c. If Yes --
    - i. How did you understand it at the time?
    - ii. How do you understand that concept now?
    - iii. What's changed?
    - iv. Why/how?
  - d. If No – what do you think it means to "read for teaching"?
8. Anything else you want to share?

### Reciprocity Section

9. Switch off recorder, share my observations of their reading and patterns/strengths I saw.
10. Thank you! [Distribute payment, gift book, summary page; collect signature for HSIP receipt of payment]

**APPENDIX D: Codes For Phase I: Attention To Students And Text**

**ATTENTION TO STUDENTS**

CODE	Description	Definition	Examples
<b>S</b>	<b>Focus on the students</b>	<p>P is thinking about how students may respond to the text</p> <p>P is thinking about his/her own students</p> <p>P is addressing the students' needs through planning</p> <p>P is imagining or rehearsing classroom discourse about the text</p>	<ul style="list-style-type: none"> <li>• Discussion of students:               <ul style="list-style-type: none"> <li>○ Strengths, areas for growth</li> <li>○ Student connection and disconnection with the text                   <ul style="list-style-type: none"> <li>▪ What may be challenging</li> <li>▪ What may be engaging (“it would be interesting...”)</li> </ul> </li> <li>○ Recalling what individual students say</li> <li>○ Imagining what students might say</li> </ul> </li> <li>• Planning for students:               <ul style="list-style-type: none"> <li>○ Stating a goal for students</li> <li>○ Lesson planning to meet particular student needs – implicit assessment of student needs and strengths</li> </ul> </li> <li>• Talking with students               <ul style="list-style-type: none"> <li>○ Giving voice to communal discourse</li> <li>○ Speaking in a communal classroom “we”</li> <li>○ Addressing students directly: posing questions to students</li> </ul> </li> </ul> <p>NOT: Discussions of the text framed as answers that fit the task prompt but do not show evidence of attention to students (“We could talk about...” followed by listing of text features.)</p>
<b>S(YRS)</b>	<b>Remembering younger reading self (YRS)</b>	P is recalling how he/she read in high school or middle school	<ul style="list-style-type: none"> <li>• Description of how P’s own younger self might have responded to text</li> <li>• Attempting to recall younger reading self</li> <li>• Recalling high school literary reading instruction/training</li> <li>• Projecting memory of younger reading self onto possible readings of other students</li> </ul>

## ATTENTION TO TEXT

<b>T</b>	<b>Focus on the text</b>	<p>P is making meaning of the text, in a variety of ways</p> <p>P is analyzing the text closely.</p>	<ul style="list-style-type: none"> <li>• Narrations of one’s reading strategy efforts: how the P is working to make sense of the text</li> <li>• Disciplinary literacy practices (Rainey 2016):             <ul style="list-style-type: none"> <li>○ Seeking patterns</li> <li>○ Identifying moments of surprise, strangeness</li> <li>○ Articulating an interpretive puzzle</li> <li>○ Re-reading and considering multiple possibilities</li> <li>○ Considering context</li> <li>○ Making text-based claims</li> </ul> </li> <li>• “Close reading”: noticing literary features of the language and making meaning of them             <ul style="list-style-type: none"> <li>○ Ex: metaphor, simile, diction (word choices), tone, mood, theme, personification, narrative choices</li> </ul> </li> <li>• Discussing theoretical considerations: interpreting text according to critical literary or cultural theories</li> <li>• Reader Response work: Making connections/asking questions that connect             <ul style="list-style-type: none"> <li>○ text-to-text</li> <li>○ text-to-self</li> <li>○ text-to-world connection</li> </ul> </li> </ul>
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## APPENDIX E: Codes for Phase II: Domains Of Content Knowledge For Teaching

CODE	DOMAIN OF SMK	Definitions:	Examples
CCK	<b>Common Content Knowledge</b>	<p>“Basic competence with the content” (Ball, Thames, Phelps, 2008, p. 399).</p> <p>Working to comprehend the text</p> <p>Making meaning of the text</p>	<ul style="list-style-type: none"> <li>• Scanning the text: performing a literary unpacking or close reading of a text. Describing and making meaning of common literary features of the text</li> <li>• Disciplinary literacy practices (Rainey 2017):               <ul style="list-style-type: none"> <li>○ Seeking patterns</li> <li>○ Identifying moments of surprise, strangeness</li> <li>○ Articulating an interpretive puzzle</li> <li>○ Re-reading and considering multiple possibilities</li> <li>○ Considering context</li> <li>○ Making text-based claims</li> </ul> </li> </ul>
*SCK	<b>Specialized content knowledge</b>	<p>Forms of specialized knowledge for teaching literature identified in pilot study (Blais, 2018):</p> <ul style="list-style-type: none"> <li>• unpacked knowledge of content,</li> <li>• the ability to notice and organize what others do with content,</li> <li>• reading with others in mind</li> </ul> <p>NOT: identification of difficult vocabulary in a text for students. While this work is an other-oriented kind of reading, and double-coded as S and T, identifying difficult words does not require disciplinary knowledge (CCK) – and therefore likely not a specialized form of disciplinary knowledge.</p>	<p>An “uncanny unpacking” of content knowledge that allows a teacher to make content visible/learnable to students</p> <ul style="list-style-type: none"> <li>• Meta awareness of one’s own literary knowledge – a close reading of one’s own close reading. Producing literary explanations with concurrent narration of how one is doing so.</li> <li>• Discussion of student responses that does more than assess correctness or error, but sources potential mis-readings or sees the disciplinary procedures at work behind an alternative interpretation.</li> <li>• Sections double coded for S and T; attention to both students and text; may appear as:               <ul style="list-style-type: none"> <li>○ reading the text with dual points of view: a student perspective woven together with disciplinary reading</li> <li>○ giving voice to communal classroom discourse in response to the text; difficult to distinguish the teacher and the students’ readings</li> <li>○ engaging students directly while discussing the text</li> <li>○ multiple subjects in the sentence: “I” as teacher vs. the “I” as student; using “we” to discuss the text.</li> </ul> </li> <li>• Direct statements/metacognitive comments that the P is reading with students in mind</li> </ul>
KDH	<b>Knowledge at the disciplinary horizon</b>	<p>“an awareness of how mathematical topics are related over the span of mathematics included in the curriculum”</p>	<ul style="list-style-type: none"> <li>• Knowledge of how content in focus relates to prior or subsequent learning:               <ul style="list-style-type: none"> <li>○ Prior knowledge needed</li> <li>○ How current content sets up later content</li> </ul> </li> </ul>



