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# Where joy resides: Four teacher educators evaluate themselves via multiple literacy artifacts and reflections

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**WHERE JOY RESIDES:  
FOUR TEACHER EDUCATORS EVALUATE THEMSELVES  
VIA MULTIPLE LITERACY ARTIFACTS AND REFLECTIONS**

**BY**

**L. KATHRYN STALEY**

**B.S., Castleton State College, 1978  
M.A., University of New Hampshire, 1992**

**DISSERTATION**

**Submitted to the University of New Hampshire  
in Partial Fulfillment of  
the Requirements for the Degree of**

**Doctor of Philosophy  
in  
Reading and Writing Instruction**

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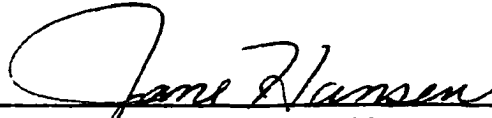
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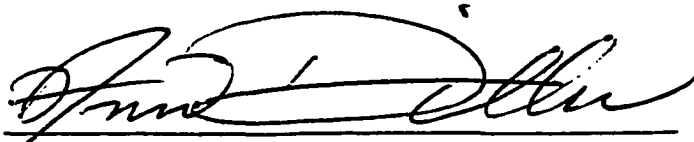
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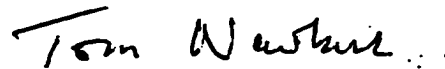
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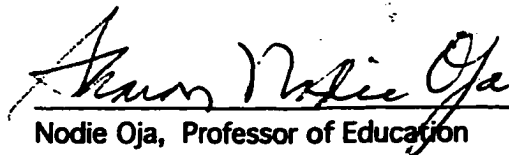
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May 13, 2002

Date

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**L. Kathym Staley**

## DEDICATION

To Ronald Edward Staley,  
whose spirit and companionship make it possible  
for me to find out where joy resides in my life  
and to give it voice via multiple literacies, including my sculpture.

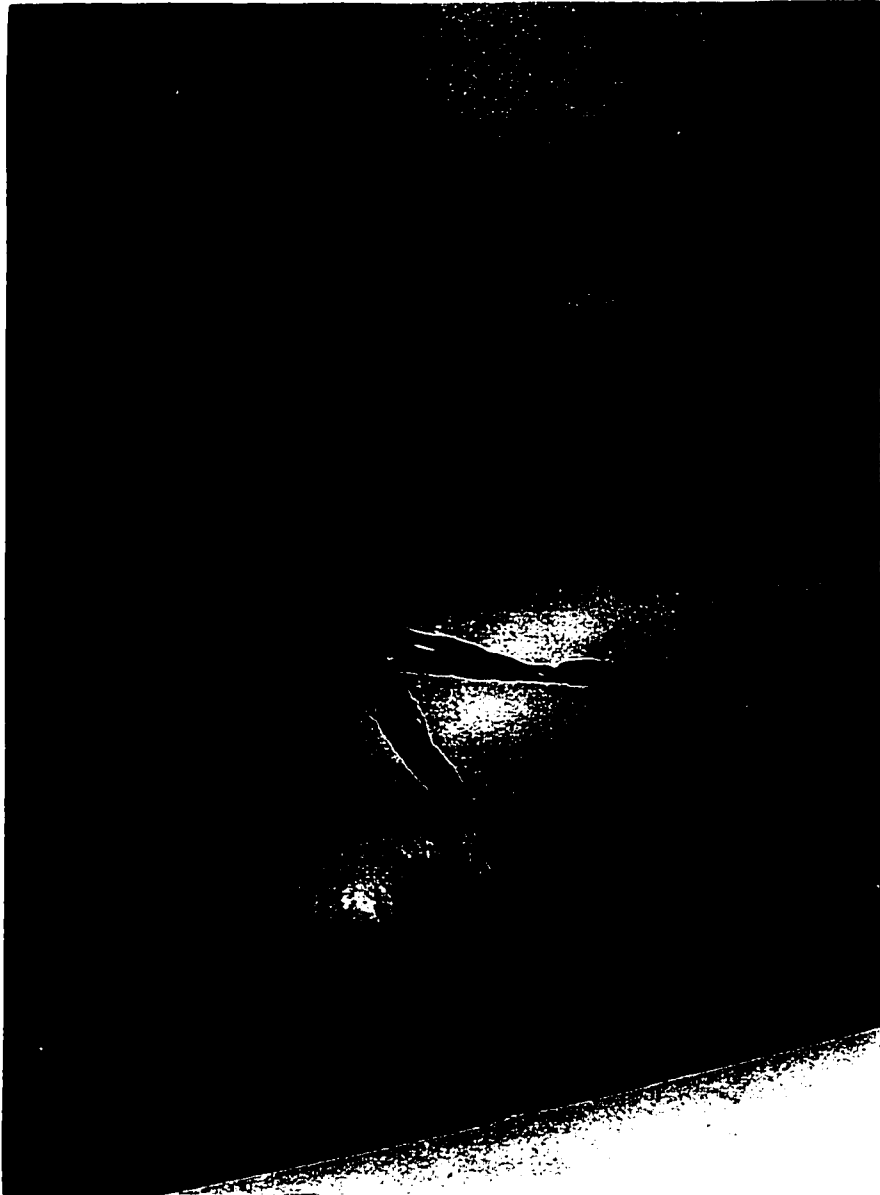


Figure 1. Turning Pointe, Kathy Staley (c. 1977)



## ACKNOWLEDGEMENTS

As I learned in this research, the joy of searching for what has value along with others allows me to grow. In my sculpting of this work, many individuals have shared generously of their journeys and their discoveries in various literacies. I want to take a moment to say, "Thank you." To the teacher educators who were my case studies, Julie Brooks Pantano, Dan Rothermel, and Jane Hansen, for their time, energy and openness to my researcher's gaze. To Julie, for sharing your enthusiasm, your clear strong voice, your loving spirit, and your joyous laughter. To Dan, for inspiring me with your dedication to your family, your students, and your own and others' ongoing growth, including my own. To Jane, for listening and watching carefully to take a reflexive or learner's stance wherever you go, and thus, making it possible for others to grow. As my advisor, for believing in me. For seeing and hearing what I say in multiple literacies, and helping me say it in academic ways. To Michael, for always being there with just the right techniques and possibilities when I need them in sculpture and otherwise. To Ann, for your care-full listening and deep reflection back to me of what I say. To Tom, for assisting me in seeing, hearing and understanding the voices of others in the field of reading and writing and beyond. To Nodie, for your guidance in my work as an elementary intern supervisor, as well as your feedback on this project. To my colleagues and friends in the reading and writing program, for sharing your questions and possible answers. To Karen Woolf, for being a fellow artist, teacher, teacher educator, dissertation sojourner and friend. To Dale, for walking with me spiritually, physically, emotionally and academically. To Elizabeth, for being a loving friend. To Francisco, for being a brother to me when my own were far away. To my Mother and four brothers, Ken, Roger, Randy, and Kraig, and their families, for their care and wisdom. To my sweet daughter and her husband, Steve, and my own dear husband, Ron, for helping me to stay grounded in what I value.

**TABLE OF CONTENTS**

**DEDICATION.....iii**

**ACKNOWLEDGEMENTS.....iv**

**LIST OF FIGURES.....ix**

**ABSTRACT.....xii**

<b>CHAPTER</b>	<b>PAGE</b>
<b>I. INTRODUCTION.....</b>	<b>1</b>
<b>II. EVALUATORS FIND VALUE IN THEMSELVES, OTHERS AND GROWTH VIA MULTIPLE LITERACY ARTIFACTS AND REFLECTIONS .....</b>	<b>13</b>
<b>Evaluators Find Value in Themselves via Multiple Literacies .....</b>	<b>13</b>
<b>Evaluators Find Value in Others via Multiple Literacies .....</b>	<b>37</b>
<b>Evaluators Find Value in Growth via Multiple Literacies .....</b>	<b>56</b>
<b>III. METHODOLOGY.....</b>	<b>79</b>
<b>This Qualitative Researcher.....</b>	<b>79</b>
<b>Evolution of My Research Question.....</b>	<b>80</b>
<b>Participants.....</b>	<b>83</b>
<b>Settings.....</b>	<b>85</b>
<b>Data Collection.....</b>	<b>90</b>
<b>Participant Observer and Co-Participant.....</b>	<b>92</b>
<b>Reflexive or Autobiographical Research.....</b>	<b>95</b>
<b>Case Studies.....</b>	<b>98</b>
<b>Interviews.....</b>	<b>103</b>
<b>Data Analysis.....</b>	<b>105</b>
<b>Description.....</b>	<b>110</b>
<b>Interpretation.....</b>	<b>113</b>
<b>Evaluation.....</b>	<b>115</b>
<b>IV. KATHY STALEY DISCERNS AND ACTS IN ACCORD WITH WHAT SHE VALUES: FREEDOM, DISCERNMENT, RESPECT, EMPATHY AND EMANCIPATION.....</b>	<b>117</b>
<b>Freedom.....</b>	<b>117</b>
<b>    Freedom as a Sculptor.....</b>	<b>117</b>

Freedom to envision.....	117
Freedom with responsibility.....	119
Freedom as a Teacher.....	121
Multiple literacies invite freedom.....	121
Evaluation inhibits freedom.....	123
<b>Discernment.....</b>	<b>126</b>
Discernment as a Sculptor.....	126
Discernment as a Teacher.....	129
Discernment begets time, choice, responsibility, and community...129	
Discernment helped as I explored new images of teaching and evaluation.....	130
Discernment by students.....	136
<b>Respect.....</b>	<b>137</b>
Respect as a Sculptor.....	137
Respect as a Teacher.....	140
Respect for myself.....	140
Respect for myself as a teacher.....	148
Respect for multiple literacies.....	150
Hester gained respect for herself.....	150
<b>Empathy.....</b>	<b>152</b>
Empathy as a Sculptor.....	152
Empathy as a Teacher/Evaluator.....	156
Empathy in response.....	156
Empathy enabled the development of my voice.....	159
A student developed empathy.....	164
<b>Emancipation.....</b>	<b>167</b>
Emancipation as a Sculptor.....	167
Emancipation as a Researcher and Teacher Educator.....	170
Emancipation in Manchester.....	170
Emancipation as growth in Manchester.....	173
Emancipation in my teacher education classroom.....	174
<b>V. JULIE BROOKS PANTANO DISCERNS AND ACTS IN ACCORD WITH WHAT SHE VALUES: WRITING FROM THE HEART, SAFETY, AND RISK TAKING.....</b>	<b>179</b>
<b>Writing from the Heart.....</b>	<b>182</b>
As a Graduate Student, Julie Focused on Herself as a Poet.....	184
In research team meetings Julie used poetry to evaluate herself.....	184
In a poetry class Julie's understanding of herself as a poet deepens.....	188
Corina and Julie Evaluated Themselves via Multiple Literacies.....	189
Corina evaluated herself via multiple literacies.....	189
Julie evaluated herself via multiple literacies.....	192

<b>Safety.....</b>	<b>198</b>
<b>A Feeling of Safety Grew Among the Women in Julie’s Journal Group.....</b>	<b>198</b>
<b>In a Seminar, Julie Felt Safe Enough to Evaluate Herself as a Multifaceted Person.....</b>	<b>204</b>
<b>As a Teacher Researcher, Julie Learned from Her Middle School Students about Safety to Learn.....</b>	<b>205</b>
<b>Julie planned to help her middle school students read and write from the heart.....</b>	<b>205</b>
<b>Julie learned not to take safety for granted.....</b>	<b>206</b>
<b>Multi-media offered students more options to participate.....</b>	<b>207</b>
<b>Students’ knowledge of strategies and purposes grew.....</b>	<b>208</b>
<b>Students acted as agents in and out of the classroom.....</b>	<b>212</b>
<b>Risktaking.....</b>	<b>214</b>
<b>Julie’s Teacher Education Students Explored Their Personal and Academic Selves.....</b>	<b>214</b>
<b>Rebecca built bridges from dancing to writing and teaching.....</b>	<b>215</b>
<b>Baron found the roots of his teaching in the complexity of his life..</b>	<b>218</b>
<b>Julie’s Students Took Risks to Learn from and about One Another.....</b>	<b>221</b>
<b>Baron learned from others.....</b>	<b>221</b>
<b>Rebecca learned about the complexity of supportive relationships..</b>	<b>222</b>
<b>Julie’s Teacher Education Students Helped Their Students Take Risks to Grow as Multifaceted Persons.....</b>	<b>225</b>
<b>Rebecca helped her students realize they had something to say.....</b>	<b>225</b>
<b>Baron helped his students read and write in a content area.....</b>	<b>227</b>
<b>VI. DAN ROTHERMEL DISCERNs AND ACTs IN ACCORD WITH WHAT HE VALUes: RESPONSIBILITY, CONNECTIONs, AND CHALLENGE.....</b>	<b>230</b>
<b>Responsibility.....</b>	<b>233</b>
<b>Dan Started to Take Responsibility for Evaluating His Students according to Standards He Determined.....</b>	<b>233</b>
<b>Dan Helped His Middle School Students Take More Responsibility for Evaluating Themselves But in accord with Criteria He Determined.....</b>	<b>234</b>
<b>Dan Took Responsibility for Evaluating Himself in accord with His Inner Criteria.....</b>	<b>241</b>
<b>Connections.....</b>	<b>250</b>
<b>Dan Helped Teachers Create a Safe Place in which their Writing and Relationships Would Flourish.....</b>	<b>251</b>
<b>Dan Helped Teachers See Differences as Opportunities to Learn.....</b>	<b>253</b>
<b>Challenge.....</b>	<b>255</b>
<b>Dan Decided to Challenge Himself.....</b>	<b>256</b>
<b>Dan Challenged Himself and his Students to “Think Out of the Box”.....</b>	<b>259</b>
<b>Dan’s Student Challenged Dan and Himself to Evaluate Themselves in accord with Their Own Values.....</b>	<b>261</b>

**VII. JANE HANSEN DISCERNS AND ACTS IN ACCORD WITH WHAT SHE VALUES:  
VOICE, CONNECTIONS, AND GROWTH.....266**

**Voice.....269**  
    Jane Spoke in a Strong Voice as a Student.....269  
    Jane Found a Strong Voice as an Elementary Teacher.....272  
    As a Professor, Jane Heard the Strong Voices of Students and Teachers.....274  
        Students in Jane’s research classrooms wrote and read with strong  
        voices.....274  
        In a summer class, Jane and the teachers strengthened their  
        notions of themselves as readers and writers.....275  
        In Manchester, NH, elementary and secondary students strengthened  
        their notions about what they valued in and out of school.....276  
        Jane and other teachers added new dimensions to their voices.....278

**Connections.....284**  
    In Somersworth, First Grade Students Helped Each Other Learn to Read and  
    Write.....284  
    In Manchester, Elementary and Secondary Students Connected with One Another  
    and with School.....285  
    Jane Connected with Teachers.....287  
        Jane and teachers in her classes established connections.....287  
        Jane thinks and rethinks about connections among learners.....292

**Growth.....295**  
    Jane Learns from the Cutting Edges of Students’ Growth .....295  
    Jane Learns from the Cutting Edges of Teachers’ Growth .....296  
        Teachers understand the principles of the seminar Jane creates.....296  
        Teachers’ growth informs Jane’s teaching.....298  
    Jane Learns from the Cutting Edge of Her Own Growth.....298  
        Jane takes stock, refocuses, and energizes her academic growth.....298  
        Jane tills the soil around her own “landmark” personal artifacts,  
        and unearths new ways to cultivate her growth.....301

**VIII. FOUR TEACHER EDUCATORS DISCERN AND ACT IN ACCORD WITH WHAT THEY VALUE  
.....308**

Writing about My Case studies Helps Me Evaluate What I Learned.....310  
Creating Sculpture Helped Me Evaluate What I Learned from My Case Studies.....313  
Who or What Influenced Us to Change as Evaluators?.....323  
How Did My Case Studies Help Their Teacher Education Students Experience These  
    Literacies as Evaluators?.....325  
Where Joy Resides.....326

**BIBLIOGRAPHY .....329**

**APPENDIX.....339**

## LIST OF FIGURES

### MULTIPLE LITERACY ARTIFACTS AND REFLECTIONS

1. <i>Turning Pointe</i> , Kathy Staley, (c. 1977).....	
2. <i>The Thinker</i> , August Rodin (1880, In Rodin 1957, Plate 11).....	3
3. <i>Standing Figure (Knife-Edge)</i> , Henry Moore (1961, In Read 1964, 165).....	11
4. <i>Sky Cathedral</i> , Louise Nevelson (1958, In Goldwater 1969, 119).....	12
5. <i>Mother and Child</i> , Barbara Hepworth (1927, In Curtis & Wilkinson 1994, 21) .....	25
6. <i>Treehouse</i> , Betty Klavun (1976, In Munro 1972, 461).....	31
7. <i>Cubi X</i> , David Smith (1963, In Goldwater 1969, 103).....	34
8. <i>Kathy Staley's Inner Vision</i> sculpture.....	52
9. Pat Wilson's <i>Inquiry</i> model, artifact.....	88
10. Pat Wilson's <i>Inquiry</i> newsletter, written reflection.....	89
11. Dan Rothermel's summer course goals artifact.....	107
12. Dan Rothermel's summer course goals written reflection.....	108
13. <i>Wood Sculpture</i> , Kathy Staley (c. 1962).....	119
14. <i>Internal and External Forms</i> , Henry Moore (1953-4, In Read 1964, 164)..	119
15. <i>Woman Combing Her Hair</i> , Alexander Archipenko (1915, In Goldwater 1969, 43).....	119
16. <i>Turning Pointe</i> , Kathy Staley (c. 1977).....	120
17. <i>Inner Vision</i> , Kathy Staley (c.1988).....	128
18. <i>The Needle's Eye</i> (rock formation) (In Beckey 1982, 71).....	128
19. <i>Pierced Form</i> , Barbara Hepworth (1962, In Read 1964, 195).....	128
20. Kathy's classroom layout.....	133
21. Kathy's student Robert's writing and drawing.....	135
22. <i>The Companieros</i> , Kathy Staley (c. 1989).....	138
23. <i>King and Queen</i> , Henry Moore (1952-3, In Read 1964, 175).....	138
24. Kathy's family and home collage (2 parts).....	142 & 143
25. Kathy's Father (and Mother and Daughter).....	145
26. <i>Wolf and Rose</i> , Kathy Staley (1993).....	147
27. Kathy's brothers and herself, then and now.....	149
28. <i>Knife-Edge of Hope</i> , Kathy Staley (1993-4).....	155

29. Mt. Katadhin's Knife-Edge ridge (Beckey 1982 36).....	155
30. Kathy's musicians sketch from ethnography class research.....	157
31. Kathy's musicians chart from ethnography class research.....	158
32. PJ and his peers (Staley 1993).....	166
33. Kathy's sculpture sketches and models.....	169
34. <i>Momento del volvo</i> , Quinto Ghermandi (1960, In Read 1964, 260).....	169
35. <i>Transparent Horizon</i> , Louise Nevelson (1975, In Munro 1979, 142).....	169
36. Julie's artifact, <i>The Dance</i> .....	180
37. Julie's <i>Bluebells</i> artifact.....	186
38. Julie's <i>Bluebells</i> poem.....	187
39. Julie's <i>The Story of My Literacy</i> photo collage.....	196
40. Julie's <i>The Story of My Literacy</i> poem and photo.....	197
41. Julie's <i>Invitation</i> to her women's journal group, artifact.....	199
42. Julie's written reflection to accompany her <i>Invitation</i> to her women's journal group.....	200
43. Julie's <i>Beast</i> .....	203
44. Julie's middle school student Jyls' multi-media journal entry (Pantano, 1999, 145).....	210
45. Julie's student Rebecca's two dancers.....	217
46. Julie's student Baron's collage of family and nature.....	219
47. Dan Rothermel's Australian bike trip collage and reflection/caption.....	231
48. "Suggestions for Goal Writing Choices" (Rothermel 1996, 17).....	236
49. "Writing Workshop Self-Evaluation" (Rothermel 1996, 36).....	237
50. "Student Preparation for Teacher Conference" (Rothermel 1996, 29).....	238
51. "Demonstration Workshop Rubric" (Rothermel 1996, 44).....	240
52. Dan's Arizona trip collage.....	244
53. Dan's Arizona trip written reflection.....	245
54. Dan's family trip to Alaska postcard collage.....	247
55. Dan's family trip to Alaska written reflection.....	248
56. Dan's family photo collage.....	249
57. Dan's list of Gardner's Multiple Intelligences.....	257
58. Dan's student Pete's bridge photo and caption.....	263
59. Jane Hansen's aerial photo of her childhood farm.....	267
60. Jane's poem, <i>My Geography</i> .....	268
61. Jane's report cards collage artifact.....	271

62. Jane's reflection, <i>The Challenge of Creative Drama</i> .....	273
63. Jane's flower chain artifact to evaluate her writing process.....	281
64. Jane's reflection on her writing process to accompany her flower chain and array of her articles.....	282
65. Jane's student Becky's collage.....	283
66. Jane's poem about her grandmother with photograph, alien card, and photograph of Jane as a child.....	288
67. Jane's student Pat's model of interactions in seminar.....	293
68. One of Jane's teaching interns with a student, and booklet cover.....	300
69. Jane's <i>White Rose</i> artifacts.....	303
70. Jane's <i>White Rose</i> reflection.....	304
71. Jane's <i>my various selves</i> list and Elvis sheet music artifact.....	306
72. Kathy and her teacher education students' tableau.....	309
73. Kathy's multiple-figure sculpture sketch in wire.....	315
74. Kathy's three-part <i>Pipe-Piece</i> sculpture (1989).....	319
75. Kathy's sketch for dissertation sculpture.....	321
76. <i>Where Joy Resides</i> , Kathy Staley (2002).....	328



## ABSTRACT

### WHERE JOY RESIDES: FOUR TEACHER EDUCATORS EVALUATE THEMSELVES VIA MULTIPLE LITERACY ARTIFACTS AND REFLECTIONS

by L. Kathryn Staley

University of New Hampshire, September 2002

Through qualitative case studies, I explored what or who influenced four teacher educators to use multiple literacy artifacts and reflections to evaluate themselves, and help their students do the same. I define a wide range of print and non-print mediums as multiple literacies in that some learners rely on them to explore and express what they value as evaluators. Given that some students understand a poem or a social studies concept better when evaluate their interpretations through drama or drawing, as well as talk or writing, it is important for these students to be in classrooms where multiple avenues for evaluation are used. These opportunities, however, are rare. In order for teachers to learn to value the use of these literacies alongside print and talk as means of evaluation, teacher educators may need to experience them as potentially useful aspects of their own evaluation strategies.

The four teacher educators I studied were Julie Brooks Pantano, Dan Rothermel, Jane Hansen, and myself. For my data, I collected and analyzed our artifacts and reflections, and observed, recorded, and analyzed our interactions during one semester of the Reading and Writing Seminar. I also observed in at least two sessions with one class which each of my colleagues taught, and I informally interviewed them and at least two of their students regarding what I observed and what they learned. I analyzed myself by studying my growth as a teacher educator and evaluator in tandem with my evolution as a sculptor. I designed a sculpture to show what I learned in this dissertation via a literacy

beyond print, as well as print.

I found that we were all influenced to value a wider range of literacies as evaluators through our participation in various diverse, supportive learning communities over time. In these communities, multiple literacies were explicitly valued, modeled, created in class, required, and shared by teachers and students alike in portfolio artifacts and reflections. As we evaluated ourselves, these literacies helped us find value in ourselves, others, and everyone's growth in accord with what she or he valued as multifaceted persons in multiple social worlds.

## INTRODUCTION

School came alive for me in third grade. My classroom and art teachers allowed me to create three-dimensional sculptures and masks of clay and paper mache.' I also drew, painted, and wrote, directed, and acted in plays and magic shows. I used multiple literacies to evaluate -- to explore and express what I valued.

Every other year in school is a blur.

School revolved around standardized assessment and predetermined standards: textbook questions, worksheets, and tests with "correct" and limiting answers in academic print.

Though I did not struggle for "good grades," I did struggle. Quiet and "good with my hands," like my grandfather, I received more negative attention for my silence, than positive attention for my art.

Education rejected my legitimate needs, and continues to reject the legitimate needs on the part of many learners especially in evaluation.

Despite my experiences as a student in school, however, when I began to teach, I assumed that my elementary students could leave behind their other literacies when it came time for evaluation. I thought they did not need to draw, construct, and enact what they valued in order to show their growth and continue to grow. And I had been a visual artist all my life!

I know from my experiences as a first grade teacher that many students burst through the doors of school excited to learn. They have been learning and evaluating themselves with gusto for years outside of school through all their senses. Many of us as their teachers, however, ask ourselves questions about how we can get these children to learn. In schools, we ignore and short-circuit learners' natural momentums through our limited images of evaluation.