CODE	DOMAIN OF CKT: PCK	PEDAGOGICAL CONTENT KNOWLEDGE Definition:	Examples and Notes
<b>KCS</b>	Knowledge of content and students	<p>Knowledge of patterns of how students in general are likely to interact with the subject or specific material.</p> <ul style="list-style-type: none"> <li>• “An interaction between specific mathematical understanding and familiarity with students and their mathematical thinking” (Ball, Thames, Phelps, 2008, p. 401).</li> <li>• “knowledge of common student conceptions and misconceptions,” being able to “anticipate what students are likely to think and what they will find confusing” as well as “predict what students will find interesting and motivating” (Ball, Thames, Phelps, 2008, p. 401)</li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of <b>student patterns</b> in reading text: <ul style="list-style-type: none"> <li>○ anticipation of places in the text that students at particular grade levels may find accessible or difficult</li> <li>○ anticipation of student reactions to the text: places of strong connection or disconnection</li> <li>○ descriptions of past or current students’ reactions, analyses or understandings.</li> </ul> </li> </ul> <p>NOT:</p> <ul style="list-style-type: none"> <li>• Recalling one’s own younger reading self and projecting that onto imagined students</li> </ul>
<b>KCT</b>	Knowledge of content and teaching	<p>Knowledge of WAYS or METHODS to make this material clear to students: pedagogy.</p> <p>“Knowledge of the design of instruction”: how to sequence, which examples to begin with or use later to deepen the content, being able to “evaluate the instructional advantages and disadvantages of representations used” (Ball, Thames, Phelps, 2008, p. 401).</p> <p>“coordination between the mathematics at stake and the instructional options and purposes at play” (p. 401)</p>	<ul style="list-style-type: none"> <li>• Lesson or unit planning</li> <li>• Discussion of past lessons taught</li> <li>• Discussion of effective representations of the content to students</li> <li>• Discussion of goals for students and how this text helps to accomplish those goals</li> <li>• NOT: apprenticeship of observation (Lortie, 1975) – imagining enacting teaching moves observed as a student, but without any of the PCK underlying those moves/decisions</li> <li>• NOT: planning questions to ask about text, without demonstrating instructional design knowledge, drawing clearly upon knowledge of student patterns or of curriculum.</li> </ul>
<b>KC</b>	Knowledge of curriculum	Knowledge of available materials to support learning of this content	<ul style="list-style-type: none"> <li>• Reference to support materials</li> </ul>