**Can the use of multiple literacies in self-evaluation provide a missing link to help learners maintain their forward momentum? If so, how will teachers and teacher educators change their roles as evaluators?**

**Our profession must revise its image of evaluation. In too many classrooms, diverse students are placed in narrow situations in which they don't have enough choices to show what they know. In this research, I join others in education who search for ways to help students return evaluation to its root word, *valore*, and thus, find value in their own strengths and possibilities. One way being explored is teaching students to evaluate or find value in themselves through multiple literacies. To investigate this evaluation, some of us as teachers and teacher educators evaluate ourselves through a broader range of literacies.**

**This study is about evaluation. It is about how three other teacher educators and I evaluate ourselves via multiple literacies to explore possible changes in evaluation. It is about how we discern and act in accord with what we value, and how multiple literacies help us in this process. We discern the values that guide each of us as educators and persons.**

**Through our use of these literacies, we change as evaluators. We enact more reflexive roles. We step back from our status quo to gain different perspectives on what we value within diverse, supportive learning communities.**

**The four of us all experience the joy available through evaluation. In his essay, *On a Certain Blindness in Human Beings*, William James quoted from Robert Louis Stevenson's *The Lantern Bearers* to make the point that to miss the joy which drives the learner is to miss a great deal if not all.**

**[T]he true realism, always and everywhere, is that of the poets: to find out where joy resides, and give it voice far beyond singing. For to miss the joy is to miss all. In the joy of the actors lies the sense of any action. That is the explanation, that the excuse (Stevenson, in James, 2000, 80).**

**It is this joy, this vitality, which powers the work of the poet and artist in all fields and endeavors. Sculptor August Rodin (1957), creator of *The Thinker* (Figure 2), also wrote of the joy which drives the artist and poet in each of us:**

**... joy of the intellect which sees clearly into the universe and which recreates it, with conscious vision .. it is that which the sculptor or painter should seek beneath the mask of features ... endless joy ... the great artist, the poet as well as the painter and the sculptor, finds even in suffering ... something which fills him with a voluptuous though tragic admiration.... stronger than his pain is the bitter joy which he experiences in understanding and giving expression to that pain.... (88).**

**2. *The Thinker*, August Rodin (1880, In Rodin 1977, Plate 11).**



**If, as James' friend and colleague John Dewey (1938) suggested, everything we do in schools, including evaluation, must reflect our "most cherished values," or it will undermine those values, dare we neglect the learner's as well as our own most cherished values in evaluation?**

**What is the point of what we do in schools? In this study, my three colleagues and I join other teacher educators, as well as teachers, to ask ourselves, "What is it we value?" (Rief & Barbieri, 1995). When we ask ourselves this question, we realize that**

what we value, our joys, are woven into our roles and relationships in multiple social worlds. We realize that for too long we have narrowed what we value in schools [and in the culture] to what we have presumed to measure via certain standardized and limited performances.

Many of us have administered standardized assessments for years, while attempting to ignore what they represent. We have observed/evaluated our students in the midst of rich and educative (Dewey, 1934) multiple literacy activities. We have taught our students via unconventional means and assumed our students would pass the standardized tests at the end.

But many of our students did not do well on those tests. How could they? We did not teach them test ways. Nor did we value those ways. Our students became frustrated. We became frustrated. We could no longer ignore standardized tests and global standards.

“Don’t attack the messenger,” says E. D. Hirsch (1996). And yet, I know that my students knew and valued far more than any standardized tests could “measure.” I know that my students held deeper and broader expectations for themselves than any predetermined list of standards could provide. I know my students held themselves and one another accountable to joyous, well-rounded visions of what it means to grow.

“Just do it!” A major problem with the standards movement is the assumption that all we have to do is raise the standards, just raise the bar, and students will clear it, “whether they like it or not,” as Chester Finn puts it (1991, 245). Those of us who work with diverse students at various levels know that learning and evaluation are never that simple. There has to be some choice, some impetus, on the part of the students, in order for them to become invested in learning.

Despite massive accumulations of evidence to the contrary, including testmakers’ own admissions of lack of validity (Johnston, P., 1992, 293), many in schools and society continue to misunderstand and misrepresent the usefulness of standardized tests (Kohn, 2000; Edelsky, 1996; Stake, 1999). To limit what we value in schools and society to

**the narrowed range of rationality these tests presume to assess is to miss the point.**

**On-going explorations that involve critically thinking about excellence and how to achieve it through evaluation are essential. In recent research on learners as evaluators in Manchester, NH, with students in first through twelfth grade classrooms [who spoke more than forty-three languages at home], we learned that some students could not evaluate themselves as readers, writers, or learners in or out of school. They could not do it. However, these students led the search for ways to find value in themselves. They creaked open the narrow gates of evaluation to bring in multiple literacies in portfolio artifacts and reflections to show what they did value in some way. Via stories, drawings, photographs, music, and other means, they discovered and shared what they valued and who they were as learners and whole persons. From this base of strength, students were able to build on what they valued in school and out via various literacies including the more academic literacies of schools.**

**That research was one of the forces which led me to study three teacher educators and myself for my dissertation. We all used multiple literacies to evaluate ourselves, and we gained an “insider’s view” onto their use. We now evaluate ourselves more fully as learners-teachers. We now create and share multiple literacy artifacts and reflections in our various learning communities.**

**I have learned that these literacies not only offer some learners access to school learning, they also offer opportunities for us as teacher educators to enact more engaged roles as evaluators. With these literacies we find value in ourselves, others, and everyone’s growth in school and out.**

**In the past, we had confined ourselves and others to the narrow range of rationality available through academic print and talk. By evaluating ourselves through a wider range of literacies, we found value in ourselves and others as more complex persons and learners. We now combine familiar and less familiar literacies to gain new perspectives on what we value and do not. When we share these evaluations with others within**

various diverse, supportive learning communities, we become more sensitive to our own and others' joys and challenges as multifaceted persons. We also realize new possibilities for growth.

This learning has not come easily for any of us. It has taken us years, and much patience from other learners-teachers, to move beyond our former images of evaluation as often negative judgment based upon standards other than our own.

We suffered from the "inevitable blindness" to differences of which James (2000) wrote. We unintentionally limited what we saw as worthwhile to what we presumed to measure via certain performances. We had wandered off onto nonpedagogical, nonproductive paths of standardization.

In this study, I found that multiple literacies help us to carve places for ourselves among others, and help us take a "good turn that furthers or deepens an ongoing conversation" (Dyson, 1997, 180). I now see evaluation as ongoing conversations in which we explore, express, and refine our own and others' most cherished values via multiple literacies.

I should make it clear that I do not mean for this evaluation to replace standards and standardized testing. Quite the contrary. I show that assessment which expects all students and teachers to be cut from one mold is not possible or desirable. At the same time, I show that the use of multiple literacies for evaluation helps to ensure that standards remain high.

My purpose in this study is to explore how and why the four of us as teacher educators use multiple literacies to change our roles as evaluators for increasingly diverse classrooms. My hope is to increase the possibility that elementary and secondary students will find themselves in classrooms in which their teachers encourage them to not only take an active role in evaluation, but to use both print and non-print mediums as evaluation tools. I refer to these mediums, which include drawing,



sculpture, and collage, as multiple literacies, in that some learners use them to access, explore, express, and build on what they value. Given that some students understand a poem or a social studies concept better when they dramatize or draw their interpretations, as well as talk or write about them, it is important for these students to be in classrooms where multiple avenues for evaluation as well as learning are used. These opportunities, however, are rare.

The use of multiple literacies to evaluate ourselves is nothing new. As learners, teachers, and persons, we continuously search for what we value in multifaceted tasks. We are, in fact, participants in an explosion of ever-increasing complexity in the literacies we use to evaluate and express meaning. We log onto the internet to interpret and communicate via visual, even moving, images and icons, as well as print in many languages; we hear music, bells, and signals, as well as human voices.

In hospitals, caregivers evaluate the needs of children with hearing differences via video cameras, computer monitors, and long-distance sign-language interpreters. Scientists and mathematicians use multiple symbol systems to evaluate gliders at high altitudes to prepare for the thin atmosphere of Mars. Problem finders and solvers from world cultures come together with their diverse histories, values and literacies to evaluate possibilities for peace. Across our varied human endeavors, we evaluate ourselves continuously via multiple literacies as we negotiate among diverse social worlds in and out of schools.

As Elliot Eisner (1991) wrote, we use multiple literacies to evaluate or discern what we value in the qualities our experiences, and without access to these literacies in evaluation, many students are short-circuited in schools.

However, in order for teachers to value this broader range of literacies as tools for evaluation, teacher educators may need to experience them as potentially useful means in their own self-evaluations.

**In my research, one of my tasks was to study the varied uses of these literacies in self-evaluation by three teacher educators and myself, all associated with the Reading and Writing Instruction Ph.D. Program at the University of New Hampshire. In the three others I wanted to see 1) what values of their own became apparent when they used multiple literacies as evaluation tools, 2) what or who influenced their decisions to use those tools, and 3) in what ways they teach their students to value the uses of multiple literacies in evaluation. I also wanted to study myself as a visual artist and teacher educator who encourages teachers to value multiple literacies in evaluation. I wanted to analyze what has influenced my desire to help teachers become aware of the importance of diverse literacies in evaluation. I explored my sculpture designs to discern what I have learned about evaluation, and I created a new sculpture to evaluate what I have learned in this research via a literacy beyond print.**

**In my study of the other teacher educators, I focused on Julie Brooks, Dan Rothermel, and Jane Hansen. From frequent interactions with them, I knew these teacher educators valued the uses of multiple literacies in evaluation. I also knew that they had been successful as academic readers and writers, and had not needed alternative literacies to learn and evaluate their growth. I wanted to find out what influenced them to come to the point where they now value multiple literacies as evaluation tools.**

**I collected data on what these teacher educators said and did when they evaluated themselves, and what they did to encourage other teachers and teacher educators to use these new evaluation means in their own classrooms. I audio-taped informal interviews, photocopied and studied their artifacts and reflections, and observed in their classrooms. Over a period of two years, I followed them into at least two sessions with one class they were teaching, and followed up with interviews regarding what I observed and what they learned. I informally interviewed at least two students in each class, and photocopied and studied their portfolio entries. In addition, I audio-taped, observed, and interviewed these teacher educators during their interactions involving their own and others'**

artifacts and reflections during one spring semester of the Reading-Writing seminar.

For each session of the seminar, these teacher educators and other graduate students in the class created self-evaluations that had two parts: one part was an artifact, that is, a sample of the actual work being evaluated, and the other was a reflection or evaluation concerning that work. In these multifaceted evaluations, the teacher educators looked for strengths on which to build.

I interviewed the teacher educators concerning these artifacts and reflections. Later, I also interviewed them about the courses for teachers which they taught. In these interviews and others, I held central questions in mind: 1) What or who influenced you to use multiple literacies for evaluation? 2) What did you say and do when you evaluated yourself via various multiple literacies and shared your evaluations with others? 3) What did you say and do when you encouraged your students to use these literacies as evaluation tools? In the interviews, I responded with follow-up questions as these teacher educators shared and talked about their portfolio artifacts and reflections.

I found: (1) My colleagues and I were influenced to value multiple literacies as evaluators through participation in various diverse, supportive learning communities over time. In these communities, a wider range of literacies were explicitly valued, modeled, required, created in classes, and shared by teachers and students alike as self-evaluators. (2) When we evaluate ourselves via these literacies, we find value in a) ourselves as multifaceted persons, rather than only as academics, b) others, including our students, as persons, and as resources for learning, and c) everyone's growth in keeping with that learner's own inner aesthetics as well as academic criteria. And (3) we taught our students to do the same by various means.

This study is about how multiple literacies help us evaluate ourselves as teacher educators. These literacies help us discern what we value in ourselves and others, including our students. And they help us step back from our status quo to discern new

**ways to grow in accord with what we value.**

**Before I share my colleagues' stories and my own, I listen to the voices of others who have helped me understand the significance of self-evaluation via multiple literacies. Rather than explore the issues of self-evaluation and multiple literacies separately, I organize this conversation according to the three categories which have emerged from my data: when we as teacher educators evaluate ourselves via multiple literacies, we find value in 1) ourselves, 2) others, and 3) everyone's growth. I follow various intertwined threads through each of these categories to their confluence at the end of each section, and the end of the chapter. My goal is to show how teachers and learners in classrooms from grade one through graduate teacher education have informed and propelled my present research.**

**First, I explore ways evaluators find value in themselves as multifaceted persons through the use of multiple literacies. At the heart of my research lies Don Murray's notion of the learner as evaluator of her work. In various workshop classrooms, students use multiple literacies to evaluate themselves, that is, to access, explore and express what they value as complex persons. Similarly, teachers and teacher educators use these literacies as tools for autobiographical evaluation to discern what they value and to act in accord with what they value in and out of school.**

**Second, I investigate the ways learners-teachers' uses of multiple literacies in evaluation help them find value in others as multifaceted persons. They learn about and from their peers in order to negotiate among multiple social worlds. Multiple literacies help them respond to one another in productive ways to create diverse, supportive classroom communities. Multiple literacies help them balance care and critique in evaluation, as they enable them co-explore and co-enjoy what they value.**

**Third, I take a look at how multiple literacies help us as learners-teachers evaluate or find value in growth. They help us find value in our own and others' growth in accord with academic criteria for excellence, including exemplars of the culture, as well as our**

own existing criteria and literacies. As learners-teachers we use these literacies to enact more engaged and more reflexive roles as evaluators; we step back from our status quo to see new avenues for growth. We share and try out our own and others' diverse points of view through various combined literacies. In this study we search for what we value and for ways to grow in accord with what we value through our use of multiple literacies in evaluation.

An often-quoted statement by sculptor Henry Moore has helped me think about this search for significance in evaluation,

For me a work must first have a vitality of its own. I do not mean a reflection of the vitality of life, of movement, physical action, frisking, dancing figures and so on, but that a work can have in it a pent-up energy, an intense life of its own, independent of the object it may represent. When a work has this powerful vitality we do not connect the word Beauty with it.

Beauty, in the later Greek or Renaissance sense, is not the aim of my sculpture.

Between beauty of expression and power of expression there is a difference of function. The first aims at pleasing the senses, the second has a spiritual vitality which for me is more moving and goes deeper than the senses.

Because a work does not aim at reproducing natural appearances it is not, therefore, an escape from life -- but may be a penetration into reality ... an expression of the significance of life, a stimulation to a greater effort in living (Moore, in Read, 1964, 163).



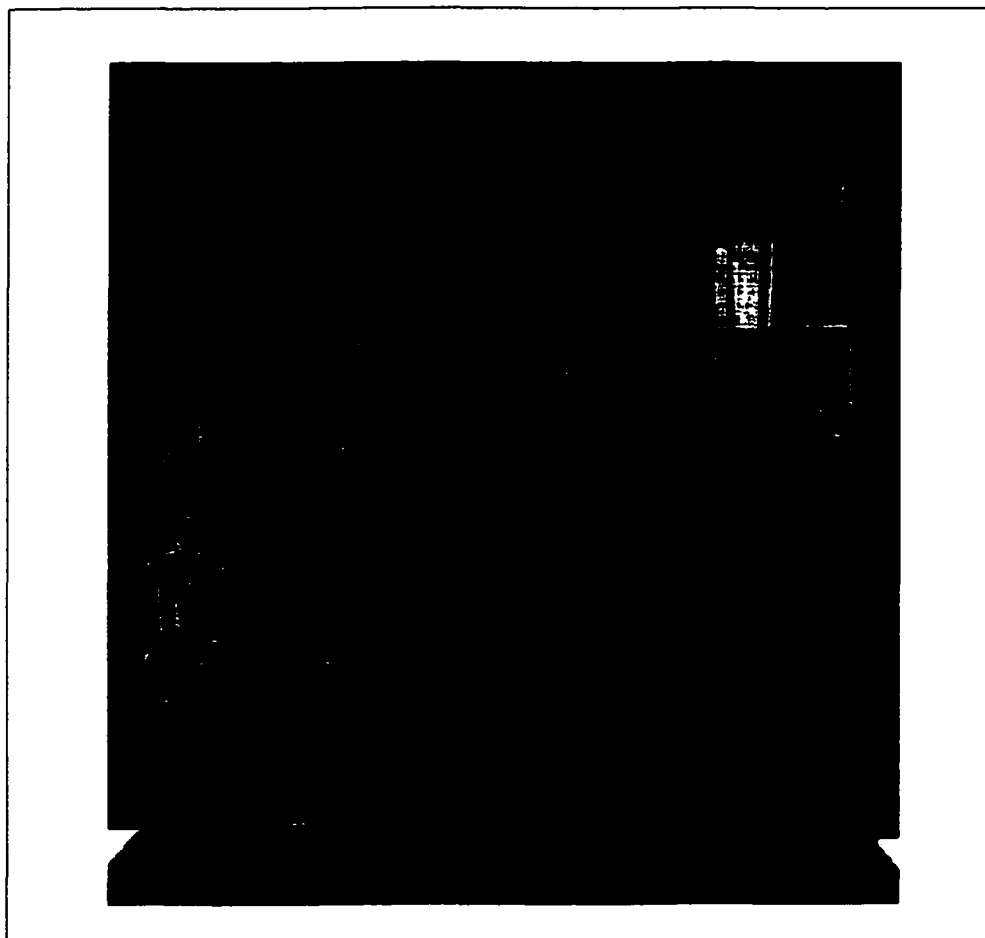
Figure 3. *Standing Figure (Knife-Edge)*, Henry Moore (1961, In Read, 1964, 165)

Sculptor Louise Nevelson also speaks of vitality in her work, “[N]o matter what one does in life, it hasn’t got the vitality or the excitement of really living [as much asw] when you’re working.... When you’re creating there’s an added energy that surpasses anything else” (Nevelson, In Munro, 135; See also Figure 4 below).

Like Moore and Nevelson, many of us as learners and teachers in all fields seek to

grow in our abilities to discern and bring about this vitality in our work and lives via a broad range of literacies. In this study, I explore our uses of multiple literacies to evaluate or find value in ourselves, others and growth as teacher educators and persons.

Figure 4. *Sky Cathedral*, Louise Nevelson (1958, In Goldwater, 1969, 119)



## CHAPTER II

### EVALUATORS FIND VALUE IN THEMSELVES, OTHERS AND GROWTH VIA MULTIPLE LITERACY ARTIFACTS AND REFLECTIONS

#### Evaluators Find Value in Themselves via Multiple Literacies

In this study, multiple literacies help us as teacher educators evaluate or find value in ourselves as multifaceted persons. In portfolio artifacts and reflections, we make what we value more visible and tangible. This concept of evaluation as finding value grows out of a notion which lies at the heart of Don Murray's (1987) work as a writer and teacher of writing.

When Murray taught composition at the University of New Hampshire, he required each of his students to begin a conference by evaluating herself -- by stating what she felt worked in her draft, and where she wanted help. He wrote,

It is the student's primary responsibility to evaluate the piece of writing, to decide what works and why, what needs work, and how. It is the teacher's role to discuss those evaluations by the writer, and therefore the student must be given these responsibilities again and again.... the student must learn to read the student's own draft effectively so the student can write it more effectively.... the student can't be let off the hook (161).

Murray talks tough about the student as evaluator. He wants her to leave behind passivity, and take on more active, responsible roles. And he wants the teacher to trust -- and to teach -- her to do so. He wrote,

The writer knows the history of the draft, knows the unseen decisions that do not appear on the page, and is the person best able to comment on the draft, stating what works and what needs work. If the teacher does the reading [ie., evaluation] for the student, the student is cheated of the opportunity to learn. The teacher should listen to the student -- as a fellow writer -- and examine the draft in the light of the student's

vision, then respond, teaching the student in each conference how to read [ie., evaluate] with increasing skill (150).

Once the teacher hears the student's evaluation, he teaches directly. He helps her generate viable options from which to choose including exemplars of the culture.

Murray realized that in the past his students had come to a conference expecting him to tell her what had value in her work, what did not, and what to do about it. Rather than becoming a better evaluator of herself and her work, she became dependent on him to identify her problems and develop her solutions.

In Murray's "response theory," the goal of evaluation becomes to help the student develop her own "critical eye" (170). To maintain a productive balance between her roles as critic and creator, she learns to find value in what she has to say and how to say it so others can hear. Murray wrote,

The discipline of writing is developed by a productive tension between freedom and limitation. It is the task of the ... teacher to monitor this tug of war, to encourage the creator or the critic at the appropriate time, to make it possible for the writer within [her] own self to learn to deal with these dual forces. The only way we can estimate the state of the struggle is by hearing what the writer has to say about the evolving text.... When the creative side ... is overdeveloped, we get writing without discipline, without meaning, a self-indulgent spatter of words. When the critic is overdeveloped, we get nothing at all, or an uptight, cautious, anonymous piece of work (1987, 149).

When the evaluator leans too far toward either the creator or the critic, the quality in her work can suffer.

Like writers, artists, and scientists in all fields, Murray evaluates himself continuously to maintain this balance. He discerns what works and needs work every step of the way. He offers an image of himself at his "workbench,"

Writing is an experimental act. In the search for meaning, the writer -- and the artist, the actor, and the scientist -- proceeds by trial and error. I hook one word onto another, reach up above the workbench and grab a



**different word; plug a clause into a sentence, turn it around and try it again; shape a paragraph, taking a little off the end, building up the middle, sharpening the leading edge. There are many potential ... ways to say something, ways that are right or wrong in the evolving context of the draft. The question is what works and what needs work (136).**

**Murray quoted Picasso to make the point that the value of a particular work changes over time depending on the persons and contexts involved. Picasso wrote, "A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it" (In Murray, 25).**

**On the one hand, Murray's meaning for a particular piece of writing serves as his "North Star." He organizes his work so each word, each sentence, each paragraph, drives his meaning forward (140). He sees his job as one of helping his "meaning free itself" as similar to the sculptor who frees the "lion that lies waiting in the block of marble" (25).**

**On the other hand, Murray also studies the exemplars of tradition: "Of course, there is training, education, practice, plan, experience .... As writers we need to study our craft, our language, our rhetoric, our literature (25). We learn from "the community of writers to which we all belong .... all the writers, living or dead, [whom] we read for instruction and inspiration" (132).**

**Like any scientist, jazz musician or sculptor, Murray learns the patterns and strategies of his craft, his tradition, writing, to explore and express what he values, "Intuition is absorbed tradition." However, he emphasizes that "at the moment of writing, the act is more like jazz improvisation than bricklaying" (25). He learns his craft so he can "allow [his] voice to solo, to run free within [his] craft and our tradition, to write with ... ease" (133).**

**As sculptor August Rodin (1957) wrote, this balance between craft and content is delicate but essential,**

**Craft is only a means. But the artist who neglects it will never attain his end, which is the interpretation of feeling, of ideas. Such an artist would be like the horseman who forgot to give oats to his horse.... No sudden inspiration can replace the long toil which is indispensable to give the eye a true knowledge of form and of proportion and to render the hand obedient to the commands of feeling... [W]hen I say craft should be forgotten, my idea is not for a moment that the artist can get along without science. On the contrary, it is necessary to have consummate technique in order to hide what one knows.... The great difficulty and the crown of art is to draw, to paint to write with ease and simplicity (114).**

As similar to Rodin and others, Murray seeks to balance the artfulness of craft with the unique meanings only he can express through his craft. He evaluates his processes and products for “the quality of the best jazz, freedom within discipline, individuality within tradition, familiar notes ordered into surprise” (1996, 133). Where others might see error, he has learned to value the “unexpected,” as well as the expected, in his work:

**There are many potential right ways and wrong ways to say something. Ways that are right or wrong in the evolving context of the draft. The question is what works and what needs work. Effective writing develops from error -- the wrong word allows the writer to hear the right word, the collapse of syntax exposes the possibilities of an unexpected meaning, the harsh sound of a poor sentence allows the writer to hear the melody that supports the meaning, the paragraph that runs off the road shows where the road should go. Attitude controls revision, and the writer should know that failure is necessary, failure is instructive. Only when we fail to say what we imagined we would say do we discover what we should say and how we should say it. We should train ourselves to welcome and make use of instructive failure (136).**

As he wrote, “it is ... the excitement of discovering what I didn’t know I knew, the delight of craft, the satisfaction of sharing, ... the energy to write (15). To maintain the delight available in evaluation, Murray has learned to sketch the roles of teachers and peers with a light touch. He knows how elusive the writer’s vision can be. He wrote, “[T]he teacher [or peer] moves close to the student trying to draw the student out, to fan a faint ember into flame” (149). He knows a writer-evaluator needs to maintain her

focus on the joy, on the rigor, which makes her work accessible to others, as well as on the burning questions and love for the work which power her from within.