## APPENDIX F: Codes for Phase III: Initial Codes for Grounded Coding of ROM Excerpts and Coding of Interviews

Code/Child Codes	Description	Example
<b>Anticipating student readers</b>		
<b>Anticipating student response/engagement/ ways to engage/difficulty with text</b>	Thinking about the reading and interests of students and how to leverage those for engagement to the current text	"I started to be like, 'This is getting kind of raw,' you know? ...I wrote like, sensitivity underlined because when I started thinking about what students could think of disasters...some of my students live in abusive households. And so I am pretty hesitant to bring up this idea of natural disasters relating to disasters of real life..."
• <b>Anticipating other texts/contexts or themes that would connect students to the text</b>	Considering connections with other texts or ideas	"So, when they were describing this like, lake and the monster and whatnot, uh, like if kids aren't feeling it, I feel like (laughs) a really good way to like, engage them is the fact that this is pretty much the scene from like <i>Harry Potter</i> ..."
• <b>Assessing difficulty of vocabulary for known students</b>	Noticing words that would present barriers to comprehension for students  NOT: projecting own difficulty with vocabulary onto students	"So if you didn't know that like, a fag was a cigarette in Britishism then like, the butt, you might not get it's like a cigarette butt and the box..."
• <b>Connecting text to prior class texts or discussions</b>		"...it reminded me of the Shakespeare conversation I'm having with my students, which is um, like sentence structure is not always like <i>subject, verb, object</i> ..."
<b>Metacommentary on own reading</b>		
• <b>Metacommentary: Describing her own engagement with the text or reading strategy</b>	Describing own response to text and work to comprehend text	"the author has this interesting, hard to read sentence, or at least it was hard to read for me. I had to read it a few times..."  "So that drew me in..."
• <b>Metacommentary: Unpacking her own disciplinary knowledge</b>	Narrating own use of disciplinary procedures of literary analysis  Unpacking disciplinary content knowledge  Making meaning of the literary features of the text, and explaining how they are doing so, at the same time	"What might the significance be? What's he trying to point out, possibly? Um, just to think more about that. In here, there's sole is used a lot. Um ... so it's saying, <i>I am the sole</i> . And then, <i>I am the sole author</i> , so I'm trying to think with my spellings 'cause soul, like a person's soul is S-O-U-L. The sole of a shoe is S-O-L-E. And the sole like, singular, is also S-O-L-E, so I'm wondering ... I-I get what the sole author that it's talking about one, but when it's saying, <i>I am the sole</i> , I don't know if it's meaning like, I'm being trampled on? ... Like that you're the sole of a shoe?"
• <b>Metacommentary on Reading with Others in Mind</b>	P says directly they are reading with students in mind	"The main thing, probably based on my placement and what I'm teaching, what our unit is right now, but I love the tone and the mood and the imagery and um, the narrative style." "Um, so for me to think like, what is teachable out of a reading, usually I automatically go to thinking of AP 'cause that's where I do my, most of my text selections for." " <i>His personal hurricanes would be better if he could change them</i> , and so I started thinking immediately like, what are my personal hurri- hurricanes and like what are my students' personal hurricanes?"
<b>Voice shift from first person singular</b>		
• <b>Transitional Phrase</b>	Words used when participant shifts away from more "pure" disciplinary reading or description of own reading engagement	Like... So... Okay... "And then, um, word choice and um, syntax. Like, the repetition of <i>I am the sole</i> . <i>I am the sole author</i> . Okay, so, having them think about the meaning of <i>sole</i> : if you think of <i>sole</i> , it's like a foot..."
• <b>Asking questions about the text for students</b>	Context makes it clear that P is talking to students about the text, or voicing questions for a class, but in these cases they are not using "you."	"Is that going to be significant throughout the rest of the book? Is this girl just a random girl that she's fixating on for this introduction, or this chapter? Or is the rest throughout ... Is she gonna be a character that's important throughout the rest of the book? Um, and then she screams, "Anglo Saxon" at nobody. (laughs) [Is] She actually screaming out "Anglo Saxon" at everybody or what is she ... Yeah, so like, just some certain things too um, confusing."
• <b>Direct Address: talking to students</b>	Addressing Students Directly: Talking to "you" about the text Asking students questions about the text	"...who's screaming up on the balcony, why is there a lack of capitalization and punctuation? Why is it suddenly like, what we consider proper English dialect moving into more of like, it sounds almost like a, like internal London or Liverpool or something accent. Why is the, is he making that specific decision? How does that impact how you read?"
• <b>Voicing classroom directions</b>	Voicing of directions one would give students	"For example, like asking them maybe as a, as a <i>arm up</i> right after they finish the passage..."
• <b>Shift to first person plural -- Use of "we"</b>	Indicates a voicing of communal classroom discourse Speaking as themselves and students	"So, what are we getting from all that? What is this trying to tell us?"

## APPENDIX G: Summary of Pilot SFL Analysis of April, Tasks 1 and 2

Linguistic Tools	Main Findings	Implications for analysis and final member check interviews
<b>Genre and Register</b>	The analysis of tenor revealed aspects of power dynamics that could affect appraisal.	I will need to analyze appraisal with tenor in mind: how might power imbalances and the newness of the interview situation and our acquaintance affect her use of engagement resources?
<b>Appraisal</b>	<ul style="list-style-type: none"> <li>• Strongest element: engagement</li> <li>• April’s hesitant language and engagement moves that opened up the possibility of alternative readings may signal a lack of confidence in her own reading skill.</li> <li>• After considering tenor more thoughtfully, I realized I had been reading April’s engagement as being an effort to engage students with the text, and overlooking the possibility that it was a kind of modulation of her opinion because she is engaging with me, a person who has been positioned as an expert in the field she is aspiring to join.</li> </ul>	<ul style="list-style-type: none"> <li>• At the final member check interview, I will ask how the power dynamics in this context may have shaped the way she discussed the text.</li> <li>• I will also read the second and third interviews to assess her content knowledge, and if necessary, ask about her level of self-confidence in the first reading.</li> </ul>
<b>Transitivity</b>	The main participants in the text are herself and the text; and yet, she distances herself from claiming a strong reading of the text and her language describing what the text is doing is a not fully successful use of literary discourse. This raises questions about her content knowledge, or her comfort in using literary conventions to describe her reading.	Analyzing the text as an actor in the second and third interviews will provide important context for interpreting the slightly awkward usage of literary verbs in the first interview.
<b>Theme-Rheme</b>	Themes are fairly simple; most new information is accumulated in the rhemes, but is not picked up in new themes and further developed in subsequent rhemes.	<ul style="list-style-type: none"> <li>• Seeing the theme/rheme structure allowed me to see that her answer was presented as a sort of list, rather than an in-depth analysis.</li> <li>• I will attend to the theme/rheme structure in tasks 2 and 3, to see if she takes a different approach.</li> </ul>
<b>Cohesion</b>	<p>*Compared interviews 1 and 2</p> <ul style="list-style-type: none"> <li>• Text 2 is twice the size as Text 1</li> <li>• Text 2 reveals much more literary analysis, but the students were missing</li> <li>• The interview revealed that April had been thinking of students, but did not discuss them directly during the task.</li> </ul>	<p>It will be important in analysis to</p> <ul style="list-style-type: none"> <li>• account for attention to students that is implied by considering teachability even when students are not mentioned.</li> <li>• Consider how to account for when it is not clear that a teacher is reading with students in mind from their discussion of the text, but reports retrospectively that she was doing so.</li> </ul> <p>I may need to develop codes for these phenomena.</p>
<b>Conjunction</b>	April’s answers the demand of the task by providing a answers in list like form, with additive conjunctions. In internal conjunctive moments, she uses causal conjunctions to justify the list of answers.	While April’s answer differs from the close reading approach of other participants, this analysis helped me to see that it had its own logic, and that the first hypothesis that I’d had (that she was struggling with content knowledge) was not necessarily correct.
<b>Grammatical Metaphor</b>	Not much use of grammatical metaphor: she generally says what she means, directly. April is able to use standard “nominalizations” (such as “characterization”) common to literary academic discourse.	While her usage of literary vocabulary is at times awkward, she is utilizing conventions of literary discourse, such as turning aspects of writer’s choice and craft into abstract nouns about which we can then theorize.