Murray studies his own interactions with others to search for ways to respond which help the writer-evaluator find value in herself. He avoids sharing his drafts with those who “confuse destructive criticism with high standards” (1996, 126). For him, “constructive criticism ... reveals what works as much as what doesn’t work” (131). He values response from colleagues who enter into his world with a “perceptive eye,” but who help him re-see his work through his own eyes, rather than theirs. He values “questions that are often tough but always kind,” which help him realize his potential strengths so he can develop them (125-6). He values colleagues who inspire him to cultivate his individuality, his unique vision, through a “grand diversity of responses” (131). He values responses which make him feel “more courageous, more willing to try experiments that may or may not work” (132), which make him “want to write” (131).

Though he feels his “response theory” of teaching has been misunderstood at times as an argument for lowered or no standards, Murray knows writers achieve “higher and more demanding standards” when they find value in themselves. When others, including the teacher, believe the student can write far better than she ever believed she could write, she feels this faith and trust, and challenges herself to work to ever higher standards.

Murray continually works toward higher standards of excellence -- not for praise or success, or fear of failure according to someone else’s standards, but for the intrinsic satisfactions which fuel his work. He wrote, “I am most alive when I am writing. As the artist Louise Nevelson said, ‘My work is a feast for myself’ (8).... At the moment of making, the writer, painter, composer, golfer, fisherman, baker, quiltmaker enjoy the gift of concentration.... We are blessed ... This stitch, this dough, this cast, this drive, this melody, this line, this word becomes our momentary universe” (61).

Murray quoted writer Annie Dillard to note that it is not willpower alone which drives

the writer-evaluator, but a “deep love ..., respect ..., [and] abiding passion” for meaning and craft (Dillard, in Murray, 1996, 15).

In evaluation, we as teachers and teacher educators often lose sight of the joy which powers the growth from within the learner-evaluator. There is danger in this neglect. Without a focus in evaluation on what the learner values, as well as what others value, her joy fades, her journey ends.

In this study, my colleagues and I follow other teacher-researchers and university researchers who have extended Murray’s work to study what students and teachers say and do as they evaluate themselves at various grade levels (Graves, 1990; Atwell, 1987; Hansen, 1987; Rief, 1992). From the beginning, some have explored students’ and teachers’ uses of literacies beyond print in addition to print to discern and express what they value.

Judith Fueyo (1990) observed first grade students “meaningmaking overtures, verbal and nonverbal” in Chris Gaudette’s reading-writing workshop classroom. Rather than define literacy as “verbocentric,” as others had often done in evaluation, she studied the connections students made among play, creative arts, and language arts. For example, in the “block medium,” her case study children used the inherent properties of wooden blocks: the colors, shapes, and sizes, to compose their meanings. The boys who were regular members of this “block bunch,” and occasionally, girls, transformed these inherent properties to create meaning within themes valued by other members of the group. She wrote, “I am interested in expanding the notion of literacy so that we can value additional behaviors that I think may be even more fundamental .... [To argue] that more kinds of behaviors need be considered part of literacy, we open up more ways into [literacy] – we offer a more democratic access” (201).

A driving question for Fueyo became, “Who owns access to what knowledge?” (201). She wanted to challenge the status quo of literacy education, to “widen the gate to the playing field” (201). As she wrote, “Only those who can fit through playing by verbal

rules make it through successfully... [while others] see themselves as less capable early in the game and frequently lose ground evermore..." (201).

Fueyo wanted to challenge herself and other teachers to "rethink literacies" (xiv). She wanted them to "brave the uphill battle ... [to] find ways to articulate the values, skills, attitudes, understandings, and passions that are developed by a multi-literacies approach to literacy" (203). While she felt that, as teachers, we all share an interest in "leading persons to words," (206), she worried about the privileging of words. Fueyo asked herself questions, such as, "Who are we silencing by a narrow focus on words? How free is choice if choice fails to include different forms of meaning making?" (206).

Margaret Voss (1992) studied fourth grade students' home and school literacies. Citing Denny Taylor's (1991) notion that every individual has her own "literacy print," Voss explored students' distinctive "multiple literacy ... prints" (298). She used the term "multiple literacies" to refer to learners' fundamental systems of meaning making which she observed them use to read their environments, and to see, understand, and respond to problems and circumstances. She found that when students were "fluent" in particular literacies, they used them "flexibly" as needed in new situations, to 1) communicate with others, 2) get things done, 3) reflectively figure things out, and 4) enjoy or experience pleasure in their use. (299).

As similar to Vera John Steiner's (1987) notion that early in their lives learners fill "invisible notebooks in their minds" to use later (314, in Voss), Voss found that a learner's exposure to various literacies and ways of thinking depended on early experiences with their families and others. She found that a mismatch among school, home, and other cultural and subcultural communicative styles often led teachers to view students' differences as deficiencies.

Voss found that allowing students to use "their other literacies" helped them gain "greater facility with words and more awareness of their own thought processes"

(329). One of her case study students, Eric, for example, had difficulty articulating himself in writing, but had built a wooden sled at home with little difficulty. When Voss asked him to articulate his processes, he translated his “bodily knowing and mechanical literacies ... into words” (329). His realization of his ongoing decision-making as he fixed bikes, and otherwise worked with his hands to make things “work,” helped him understand revision and the need to make writing “work” (330).

Voss called for more research on classroom practices which encourages “working and thinking across multiple literacies” (336). She cited Jane Hansen’s and Bill Wansart’s (1992) work with student self-evaluation via portfolios in Manchester, NH, as a “promising way to discover and promote multiple literacies and reflectiveness” (331). Voss felt such efforts would prove most successful when students were allowed to include learning “beyond school work [to] make portraits of themselves as people” (331).

As a university researcher, Ruth Hubbard (1989) immersed herself in Patricia McLure’s first grade public school classroom where children learned to communicate in a range of literacies. An atmosphere of experimentation allowed children to intentionally develop flexibility with various means to accomplish their tasks.

Hubbard cited the notion of “total communication” (188) being used by teachers of deaf children as a model for this learning. While in the past deaf children had been taught to speak and read lips in order to better assimilate into the “hearing world,” some were being encouraged to use whatever modes of communication worked for them, including Amislan, lip-reading, finger-spelling, and more fully-embodied gestures and expressions.

Hubbard offered a quote from writer-illustrator Maurice Sendak to make the point that children, like Sendak and other artists-writers, form complementary relationships among words and visual images: “[In picture books] you must never illustrate exactly what is written. You must find a space in the text so that pictures can do the work. Then you must let the words take over where words do best. I like to think of myself as setting

words to pictures, for a true picture book is a visual poem" (Sendak, In Hubbard, 7). Hubbard found that children constructed and represented their thinking through a wide range of literacies. She saw their use of these literacies as akin to setting words to music, each literacy and each instrument adding to the harmony.

When Karen Ernst was unexpectedly assigned to a position as an art teacher, she created a workshop classroom as she had in her former middle school language arts classrooms. When she conducted research on her students' [and her own] use of journals and portfolios to evaluate themselves as visual artists and writers, she found these informal and formal evaluations invaluable for helping them see what they saw as significant in their work. Her students gained confidence and pride in their growing abilities to use and articulate familiar and new strategies and literacies; and she learned ways to help them grow. Ernst also valued her own written and drawn observations or evaluations of her students at work and her meetings with students in one-to-one conferences to discuss these evaluations, and gain their insights.

She learned from students, like Carl, to beware of the "possible inaccuracy of hasty conclusions" (111) made from her own outside perspective. Though Carl needed to balance serious work with play in class, she realized his passion and plans allowed him to get his work done -- eventually. Because he believed in himself and found his own pace and directions, he went "beyond meeting someone else's standards of approval" (165). What Ernst had originally assumed was a poem was actually a note Carl had written to himself to remember an image which had emerged from his mind. He often had a mental picture before he drew, as he wrote, "like Mozart ... had the whole song in his head before he put notes on the staff..." (108).

Ernst's and her students' "ongoing" evaluations in drawing and writing propelled her to take the workshop beyond her original vision. She learned to allow students more choices to maintain the rhythms they needed in order to grow. As in Carl's case, she

wrote, "He had to have fun, play, experiment, feel free.... How often as teachers do we stop our students or ourselves from that play? ... disrupt that rhythm? We must strike a balance" (110).

Ernst now works as a teacher educator in various settings. Her goal is to help teachers value, trust, and bring the arts into school learning and evaluation alongside writing and talk. Ernst quoted Hubbard who wrote, "Drawing is not just for children who can't yet write fluently, and creating pictures is not just part of rehearsal for writing. Images at any age are part of the serious business of making meaning -- partners with words for communicating inner designs" (Hubbard, in Ernst, 157).

Ernst now encourages teachers to evaluate their own past and present experiences in schools via various literacies. She wrote,

We need to become wide awake to our own experiences as teachers, as learners, [and] as children, to consider what aspects of our landscapes ... we bring to classroom collages.... where our stories inspire and propel students' stories. Through that consciousness we can begin to name our expertise, to identify our passions, and to use them to enhance the learning in our classrooms. We can move away from simply presenting curriculum toward putting life into the classroom (164).

As a teacher-researcher and middle school teacher Linda Rief (1999) expands her students' meaning-making options as evaluators and persons by "extending the literacy spectrum" (xi). As she wrote in *Vision and Voice*, she wants them "to show how they view, think about, and react to the world. If they have ways of doing that beyond words, that's what I want them to use" (x). She wants students to use the various strengths they bring with them, and to become better readers and writers. While she argues for student choice, she also pushes her students in directions they might not choose for themselves.

Rief quoted Maxine Greene to make the point that she encourages the use of multiple literacies to help learners pay attention to their lives, "Participatory involvement with the many forms of art does enable us, at the very least, to see more in our



experience, to hear more normally unheard frequencies, to become conscious of what daily routines, habits, and conventions have obscured” (Greene, in Reif, 1999, 379).

As similar to the multi-textuality of Tom Romano’s (1995) multi-genre papers with high school and college composition students, and Camille Allen’s (2001) work with younger students, Rief teaches her students to become researchers, as well as readers and writers; they search for what they value in their lives in and out of school. She feels good research begins with topics about which the learner truly cares. Once they care, they work harder than she “ever imagined they would.” She wrote, “[They] learned more than I thought possible. If we think about the times our students have found the most success with any endeavor, ... we’ll find caring enveloping all they have done” (9).

She encourages her students to keep journals as well as portfolios to capture what they value, “As you read, write, and live in the world, collect what you think, hear, see, observe, wonder, believe, discover, feel, question, notice, realize, imagine. As a human being what do you care about? Your sketches and drawings, matter as much as your words” (32).

Through observing and talking with her students, she has learned how much “vision and voice matter to them” in this research. Students’ journals and portfolios are filled with photographs, favorite music lyrics, poems, play performances, and work from science and social studies. She wrote, “My students make sense of themselves and their worlds through more than words, as do I” (32). Her students often include what they value as persons outside of school. One student Caitlin sketched things she cared deeply about and eventually took first draft sketches to more finished pieces. Like many students, her sketches allowed her to observe more closely. Another student sketched fishing flies to illustrate new techniques he had learned from a book and a class he was taking. Another eventually went on to become a cartoonist in national syndication.

Rief often learns from her students in areas of their expertise such as photography. One student had taken close-up photographs of flowers in Celia Thaxter’s garden which

Rief felt put her own photographs to shame. From this student, Rief learned to look at one thing at a time with her camera. She now uses photography to stimulate her writing, and to capture moments she doesn't want to forget.

Rief found that students often understand difficult concepts more completely when they evaluate their understandings in their choice of literacies. They extend their learning by experimenting with various literacies before presenting what they've learned to the class. Some sketch or create cartoons of the stories they will later share with the class to understand and remember the order and words, as she wrote, "With the cartoon they can envision what they are telling because they have drawn what it means (61).

Evaluation is an ongoing conversation in Rief's classroom as students talk with one another and with her about what has value. Students evaluate themselves throughout their projects, such as their oral-storytelling presentations, revising their criteria for excellence to represent what they learn to value along the way. She found students take evaluation of their work seriously when they are given responsibility for considering the criteria they will use. She wrote, "When they verbalize what makes something good, they pay more attention to making what they do the best it can be" (90).

Rief emphasizes that her work is not about teaching music or the arts, but allowing students to use a well-rounded palette to "read and write" what they know and value. She wrote,

*Vision and Voice* is about visual and oral opportunities as complements and alternatives – but not as replacements – in a rigorous language arts classroom. It is about language arts. I am not an artist, nor am I a musician. I am not trying to teach art or music I am offering students other ways to construct meaning and communicate understanding of their reading, writing, viewing, living" (xii).

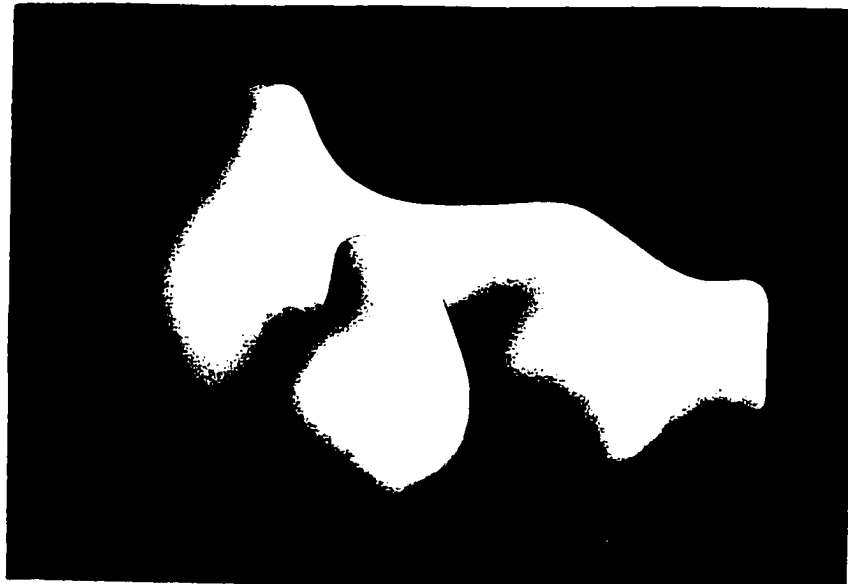
To encourage her students to use multiple ways to evaluate their understandings, Rief evaluates herself via these literacies alongside her students, "My journals and

portfolios are filled with sketches and pictures – old family photos, pictures of students at work, pictures of people and places that matter to me – that help me tell the story of who I am as a literate human being” (33).

In a pictorial autobiography, sculptor Barbara Hepworth (In Curtis & Wilkinson, 1994 ) considered what she valued when moving with her children, and with her latest piece of sculpture “under her arm,” to a safer, but less familiar, community:

... when I took the children to Cornwall five days before war was declared I took the macquette [a model for a sculpture] with me, also my hammer and a minimum of stone-carving tools (68)... I felt opposed to coming to a place I had never seen. Arriving in August at midnight with very weary children [triplets], in the pouring rain, my spirits were at zero. Next morning I appreciated the beauty and the sense of community, and realized that it would be possible to work [ie., create sculpture] and raise the children, and take part in community life, which has nourished me ever since (41).

Figure 5. *Mother and Child*, Barbara Hepworth (1927, In Curtis & Wilkinson 1994, 21)



Arriving in another world, Hepworth reflected on what she truly valued. These values helped her develop a sense of agency in her new world through her sculpture and relationships. Eventually, she and a few colleagues, including Henry Moore, worked together to redefine sculpture to include carving, which had not been considered a "Fine Art." Working on the margins of the academy, Hepworth and her colleagues developed carving as a dynamic technique to capture meaning. By reflecting on what she valued: her work, family, and community life, she built on her strengths to venture into new territory with others.

Those of us from the University of New Hampshire who were involved in the Manchester, NH, Portfolio Project (Hansen, 1998; Hansen & Staley, 1996) ventured together into new territory when we took research on the learner as evaluator of herself into diverse urban schools, away from schools close to the university. Students in Manchester represented the multiple ethnic origins of those who came to work at the Amoskeag Mills in the 1800s, at one time the largest textile mills in the world. At the time of the UNH-Manchester research, students from three predominant groups -- Irish, Greek, and French-Canadian -- attended school alongside those with family roots in Lithuania, Poland, Romania, Scotland, Germany, Puerto Rico, Jamaica, India, and, more recently, Cambodia, Laos and Croatia.

With Jane Kearns as director of writing instruction for Manchester Public Schools, university researchers and teacher-researchers in several elementary and secondary schools studied students who evaluated themselves and planned their own growth. When the project began, we teachers and researchers thought of students' portfolios as containers for what they valued in their schoolwork. We soon realized, however, that students needed to include both school and non-school items. Literacy is not exclusively a school subject. Students are literate at home and in their communities. As students began to document their literacies, their portfolios showed who they were as multifaceted people.

At first, students could not quite believe that we valued their out-of-school literacies, which for many of the students represented their paramount interests. Few people had ever shown much interest in their “real” lives. When they began to trust us, we learned a great deal about them and their uses of literacies. Many, in fact, used their literacies to effect change in the complex situations in which they lived.

From the beginning, students chose all the items for their portfolios. As a result, as teachers and researchers, we learned what was important to them. We honored those values, and helped them see value in themselves. The students started to value themselves when they believed that we were interested in their entire lives, including their literacies. In time, students saw themselves and each other as persons with futures as well as pasts.

Through the school year, students collected, created, and shared artifacts which they valued and which represented landmarks of their growth in and out of school. They created and shared reflections to explore the significance of each artifact.

In the midst of much interaction with one another and their teachers, they looked back over what they valued and looked ahead to next steps in various literacies. They set goals and wrote specific plans to ensure their forward movement and documented their actions in their portfolios. Their work affected who they were and who they wanted to become. It also affected the people and world around them.

Early one fall, for example, first grade student Gerry drew and wrote his evaluations on what he valued in his learning in and out of school, “Whales are things that I like ... best. Whales are in danger by sharks and other things... I got better at writing. I make more details in my pictures.” His goal? “To learn how to feed whales and dolphins.”

Later in the year, Gerry reflected on his growth and plans via a wildlife poster, a copy of the cover of the whale book he wrote, and a brief written evaluation, “I drew good and wrote good information for T.V.s and books. When I read books, I think of a story I will write. I didn’t use to do it, but now I do” (interview). His plan was to visit an aquarium with his family, then write a book and create a poster to document and share

what he would learn.

Students' multiple literacy artifacts and reflections helped them see that what they were learning in school was relevant to their lives outside of school. As Karen Harris, a teacher in the project said, "The portfolios revolutionized my teaching. I thought I always had to give my students assignments or they wouldn't do anything. I learned that my students have agendas." Via their artifacts and reflections, students looked for what they valued in themselves as learners in school and out. The students and their teachers enacted revised roles as evaluators as they worked together to plan their own learning while satisfying curriculum requirements.

As teachers and researchers, we helped ourselves understand these revised roles by evaluating ourselves and sharing our artifacts and reflections in our diverse and supportive research group as well as with students. One teacher-researcher, Jim Pottle, taught fifth grade at a Title One inner city elementary school which served seventy-nine percent of its student body through the free or reduced school lunch program. When Jim reflected on his personal history and his teaching he shared multiple literacy artifacts, such as photographs of the family who adopted him and his biological family. He also shared his written reflection on the connections he created among these artifacts and his teaching. His next step was to encourage his students to connect their personal histories with what they were learning in social studies. I include his reflection in its entirety to show the complexity of the connections he made:

We have moved on to famous explorers. Although they may have made great contributions to the world, they seem to have little impact on my students. To them the world has always been the way it is right now and that is all that matters to them. Unless it has a direct affect on them, students cannot see a connection. I must try to get them to see themselves as modern day explorers, discovering new worlds within themselves.

Since I was adopted, I have no direct genetic history. Therefore, I have borrowed a connection to the past through my adoptive family. I have made it my own. I see similar patterns within the students in my class. Fractured families with no real sense of history are the situation for a great number of them.

The class has requested a set time for porfolios every day. We now

devote at least thirty-five minutes each morning for sharing, writing, and ... handling portfolios.... During these times, I see a lot of borrowing between students. Some may be trading items, ... drawing pictures, ... giving things. It may be a chaotic time and it may appear off task, but it is always a very social time. They are building a sense of themselves and others. I guess that we all need to know first who we are before we can care about what goes on around us.

Heather borrowed Justin's idea to put a Native American artifact in her portfolio. She had done a book of facts ... in third grade. She decided to compare what she did in our fifth grade unit to show growth in her ability to write and draw.

I remember reading about 'The Borrowers,' a mouse-sized family that adopted things as their own and whose lives reflected that of their seemingly giant hosts. My class reminds me of those "little people" as they borrow ideas. All the trinkets and artifacts help build a world in which bigger things are happening. Now I want to help them connect their explorations to those of history.

Jim combined various literacies to look for what he valued as a person and a teacher in order to develop his agency in school. He thought through what he valued to enact revised roles as a teacher and evaluator with integrity, and to help his students enact revised roles. As similar to high school social studies teacher Kathy Mirabelle, he found that when students explored and connected their personal lives and family histories with others,' including their peers' and teachers,' they were also able to connect with persons who lived during previous periods of history. Teachers and students alike became fascinated with what they were learning.

For my present study, I analyzed the autobiographical evaluations which my colleagues and I created in various literacies to look for what we value in our lives as teacher educators and persons. Jane Hansen, one of the teacher educators in my study, wrote about the clearer understandings she often gains about herself, and her students, through these artifacts and reflections:

When I think of myself, I think my artifacts and reflections helped me find value in myself, as different from my [written] stories of learning in and out of school. My artifacts and reflections are my stories. It's the requirement to bring forth [these multi-faceted] stories that helps me come to a clearer understanding of myself in and out of school. I realize how good it is to have this clearer understanding of my self, and want my

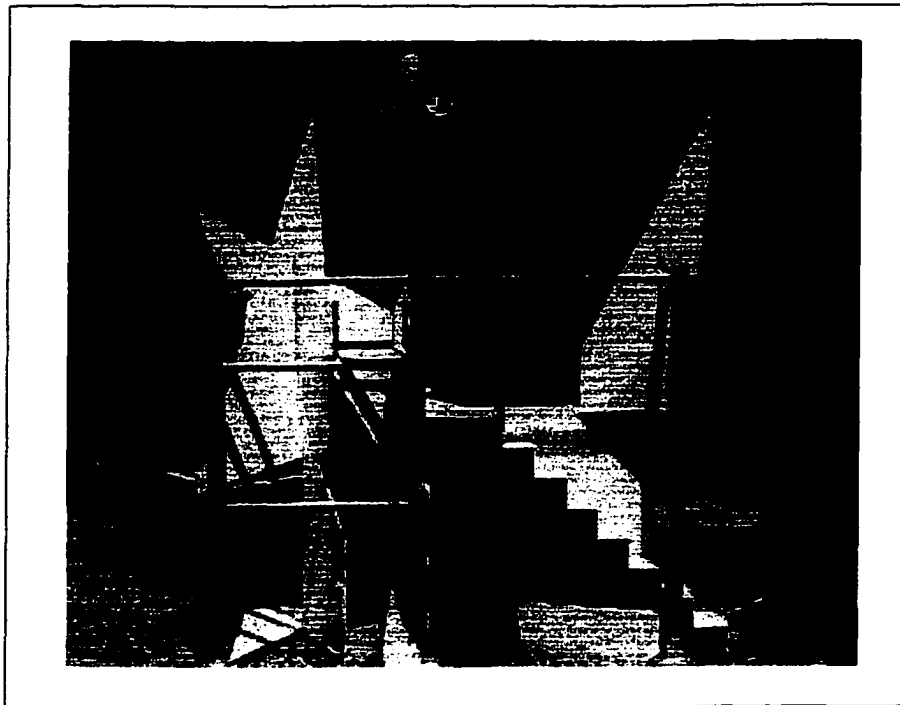
students to find a similar value in themselves. Then, when they do, I, in turn, find value in their stories and their stories lead me to a clearer understanding of my own. My students and I feed into each other as we find value in ourselves and each other, and ourselves and each other....

Other teachers-writers-artists have affirmed the usefulness of autobiographical reflection in various literacies or forms, as Albert Camus wrote, “[We] bind up our lives into the forms of art” (in Munro, 1972, 472). Eleanor Munro noted that many of the women artists whom she studied wrote that their “personal roots ... often continued to align their later work” (472). One artist Betty Klavun made sculpture of natural and man-made materials such as paper, wire, fishing line, mesh, plastic, and Fiberglas. With these she created “comfortable environments” for the child in her viewer, and for the child in herself.

I think of walking in the fields back when I was a child. Walking around things to draw them. I find that all my drawings go back to those early days, interpreting and reinterpreting them. Even *Treehouse* [a sculpture]... reminds me that [I] wanted privacy in those early days. A place to go. I feel children need a place to go. I make a home for them out of materials that come to my hand. Magic! What a child might like (Klavun, in Munro, 461; See also Figure 4 below).



4. *Treehouse*, Betty Klavun (1976, In Munro, 1972, 461)



When we engage in autobiographical evaluations, we bring a premise of Dewey's to the forefront, "Personality, character, is more than subject matter. Not knowledge or information, but self-realization is the goal. To possess all the world of knowledge and lose one's self is as awful a fate in education as in religion" (1934, 9).