**APPENDIX H: April's Lexical Analysis, Tasks 1, 2 And 3**

Task	Sentence	Lexical Chain #1 Self ("I", sing.)	Lexical Chain #2 Students ("you?")	Lexical Chain #3 (We/us)	Lexical Chain # What is worth teaching	notes
1	1. Um, so during for like, the second part um, like, of the first paragraph, um, when it started describing the creature, that's when I kind of like started to get interested.	I kind of like started to get interested			when it started describing the creature	
	2. Um, because it used a lot of like, imagery and different examples.				imagery and different examples	
	3. Um, and just really like, clear language.					
	4. Um, so then I started to think about how um, you could potentially have students like, draw um, what they're describing or um, yeah, just have a discussion about like, what this creature is.	I started to think about	have students like, draw um, what they're describing or um, yeah, just have a discussion			
	5. Um, because it doesn't seem to be a real animal.				because it doesn't seem to be a real animal	
	6. Um, and because of that, I think students would have a lot of different ideas of like, what um, the creature might look like, based on their own perceptions.	I think	students would have a lot of different ideas their own perceptions			
	7. Um, so yeah.					
	8. Just that whole idea of like, the imagery of the creature.				the imagery of the creature	
	9. Um, and then going into like, the last little paragraph um, when it talked about how he hasn't kept a calendar and he didn't know what month it was.				when it talked about how he hasn't kept a calendar and he didn't know what month it was	
	10. Um, depending on like, the background that students had, I thought it would be interesting to talk about the characterization and like, who is the narrator?	I thought	depending on like, the background that students		the characterization and like, who is the narrator	
	11. Or this person that they're talking about. Um-				this person that they're talking about	
	12. And then just the idea of like, what is he running from?				the idea of like, what is he running from	
	13. Or why is he moving south?				why is he moving south	

Task	Sentence	Lexical Chain #1 Self ("I", sing.)	Lexical Chain #2 Students ("you")	Lexical Chain #3 (We/us)	Lexical Chain # What is worth teaching	notes
	14. Um, just like questions that could come up about just like, the entire plot line.				questions that could come up about just like, the entire plot line	
	15. Um, but specifically the person in the um, the- the person that they're describing.				the person that they're describing	
	16. Um, yeah. I think those were the two main things. Um-	I think			those were the two main things	
	<b>Interviewer:</b> Imagery and characterization?					
	17. I think so, yeah.	I think				
	<b>Interviewer:</b> Do you want to say more about the imagery or the characterization as you're noticing it?					
	18. Um, no. I think that's probably where I was going with that.	I think that's probably where I was going with that.				
	<b>Interviewer:</b> Okay. ...So the- the creature caught your eye because it's not real?					
	19. It didn't seem real to me, yeah.	It didn't seem real to me				
	<b>Interviewer:</b> ...Okay, so those are the things that jump out at you? It's like, "These would be the teachable things in this passage".					
	20. Yeah, I think so.	I think				
	21. I think like, for me, just reading it too, um, the first part was not as transparent reading.	I think like, for me				
	22. So it got like, easier kind of as I was going along.	as I was going along				
	23. Um, so maybe that would even be a good thing to focus on; like, close reading and like, what the first part of the first paragraph is saying.				close reading and like, what the first part of the first paragraph is saying	
	24. Um, just because I definitely read through that part a lot slower than I read through as it was going on.	I definitely read through that part a lot slower than I read through as it was going on				

Task	Sentence	Lexical Chain #1 Self ("I", sing.)	Lexical Chain #2 Students ("you")	Lexical Chain #3 (We/us)	Lexical Chain # What is worth teaching	notes
	<b>Interviewer:</b> Yeah, it does demand a lot of attention at the beginning.					
	25. Yeah, definitely.					
	26. Um, but yeah, I think that's pretty much what I was thinking about, so.	I think that's pretty much what I was thinking about				
	<b>Interviewer:</b> Alright. Can I ask you a follow up question about that? ... what jumped out at you? I mean, is there anything in the top that you thought, "Oh, this is like, one aspect of- of it that is teachable to me".					
	27. Yeah, I guess um, the child dynamic.				the child dynamic	
	28. Um-Like, whether or not the child was like, that person's child or another child.				whether or not the child was like, that person's child or another child	
	29. Just like, a lot of questions about um, who.				a lot of questions about um, who	
	30. And then I wasn't sure if the child woke him up or if he was just like, touching to see if the child was there.	I wasn't sure				
	31. And then it was talking about the cave drawings, um, so I think just close reading of understanding like, the relationship between the two-	I think			close reading of understanding like, the relationship between the two	
	32. And like, whether or not it's explicit.				whether or not it's explicit	
	33. Or if it's just like, hard to catch.				if it's just like, hard to catch	

Task	Sentence	Lexical Chain #1 Self ("I", sing.)	Lexical Chain #2 Students ("you")	Lexical Chain #3 (We/us)	Lexical Chain # What is worth teaching	notes
Task 2	1. Yeah, so I think the very first thing that stood out to me was the first part that said, "Hurricane dropped from the sky."	I think the very first thing that stood out to me			"Hurricane dropped from the sky"	
	2. Um, 'cause for me that al-, that already kinda felt like personification.	'cause for me that al-, that already kinda felt like			personification	
	3. Um, just like, in the way that like, the hurricane was being treated as like an object instead of like, an actual event.				the way that like, the hurricane was being treated as like an object instead of like, an actual event	
	4. So that made me wonder um, how ... yeah, like how significant that was gonna be throughout the rest of the piece.	that made me wonder			how significant that was gonna be	
	5. And as I read, (laughs) that the hurricane to be a pretty central point.	as I read			the hurricane to be a pretty central point	
	6. Um, and then I started like, underlining like, Indian terminology or like, just stuff related to like, the Indian reservation and tribal history.	I started like, underlining			Indian terminology or like, just stuff related to like, the Indian reservation and tribal history	
	7. Um, because I think I saw in the title that it was probably gonna be related to like, that kind of topic, but until I actually read that, it didn't like, click with me.	I think I saw  until I actually read			in the title that it was probably gonna be related to like, that kind of topic  until I actually read that [that = "hurricane dropped from the sky"]	
	8. Um, so like for instance, like the HUD house, I underlined that 'cause I wasn't sure like, what that meant.	I underlined that 'cause I wasn't sure like, what that meant.			Terminology: the HUD house	
	9. Like, what that referred to.				what that referred to	
	10. Um, but then as I kept going and um, I was reading more about the Indians starting to fight and then the hurricane too, that's when I started to draw that connection between the two of 'em.	as I kept going  I was reading more ... I started to draw that connection between the two of 'em.			that connection between the two of 'em.	

Task	Sentence	Lexical Chain #1 Self ("I", sing.)	Lexical Chain #2 Students ("you")	Lexical Chain #3 (We/us)	Lexical Chain # What is worth teaching	notes
	11. Um, so I liked the idea of um, the two people being described as like, tall and heavy, and short and muscular.	I liked the idea			the two people being described as like, tall and heavy, and short and muscular	
	12. And then being compared to like, high and low pressure fronts.				And then being compared to like, high and low pressure fronts	
	13. I felt like that was like, a really cool um, where all of a sudden that's like, when I was like, "Oh, the hurricane like, represents something more than itself."	I felt like  all of a sudden that's like, when I was like			the hurricane like, represents something more than itself	<i>Her use of I is somewhat "meta" here: narrating her prior reading of the passage, how she figured out how the hurricane functions</i>
	14. Um, so that was like, the first moment that I understood that.	I understood that				
	15. Um, yeah, and then just it was interesting to like, just picture what was going on because the fight was being described so like, vividly.	it was interesting [to me] to like, just picture what was going on			the fight was being described so like, vividly	
	16. Um, and I thought the lines about like, the two uncles fighting each other with so much force that they had to be in love because strangers um, wouldn't wanna hurt each other that badly.	I thought			the lines about like, the two uncles fighting each other with so much force that they had to be in love because strangers um, wouldn't wanna hurt each other that badly	
	17. That made me think about like, relationships and like, how deep um, familial relationships go.	That made me think			relationships and like, how deep um, familial relationships go	
	18. Um, and like, how that might have, how the fight might've looked different if they like, were strangers or um, not even strangers, but like, friends.				how the fight might've looked different if they like, were strangers or um, not even strangers, but like, friends	
	19. Um, yeah.					
	20. So that, yeah. So as I- I was thinking about that as I kept going.	I was thinking about that as I kept going				
	21. Um, and then as everyone else was coming out um, to kind of watch, that's when I started thinking like, "Oh, family."	I started thinking			as everyone else was coming out um, to kind of watch... "Oh, family."	



Task	Sentence	Lexical Chain #1 Self ("I", sing.)	Lexical Chain #2 Students ("you")	Lexical Chain #3 (We/us)	Lexical Chain # What is worth teaching	notes
	22. Like, they mentioned tribe earlier; that maybe this entire group like, is family or like, they view the tribe as like, a connected family if they're not actually family.				they mentioned tribe earlier; that maybe this entire group like, is family or like, they view the tribe as like, a connected family	
	23. Um, so I thought that was interesting too, and then the fact that they called themselves "witnesses".	I thought that was interesting			That [family]  then the fact that they called themselves "witnesses"	
	24. Um, I thought was really interesting.	I thought was really interesting				
	25. The idea that like, nobody's moving to change the situation and then that started to speak into my like, idea um, when it said, "Indians were witnesses to crimes of an epic scale."				The idea that like, nobody's moving to change the situation and then that started to speak into my like, idea um, when it said, "Indians were witnesses to crimes of an epic scale."	
	26. It made me start thinking of like, history and of like, the scale of like, um, what Indians might have witnessed in the scale of history.	It made me start thinking			history and of like, the scale of like, um, what Indians might have witnessed in the scale of history.	