Dewey and his friend and colleague, George Herbert Mead (1959), realized the complications inherent in seeking these self-realizations. As Mead wrote, "The self, as that which can be an object to itself, is essentially a social structure, and it arises in social experience" (217). The self is a complex and fluctuating self- and social construct.

Robert Graham (1991) valued autobiography for "reconstructing and bringing into focus the nature of the transactions that have been instrumental in making us who we are.... [and] also constructing ourselves, creating ... an art object whose first audience and interpreter is ourselves... through whatever medium (words, paint, music, etc.) we wish to represent ourselves to the world" (66). He considered autobiography a logical

extension of the progressive principles of Dewey and Mead, which he saw enacted and transformed in teacher education, as a way for learners-teachers to reclaim and build on their own educational experiences.

Despite possible pitfalls, various scholars consider autobiography a potentially powerful way for a person to interrogate layers of consciousness which have sedimented from experience, and which may have been silenced under the pressure of dominant modes of representation (Roman, Christian-Smith, & Ellsworth, 1988; and Freire, 1970, in Graham, 1991).

As similar to Carolyn Steedman's work in autobiography (1988), as the teacher educators in this study, we see evaluation as "interpretation," as "[reworking] what has already happened to give current events meaning." It is not a search for meanings "which lie there, back in the past..." (5), but rather a search for changing meanings in light of changing circumstances. Multiple literacies help us search for and interpret these changing meanings, and to use them to reshape our agency as evaluators. Rather than living out unexamined conscious or unconscious issues, such as "proper envy" (110) or wanting what others have, of which Steedman wrote, we create new roles for ourselves as evaluators through critical autobiography and agency.

As a teacher educator, Judith Fueyo (2000), who researched first grade students use of multiple literacies (See pp. 14-15 above), now creates and asks her students to create autobiographical evaluations in portfolios. Rather than portraying an "essential 'me'" (199), Fueyo asks her students to perform or try on various selves. She wants them to think through and transform their emerging theories about school and evaluation into their own practice, or "praxis" (Freire, 1994).

Fueyo finds that when she helps her students "develop portfolio cultures" (208) in the classroom, they gradually help one another realize that they don't need "rubrics," which had been "high on their list of concerns" at the outset (208). However, she has learned not to assume these cultures "by their very nature ... [will] provoke new ways of doing, [and] being in classrooms" (208). Though many of her students easily

overcome their deeply ingrained, “institutionalized ... business as usual” orientations, Fueyo finds it helpful to “demonstrate the qualitatively different power relations” which portfolios invite into their work (208).

To help her students rethink their long-held images and roles as evaluators, Fueyo intentionally teaches her students about three “lenses” (197): 1) a “performance” lens, following Newkirk’s notion of students’ trying on new selves as they negotiate entry into academic communities (199), 2) a “critical-genre” lens which enables some to interrogate and shift “relations of power” in school (204), and 3) an “aesthetic-repleteness” lens (200), following Nelson Goodman (1968). Goodman, as similar to Dewey (1934), felt the meaning maker ideally integrates particular forms with intended content to create aesthetic wholes. Within this lens, Fueyo also refers her students to Eisner’s (1982) notion that the forms or literacies we invite both constrain and liberate possible meanings. Fueyo and her students use this broader range of literacies to sculpt content, form, and function into more “seamless visions” of themselves as teachers and persons.

Artists in all fields must often work hard to maintain their ongoing search for what they value and who they are in various literacies. Sculptor David Smith was intensely concerned with the discovery of his own personal images, and not in what others thought about them.

The works you see are segments of my work life. If you prefer one work over another it is your privilege, but it does not interest me. The work is a statement of identity, it comes from a stream, it is related to my past works, the three or four works in process and the work yet to come (9).... If you ask me why I make sculpture, I must answer that it is my way of life, my balance, and my justification for being. If you ask for whom I make my art, I will say that it is for all who approach it without prejudice. My world, the objects I see, are the same for all men of good will. The race for survival I share with all ... who work for existence (Smith, In Wilkin, 1984, 109).

In his search of his own metaphors, Smith needed to side-line the evaluations of others. He saw his sculpture as an act of identity making, his message for those who recognized and appreciated his mission.

5. Cubi X, David Smith (1963, In Goldwater, 1969, 103)



**Sculptor Maya Lin wrote that she acts on what she values in her agency, her work, which includes the Vietnam Memorial,**

**I'm really interested in a nation's memory and how art deals with a nation's conscience.... [One] of the issues ... was to make a work that would not hurt the trees that were already there ... I've always tried not to fight nature, so whatever I might do is not combative but additive, so that I'm working with the environment.... (Lin, in Misiroglu, 1999, 40).**

**Knowing what we value can make it possible to choose and stick with difficult paths in our agency, as Margaret Burke White wrote,**

**Photography is a window on the world... My hobby was not photography but natural science ... biology... Photography has a strange way of taking you by the hand and leading you places you never dreamed you were going.... Sometimes, I come away from what I have been photographing sick at heart, with the faces of people in pain etched as sharply in my mind as on my negatives. But I must go back because I feel it is my place to take such pictures (White, In Misiroglu, 26).**

**Sculptor Louise Nevelson wrote of the autobiographical nature of her work, "In the stillness of one's being is the center of creation. There I am the camera, the image (Nevelson, In Wilson, 1981, 224 ) .... I like our lostness ... in society, I love the search of the completeness of self" (127). Upon receiving an honorary degree at Harvard, she spoke of her work as creation of self, "[My work] gives me my world, it gives me my sanity, it gives me beauty, and it gives me life" (284-5). She regarded herself as an original creation, her own work of art, "I'm what you call a real collage" (265) (See Figure 4 above).**

**Dancer Katherine Dunham (In Munro, 1979) wrote of the value of various art forms, especially dance, as means to embrace and communicate one's various selves -- and culture:**

**The emotional life of any community is clearly legible in its art forms, and because the dance seeks continuously to capture moments of life in a fusion of time, space and motion, the dance is at any given moment the**

**most accurate chronicler of culture pattern. The constant interplay of conscious and unconscious finds a perfect instrument in the physical form, the human body which embraces all at once. Alone or in concert man [sic] dances his various selves and his emotions and his dance becomes a communication as clear as though it were written or spoken in a universal language (239).**

**The three other teacher educators and I in this study join others in various fields to make what we value more visible and tangible for ourselves and others through various literacies. When we do, we see, hear and feel ways to act in accord with what we value. Together, we gain strength to challenge and help one another challenge the inertia of institutions, the current, but forever-changing, status quo -- in this case, of conventional evaluation.**

### Evaluators Find Value in Others via Multiple Literacies

Sculptor Barbara Hepworth (In Curtis & Wilkinson, 1994; See also Figure 5 above), who moved to a safer haven before the second world war, found value in others who inspired her work. In this case she offers a close up look at the growth she experienced through the work of one colleague in particular, her future husband:

To find an equivalent movement in painting to the one of which I was a part in sculpture was very exciting, and the impact of Ben Nicholson's work had a deep effect on me, opening up a new and imaginative approach to the object in landscape , or group in space, and a free conception of colour and form. It often happens that one can obtain special revelations through a similar idea in a different medium. The first exhibition which I saw of his work revealed a freedom of approach to colour and perspective which was new to me. The experience helped to release all my energies for an exploration of free sculptural form (8).

In keeping with what she valued, Hepworth later gathered artists in various mediums to create an "artistic center of the avante garde," a "nest of gentle artists," as Herbert Read put it (1964, 123). Painters, sculptors, architecture, poets and critics alike, all gravitated to Hampstead where she lived to provide one another with much needed moral support through perceptive and sympathetic feedback, as well as through living and working closely together.

As a graduate student in one summer class on literacy assessment , I experienced a different sense of finding value in others. When my colleagues and I shared our multiple literacy evaluations of ourselves, we carved unique and complex niches for ourselves as contributing members of our learning community. As similar to much younger students in Dyson's research (1993), we learned about and from our similarities and differences. Through one another's honest but gentle responses, we learned to care for one another, not only as teachers and fellow learners, but as multifaceted persons.

In the past, as a "quiet person," I had often found myself on the sidelines of classroom conversations, and thus, peer relationships. I felt I knew the people who took part in

discussions, but I might as well have been watching them on television or the big screen; they did not know me. Nor did other less-vocal students and I know one another.

When my colleagues and I shared our evaluations in that summer class, however, I began to get a sense of the learning available to students who spoke, who enacted speaking roles in class discussions, rather than listen alone. When the “waves were parted,” so to speak, in the midst of the fast-moving classroom conversation, I “spoke” through visible, tangible literacies, as well as writing and talk. I became a member of the class. I felt heard, seen. I felt known. I felt valued for my differences, as well as my similarities. I also experienced some of the constructive effects of placing my whole self in the midst of the give and take among learners-teachers. I learned from my colleagues’ responses. From one colleague I learned that I spoke with more confidence, and that the quality of my voice revealed the source of my confidence, as she put it, “When you talk about your art, your voice becomes stronger.”

At the same time, I learned to value my colleagues as each explored and discovered who she was as a multifaceted person. Through our multiple literacy artifacts and reflections, and our revised roles as evaluators, we connected. No longer strangers gathered in one place, no longer “others,” we became persons connected by delicate webs of interests and relationships. My colleagues became “kin” (Martin, 1992).

Before I entered that summer class, I knew that helping my students build a sense of learning in community was important. I knew learners need to value one another as resources when I was not available as the teacher. I knew when my students evaluated themselves via multiple literacies, as well as print and talk, they got to know one another, learned from one another, and found value in one another. I knew all this about what my students needed.

As a classroom teacher and teacher educator, and as a visual artist, however, I had worked primarily in isolation from others. I didn’t realize that learners-teachers don’t stop needing connections with peers. For a year prior to that summer class, I had maintained an autobiographical reading and writing portfolio. Though I had shared my



written evaluations with peers in small groups, I did not fully understand or value this sharing.

It was not until I shared aspects of my self as a multifaceted person via a broader range of literacies that I learned to value myself and my peers as resources and persons. Only then did I experience the benefits to the learner of being known and valued by her peers in a classroom situation.

No matter how much these connections and these literacies may conflict with our former images of evaluation, it is simply an impossibility that all that we value can be evaluated and shared via print and talk. However, it was within the arena of writing instruction that the foundation of my belief in the importance of connections began.

Writers and teachers of writing at various levels seek to understand how to help writers value and learn from one another within classroom writing communities. The writer writes not only to find value in what she has to say and how she wants to say it, she writes to communicate with a potential reader. In *Writing without Teachers*, Peter Elbow (1973) wrote, "I have been speaking until now as though writing were ... a transaction with yourself -- lonely and frustrating... [And it is... ] But writing is also a transaction with other people. Writing is not just getting things down on paper, it is getting things inside someone else's head" (76).

To find out what messages come through in her writing, Elbow suggested that the writer ask her reader what works and does not, rather than focus on correctness,

[and not] whether the writing is good or bad, right or wrong; ask whether it worked or didn't work.... Watch out here that [your readers] concentrate on telling you how they experienced [the writing] and not try to tell you how to fix it. You can decide later how to fix it if they'll give you their perceptions (81).

Like many teachers and teacher educators, I have found understanding these revised roles of the peer [and the teacher] as respondent and co-evaluator to be a challenge. I have needed to revise my roles as co-evaluator-responder, and help my students do the

same. With our long-held roles and images, we often read-evaluate and respond by “correcting,” that is, focusing on the right or wrong surface features of the writing, such as spelling or grammatical structures, and/or by “appropriating” the other person’s writing, that is, evaluating it as if it is our own.

When I open the door of evaluation in my teacher education classrooms, I do not want my students or me to enact the less than constructive roles many of us have experienced in the past. When my students and I use various literacies to evaluate ourselves, these literacies change the roles we play. They help us enact more objective and yet supportive roles as co-evaluators-respondents.

In some writing classrooms, students have experienced less than productive response from peers [and teachers]. In *Lives on the Boundary* (1989), Mike Rose sketched an image of the paralysis a diverse student experienced as a writer whose peers were members of the mainstream culture, and thus, more capable in mainstream and academic literacies. His student, for whom English was a second language, dropped out of his course four times during her freshman year. She sat in his office, and spoke of feeling “scared to death.... I get in there, and everything seems okay. But as soon as we start writing, I freeze up. I’m a crummy writer, I know it. I know I’m gonna make lots of mistakes and look stupid. I panic. And I stop coming” (1).

To help students free themselves and one another from paralyzing images of response, I must do more than teach them to scaffold one another. I need to teach them to evaluate or find value in and learn from one another’s differences, and at the same time, not to respond to one another in nonproductive, noneducative ways.