Task	Sentence	Lexical Chain #1 Self ("I", singular)	Lexical Chain #2 Students ("you")	Lexical Chain #3 We	Lexical Chain #	notes
					What is worth teaching	
	27. Um, yeah and then the last part kind of pulled it together when Victor started talking about memories being his personal hurricanes.				then the last part kind of pulled it together when Victor started talking about memories being his personal hurricanes	
	28. And I just loved that image 'cause it was like, it finally ... I feel like it kind of like, stepped away from the hurricane image for a little bit.	I just loved that image I feel like			it kind of like, stepped away from the hurricane image for a little bit	
	29. Um, like I think it was like, present throughout, but it wasn't as like, straight forward.	I think			it was like, present throughout, but it wasn't as like, straight forward	
	30. And then right near the bottom, it kind of like, came back into um, where he's referring to this entire event as like a hurricane.				right near the bottom, it kind of like, came back into um, where he's referring to this entire event as like a hurricane	
	31. Like, as a personal memory.				as a personal memory	
	32. Um, and yeah.					
	33. I just thought it was interesting um, that yeah, the hurricanes were like, the thing that Victor like, saw this entire event as being like, a hurricane.	I just thought it was interesting			the hurricanes were like, the thing that Victor like, saw this entire event as being like, a hurricane	
	34. Like, that personification of the hurr-, the hurricane, I thought, was really interesting.	I thought, was really interesting			that personification of the hurr-, the hurricane	
	35. Um, and that being like the basis of Victor's entire memory.				that being like the basis of Victor's entire memory	
	36. I thought that was kinda cool, so.	I thought that was kinda cool				
	37. Yeah, I guess first like, that's kinda what I got out of it.	I guess first like, that's kinda what I got out of it				
	38. Um, that's like what I underlined and what kinda stood out to me.	that's like what I underlined and what kinda stood out to me				

Task	Sentence	Lexical Chain #1 Self ("I", singular)	Lexical Chain #2 Students ("you")	Lexical Chain #3 We	Lexical Chain #	notes
					What is worth teaching	
	1. Yeah, so I think the biggest thing that stuck out to me was like, the character development of this girl.	I think the biggest thing that stuck out to me			the character development of this girl	
	2. Um, so the first time, like right in the first paragraph when it says, "She keeps to the shade", that was the first moment when I was like, "Okay. Who are we talking about?"	that was the first moment when I was like		"Okay. Who are we talking about?"	so the first time, like right in the first paragraph when it says, "She keeps to the shade", that was the first moment when I was like, "Okay. Who are we talking about?"	Meta-narration of her own reading. Includes "we," now.  Question: is the thing that is teachable here the line she quotes, or her reading of the line? (modeling)
	3. Um, and then it also talks about, like it uses the word "I" a lot.				it uses the word "I" a lot	
	4. Um, so I think something that I would be interested in seeing is just like, the development of how we learn more information about the girl and then also how we learn more information about like, the "I" person, the author.	I think something that I would be interested in seeing		how we learn more information about the girl and then also how we learn more information about like, the "I" person, the author	the development of how we learn more information about the girl and then also how we learn more information about like, the "I" person, the author	
	5. Or like, the speaker, I guess.	I guess			Or like, the speaker	
	6. Um, so yeah.					
	7. That's like, what I was tracing in most of the time when I was reading.	I was tracing  I was reading				I think the middle of this task feels like a close reading – she's working hard to figure out the text, herself, and uses I a lot.
	8. Um, and then I think I would definitely focus on like, imagery and description because there's a lot of like, descriptive words.	I think I would definitely focus			imagery and description	

Task	Sentence	Lexical Chain #1	Lexical Chain #2	Lexical Chain #3	Lexical Chain #	notes
		Self ("I", singular)	Students ("you")	We	What is worth teaching	
	9. Um, even just the first setting.				just the first setting	
	10. Um, like the first, or the first paragraph like, really sets the setting, or sets the scene really well.				the first paragraph like, really sets the setting, or sets the scene really well	
	11. Um, just by explaining like, exactly like what this town looks like. Um, where this girl is screaming from.				just by explaining like, exactly like what this town looks like. Um, where this girl is screaming from	She's noting something here that the first paragraph establishes which, if you miss, makes the passage difficult to read. I wonder if here she is noting the need to focus on that, because she has her readers in mind.
	12. Um, and yeah, another thing that ... I'm not sure if this is any relation, but as soon as I thought it, I like couldn't, I got stuck on it.	I'm not sure as soon as I thought it, I like couldn't, I got stuck on it				
	13. Um, so I- I noticed that it kept saying, like it kept talking about the sun, like, being present in the sky.	I noticed that			it kept talking about the sun, like, being present in the sky	
Task	Sentence	Lexical Chain #1	Lexical Chain #2	Lexical Chain #3	Lexical Chain #	notes
		Self ("I", singular)	Students ("you")	We	What is worth teaching	

14.	Um, and then I got down to like the, probably the last line, third of the paper and that's when it started talking about like, "I am the sole author."	I got down to like the, probably the last line			"I am the sole author."	
15.	"The sole author," and like, I don't know.	I don't know				
16.	I have a Spanish background, so I was thinking like, "sol" and "sun", like S-O-L.	I have a Spanish background, so I was thinking			"sol" and "sun", like S-O-L.	Singular voice here – doing some literary interpretive work
17.	Um, is what sun is in Spanish, so I was like, "This is interesting that the author is like, saying 'I am the sole.'"	I was like			is what sun is in Spanish, so I was like, "This is interesting that the author is like, saying 'I am the sole.'"	
18.	Um, and I was like, translating in my head to like, "I am the sun."	I was like, translating in my head			"I am the sun."	
19.	Um, which is like, coming off as this like, present being.					
20.	Um, which is kind of how this entire thing felt. Like, it felt like the entire aut-, like the author was just like, watching the scene unfold. Um, like, watching this girl scream. Um, and this girl like try to like, I guess find her identity in a sense like that.	I guess			it felt like the entire aut-, like the author was just like, watching the scene unfold. Um, like, watching this girl scream. Um, and this girl like try to like, I guess find her identity in a sense like that.	
21.	Um, so I don't know.	I don't know				
22.	I got kinda stuck on the comparison of like, the author and to like, a sun.	I got kinda stuck			the comparison of like, the author and to like, a sun	
	<b>Interviewer:</b> Who do you mean by "the author"? Can you clarify? 'Cause there's a lot of people in here, going on.					
23.	The speaker. Um, so like-					
	<b>Interviewer:</b> Oh, okay.					
24.	The person that's saying, "I", um, so "I am the sole author. I am the soul, the soul."					
	<b>Interviewer:</b> Okay.					
25.	So, yeah. I think the biggest thing for me there, um, just because the part, that's the part that was like, tripping me up the most, um, would be like the character development of like, the speaker and of-	I think the biggest thing for me there			because the part, that's the part that was like, tripping me up the most, um, would be like the character development of like, the speaker	
	<b>Interviewer:</b> Which- which part was tripping you up?					

Task	Sentence	Lexical Chain #1Self ("I", singular)	Lexical Chain #2 Students ("you")	Lexical Chain #3 We	Lexical Chain #	notes
	26. Just like, figuring out who the speaker was.				What is worth teaching	
					figuring out who the speaker was	<i>Subject is connected to sentence stem in 25: what is tripping me up is...figuring out who the speaker is, trying to understand....</i>
	<b>Interviewer:</b> Got it.					
	27. figuring out who the speaker was .				figuring out who the speaker was	<i>She's focusing on what was tripping her up as a reader - is that the warrant for teachability? Or is she just narrating her own reading?</i>
	<b>Interviewer:</b> Yeah. (laughs)					
	28. So, um ... So yeah, like trying to just like, understand what their relationship was, if they had a relationship.				understand what their relationship was	<i>"trying" seems linked to sentence stem in 25 above.</i>
	29. If the speaker was just like, watching this girl.				If the speaker was just like, watching this girl	
	30. Um, so yeah. I think following um ...	I think following um ...			following	<i>The implied subject of following may be plural here. It's not clear. But given the context of the next sentence, I think it's arguable.</i>
	31. Yeah, I think it would be interesting to like, go through and just like, trace all the information that we have about the girl and then go through and trace all the information we have about the speaker, or like the sole author.	I think		it would be interesting to like, go through and just like, trace all the information that we have about the girl and then go through and trace all the information we have about the speaker, or like the sole author	trace all the information that we have about the girl  trace all the information we have about the speaker, or like the sole author	<i>After she's talked about what was confusing to her ("tripping her up") in a more singular way, She shifts back to "we" here.  The "yeah" seems like a transition into summary, here. Is there a term for words that signal transition?</i>
	32. Um, and then like, compare the information that we have about both of them, to kind of see um, what their relationship could be.			compare the information that we have about both of them, to kind of see	compare the information that we have about both of them -- what their relationship could be	

	33. But there's a lot of like, lines in here too that I feel like, could be quoted or like, just like, they feel very deep. (laughs)	I feel like			lines in here too that I feel like, could be quoted or like, just like, they feel very deep	
	34. You know?					<i>I think this "you know" is an attempt to engage with me, conversationally.</i>

Task	Sentence	Lexical Chain #1	Lexical Chain #2	Lexical Chain #3	Lexical Chain #	notes
		Self ("I", singular)	Students ("you")	We	What is worth teaching	
	35. So I think it would be interesting to even close read just a couple lines and like, try to analyze what they mean, too.	I think it would be interesting	Interesting /FOR WHO? FOR US/CLASS?/ to even close read just a couple lines and like, try to analyze what they mean, too		even close read just a couple lines and like, try to analyze what they mean	
	36. Um, like in the first paragraph, "I'm the sole author of the dictionary that defines me."				"I'm the sole author of the dictionary that defines me."	
	37. That just like, really stuck out to me and I was like, "Wow. That's so interesting. Like, what does that mean? Like, you get to write your story? Like, um, you choose the words that describe yourself?"	That just like, really stuck out to me and I was like	"Like, you get to write your story? Like, um, you choose the words that describe yourself?"		"what does that mean? Like, you get to write your story? Like, um, you choose the words that describe yourself?"	She's narrating her own reading here. Possibly: she is rehearsing for classroom. It's not strictly in first person singular anymore – she is talking to students.
	38. Um, just like stuff like that, so I think um, because something like this is pretty dense, um, it would be interesting to take just like, even a few lines and just focus on that.	I think	it would be interesting [FOR US or for the class] to take just like, even a few lines and just focus on that		this is pretty dense, um, it would be interesting to take just like, even a few lines and just focus on that.	
	39. (silence)					
	40. I think in terms of like, setting, this could be really interesting to like, try to actually draw. (laughs)	I think	this could be really interesting [FOR students] to like, try to actually draw		this could be really interesting to like, try to actually draw	



## Summary Lexical String Analysis

Task	Sentence	Lexical Chain #1	Lexical Chain #2	Lexical Chain #3	Lexical Chain #	notes
		Self ("I", singular)	Students ("you")	We	What is worth teaching	
41.	Um, so like have students like, actually figure out like, what they're seeing 'cause I think because there are so many descriptions and because it's kind of, it kind of jumps around, I'd be interested to see like what stuck out the most to students.	'cause I think I'd be interested to see	so like have students like, actually figure out like, what they're seeing what stuck out the most to students.		because there are so many descriptions and because it's kind of, it kind of jumps around	
42.	Um, 'cause I think even though we have, we're using the same story, like I think pictures would look really, really different.	I think even though like I think pictures would look really, really different	I think pictures [THAT STUDENTS DRAW] would look really, really different.	we have, we're using the same story,		Switches from singular to plural first person, mid-sentence, here
	<b>Interviewer:</b> Mm.					
43.	(silence)					
44.	I think it could be interesting too, um, to just talk about um, I don't know if like, grammar or like, repetition is the right word, but just the way that this like, is formatted.	I think it could be interesting I don't know	To just talk (with students) about		grammar or like, repetition is the right word, but just the way that this like, is formatted	
45.	Um, especially the parts that are like the, "I am the soul, the sole author."				the parts that are like the, "I am the soul, the sole author."	
46.	Um, knowing that those are like, indented and separated from the paragraphs themselves-				those are like, indented and separated from the paragraphs themselves	
47.	Um, may be interesting to talk about like, standard American English and like, the conventions of that.				standard American English and like, the conventions of that	
48.	Um, and like, what is expected when you're writing a book, as opposed to like, what is different.		what is expected when you're writing a book, as opposed to like, what is different		what is expected when you're writing a book, as opposed to like, what is different	
49.	Um, and then like, even going on that standard American English term, there are quite a few um, like, phrases in here that would not be considered grammatically correct under those standards.				phrases in here that would not be considered grammatically correct under those standards	
50.	Um, so it would be interesting to have a conversation about like, dialect and how that plays a role into English.		it would be interesting to have a conversation [with students/class]		dialect and how that plays a role into English	

## Participant #1

	Lexical Chain #1 Self (“I”, singular)	Lexical Chain #2 Students (“you”)	Lexical Chain #3 We	Lexical Chain #4 What is worth teaching
P1_Task 1	<p>Singular reading self. A lot of “I”.</p> <p>15 sentences in this chain</p>	<p>very little discussion of students.</p> <p>students are not <i>her</i> students (or students that she is teaching) – no references to or evidence that she’s thinking of any particular students – not drawing on any particular knowledge of student readers/patterns.</p> <p>3 sentences</p>	<p>No use of “we”</p> <p>0 sentences</p>	<p>warrant for teachability is centered in aspects of the text: disciplinary knowledge of literary features and their effects</p>
P1_Task 2	<p>Singular reading self. A lot of “I”.</p> <p>Some meta-narration of how she read and made connection – a re-voicing of her reading self.</p> <p>(for whom? Why? Check interview.)</p> <p>25 sentences</p>	<p>No discussion of students</p> <p>0 sentences</p>	<p>No use of we</p> <p>0 sentences</p>	<p>warrant for teachability is centered in aspects of the text: disciplinary knowledge of literary features and their effects</p>
P1_Task 3	<p>There are places where her references to self are singular – especially when she seems to be working hard to make meaning of the text.</p> <p>There is some meta-narration, again, of her own reading, but this time it includes a plural “we”.</p> <p>27 sentences</p>	<p>Reference to students is direct and occurs several times.</p> <p>She speaks to them directly.</p> <p>She expresses interest in knowing more about how students are seeing the text.</p> <p>8 sentences</p>	<p>Much more use of “we”</p> <p>6 sentences</p>	<p>Literary features</p> <p>Unclear: there are places where she is unpacking her own reading and it’s not clear if the teachable thing here is the literary elements, or modeling her own unpacking of those elements – or both. There is a voice that seems to rehearse for the classroom that integrates an awareness of the literature and of students.</p> <p>In any case, whatever it is, it’s different than in Tasks 1 and 2, where the teachable things are disciplinary knowledge, alone.</p>

### Summary Data for SFL Analysis of April

#### Summary of April's Use of Three Different References to Self and Other

	Use of "I"			Use of "students" or "you"/talking to students directly				Use of "We"		
	Task 1	Task 2	Task 3	Task 1	Task 2	Task 3	Task 1	Task 2	Task 3	
April	15/33 = 45%	25/38 = 66%	27/50 = 54%	3/33 = 9%	0/38 = 0%	8/50 = 16%	0/33 = 0%	0/38 = 0%	6/50 = 12%	

#### More Aggregated Data: I vs. Not-I

More aggregated table	Use of First Person Singular, Talking about Self			Use of Second and Third Person, Combined: Language That Shifts Away from Talking about Self/Using First Person Singular Talking about or To Students AND Talking in First Person Plural  combining counts: ex April Task 1 is E18 + H18		
	Task 1	Task 2	Task 3	Task 1	Task 2	Task 3
April	15/33 = 45%	25/38 = 66%	27/50 = 54%	3 out of 33 = 9%	0 out of 38 = 0%	14/50 = 28%