In *Missing May* (1992), Cynthia Rylant offered an image of a person who cared for others in ways that led them to, unfortunately, become dependent on her. Rylant wrote from the point of view of a child who had found caring foster parents, May and Ob, after years of being passed around, unwanted. After her foster mother unexpectedly passed away, the girl reflected on the person she had lost:

**May was the best person I ever knew... She was a big barrel of nothing but love, while Ob and me were off in our dreamy heads, May was here in this trailer seeing to it there was a good home for us when we were ready to land. She understood people and she let them be whatever way they needed to be. She had faith in every single person she ever met, and this never failed her for nobody ever disappointed May. Seems people knew she saw the very best in them and they'd turn that side to her to give her a better look (17).**

**While this is certainly a vast improvement over Rose's image, when I read this to my students, I take care that they explore this image in depth. Though May offered acceptance, she may not have given those she cared for what they needed to grow without her, as Rylant wrote,**

**Ob was never embarrassed about being a disabled navy man who fiddled with whirlygigs all day long, and I never was embarrassed about being a kid who'd been passed around for years. We had May to brag on us both. And we felt strong. But we're not strong anymore.... (16).**

**In *What a Writer Needs* Ralph Fletcher (1993) offered an image of response in writing which has helped me think about the revised role of the peer [and teacher] as co-respondent-evaluator in various literacies:**

**Like a good music teacher, the writing teacher endures the bad melodies and shaky rhythms, stays patient, and picks out moments when the writing works well. It might be but a sentence: 'The rollercoaster went upside down and stopped like a bat hanging from a tree.' It might be in a single phrase. Even in a 'bad' piece of writing, the mentor reaches into the chaos, finds a place where the writing works, pulls it from the wreckage, names it, and makes the writer aware of this emerging skill with words. Careful praise of this kind can fuel a writer for a long time.**

**Most students write far better than they will ever know. We have to let [them] in on the secret of how powerfully they write. We need to let them take inspiration from what they already do well.... (14).**

**The respondent helps the evaluator realize -- and build on -- her strengths. Fletcher based his notions of productive response on his own experience:**

**A mentor builds on strengths, often seeing more in a student's work**

than the student sees. One day Robert Cohen, friend and author ... , said to me:

**'The lines in your poem have lots of energy. Texture. The lines are dense, But in your prose writing the sentences tend to be flatter, smoother, more transparent. If I were you I'd try to put more of the dense, textured language that's in your poetry in your prose.'**

**This advice literally changed me as a writer. But it could only have been given by someone who knew my work well. And it was easy to take because he prefaced his suggestion by first commenting on what he perceived as a strength in my writing (15).**

**In her research with early elementary children, Anne Haas Dyson (1993) found productive response to be far more complex than simply having an audience convey understanding of an author's written message, and ask questions about the author's information or processes in the hope of helping the author fill in "gaps," as some assume (10).**

**Though she noted three roles which the teachers and learners in her study shared: asking questions, conveying information, and evaluation (38), she found that students, like Jameel, clearly did not wish for their multiply literate performances to be evaluated by peers and others in the more conventional sense of looking for what did not have value. Jameel's goal for his performances was to engage in "joyful, playful, [and] artistic" fun (131). He drew on the rich resources he brought with him to school to cross school boundaries; he used drama to present songs and jokes he wrote about science topics. He did so in order to sculpt a place for himself in his classroom social community.**

**Jameel's teacher learned to downplay public "correction" or advice-giving to minimize resistance and/or silencing (1997, 78). She felt encouraging students' joyful interactions helped them sustained the more serious work of helping one another take risks to "confront the artistic tensions between their drawn and spoken words and what they had actually written" (12).**

**The literacies children brought into school and acquired once they arrived became "cultural crossroads" (134), or interactive spaces, in which "to establish collegial**

relationships, ... to consult and commiserate, to admire ..." (221), and to give and receive "sympathetic" response to and from "peers as people in the same boat" (220). The desire for inclusion, the pleasure and power of belonging, energized them to endure the often uphill battles to engage in the literacies of school. Dyson wrote, "[They began to harness] this [writing] technology as a tool to augment their social and intellectual work and play... and [to broaden] the social and intellectual universes to which they have access" (17).

Rather than allow children's diverse literacies and values to be "subsumed into a melting pot" (226), Jameel's teacher stretched the boundaries of her classroom to help students link their efforts to the literacies and values of schools and the wider world. For example, to make Jameel's song writing part of the classroom community, and the official world of school, she brought the music teacher and her husband, a musician, into ongoing evaluative conversations about specific features of good music.

As Jameel's work became part of the official world of school, he eventually adopted a more "critical reflection on his own efforts, reflection that had proved problematic in [his] teacher and peer writing conferences" in the past (148). Though he was pleased with his growing popularity as a songwriter, he felt increasing pressure to perform well. He began to consider how his songs would sound when he performed them and how his peers might respond. Dyson wrote, "He tried his songs out and changed words if he did not like the rhythmic or rhyming effect." He began to evaluate his compositions as drafts with his audience in mind. The child who "always wanta be by himself" found common ground with diverse others within a wide range of literacies (148).

The children in Dyson's research taught her to appreciate the need for "singing scientists, storytelling biologists and historians, and preaching lawyers," rather than separating literacies and lives into categories. Though these separations may appear neat and tidy, they trap children and adults into less complex visions of themselves and others. She saw "permeability" as key to helping learners [and teachers] help one another develop and value these more complex visions. For example, she wrote that

**Jameel worked with his peers and his teacher in various literacies to**

**make a coherent world, a 'home' in school. That is, he worked to negotiate a role for the complexity that was Jameel -- an artist, a humorist, a sensitive person, a scientifically wondering child, a boy, an African-American -- a first grader in a particular classroom, in a school that sits amidst the ethnic diversity and political complexity of urban America (152-3).**

**Jameel and other children worked hard to compose and recompose their "texts as tickets" to their in-school social worlds. Together they playfully reconstructed the boundaries of school to negotiate criteria for supportive social relationships. Woven into this "dialogic"(35) curriculum and evaluation, Dyson found "the themes of individual and group diversity, as well as social power and the playful fun to be found in varied ways of using oral and written language" (30) of school.**

**Dyson felt the most important lesson she learned from children like Jameel was the need for a "vision of plurality, a cultural embracing of diversity" (230). In order for Dyson and the teachers in her research to develop these new visions, and deal with the contradictory pressures they felt from within and without, they developed supportive relationships of their own. Together they widened their world views to see themselves as situated within multiple and intertwined social worlds and perspectives (230). They learned to enact revised roles as active, interactive, vulnerable, and playful learners [and evaluators] in their classrooms, and helped their students and one another to do the same.**

**As a teacher-researcher in her own grade two classroom, Patricia McLure (1995) looked closely at her students' interactions as they evaluated themselves via "open-ended" portfolio artifacts and reflections in various literacies of their choice. When they shared these evaluations with one another, they provided themselves "with ... very personal introduction[s] into the classroom community." In addition to learning about reading, writing and math in school, these students learned about each other beyond**

school. They learned about their common interests and subtle differences as they drew and wrote about “the things they think are important in their lives” (125).

When children shared their pictures and read their writing, they learned to listen carefully to consider what they learned from and about each other. Following each student’s turn, that student asked for comments and questions from her audience. This request provided an opening for discussion and for learning more about each other.

Children often noticed their “common ground of shared interests and experiences” (126). One such common ground was “pets,” as McLure wrote, “They pick up on each other’s comments.... They know what it’s like to care for a pet, and ... to lose a pet. Through conversations like this one, the students learn about each other” (127).

Students also connected with one another through books they had read, and stories they had written. When Bill shared his one-page story about a younger sister who “bugged” him, he received many comments from the group (130). Ideas from portfolio artifacts and reflections gained social currency and traveled from person to person around the class.

McLure felt students might not have made some of these connections without specific opportunities to create these reflections and artifacts about “what they valued” which differed from their work in daily workshop times. They used their portfolios as tools to step back from and to “explore what they valued and to show themselves to the other members of the classroom community” (132).

Tom Newkirk (1989), who spent a year studying “talk” in McClure’s classroom before she began to encourage her students to share what they valued in portfolios, noted in his research that a “group-oriented, outward-facing sense of self” (Tobin, Wu, and Davidson, 1989, in Newkirk, 58) was central to McLure’s thinking. Learning in school served as means to her students’ ends of achieving “cooperative excellence,” rather than as ends in themselves. She expected every child to see herself and everyone else as an expert in something, and to celebrate the times they engaged in cooperative excellence. Newkirk wrote,

I came to see that some of the most valued moments in her classroom were not those of individual achievement. They were moments of cooperative excellence; when Joyce gently showed Melanie the routines for sharing in the small group; when Cindy showed the class how to cross-stitch; when a group of boys negotiated who would be on which space ships and how they would escape (151).

Students gained respect for themselves and one another while gaining multiple options from which to choose next steps for participation in their learning community, and thus, for growth.

Always alert for indications of communal excellence, and for opportunities to promote “communal relationships,” McLure helps her students value and care about one another. She does so by genuinely wanting to hear what children have to say about what they value, and by making time for them to speak and be heard by their peers, as well as by her -- via various literacies.

in her research as an art teacher and teacher educator, Cynthia Vascak found that engagement in art-making, especially in the visual arts, offered means for a first grade teacher to help her students develop caring relationships with one another (Martin, 1992; Noddings, 1992). Vascak found that when the children engaged in meaningful art-making,

their desires, interests, longings, fears -- the complexity of their inner feelings and their inner selves entered into relationship with their art expressions, with the subjects of their attention, and with each other. In essence, they ... practiced and engaged in acts of sensitized attending, empathy, engagement, and care ... [which cultivated] children’s self-awareness and capabilities of care (4).

In Cynthia Cohen's (1997) research, *A Poetics of Reconciliation: The Aesthetic Mediation of Conflict*, she studied the usefulness of sharing the arts in various forms in reconciliation work by Israeli and Palestinian women. She found that as storytellers in various mediums, from making lace to drawing, participants often “look for



opportunities to create pleasing configurations of sound, images that are vivid, symbols that are resonant to the audience's sensibilities." She found that perceivers often "enter into a state of receptivity, ... appreciation of the many levels on which words, sentences, images and metaphors convey meaning, an active listening for patterns... within the story itself and between the story and what [is known of the storyteller's] life" (287). She found that through such "aesthetic" engagements, participants are often "obliged to engage" with the other as "one caring" (Noddings, 1986, in Cohen, 94).

In her course, Philosophy of Education, at the University of New Hampshire, Professor Ann Diller engages her students in such aesthetic transactions. During the semester in which I was a student in her class, she provided invitations and opportunities for us as her students to evaluate and dramatize our understandings of Plato, Rousseau, Dewey, and other authors via multiple literacies, in light of our own past experiences in and out of schools. In one class, small groups of three or four students created and presented "tableau," or stationary dramatizations, for the rest of the class to discuss. With these reenactments, other students and I came to deeper understandings of our own and one another's similar and diverse interpretations, as well as those of the philosophers we read.

Professor Diller invited us to use our choice of art forms, or other means, in addition to more academic writing and talk, to evaluate and express our individual philosophies of education. In presentations and discussions with the whole class, we learned from and about one another and our philosophies as we shared drawing, painting, photography, collage, drama, music, and in my case, sculpture. I, for one, also learned the value of aesthetic engagements for evaluating, or finding value in, others' perspectives, as well as my own.

In two articles, Professor Diller has helped me think about ways and reasons why we as learners-teachers might find value in one another – and how the use of multiple

**literacies in self-evaluation might help us do this. In *Pluralisms for Education: An Ethics of Care Perspective* (1992), Diller considered two existing “pluralisms” for enacting an ethics of care in school, and suggested two additional options. In co-existence, she wrote, we as learners-teachers develop “hands-off” relationships of mutual outward tolerance for, and non-interference with, one another’s differences (1). In co-operation, we create “fragile, temporary ... truces,” which allow us to transcend our differences for a time to accomplish joint missions, and yet, to maintain relatively low-commitment, “Live-and-Let-Live” relationships (2). Diller saw neither of these as sufficient for the “relational tasks of human communities” (2). Though they may involve care, and may allow us to set up important and necessary conditions and basic ground rules for care in learning communities, they do not insure that we actually care about one another.**

**In co-exploration, we as learners-teachers listen attentively to one another’s stories to more fully understand reality on one another’s terms. This attentiveness is intended to be mutual, and to result in reciprocal understandings. This co-exploration can help us move beyond justification for “rightness” or “wrongness” about any particular reality, to the “*real problem*” of “how to improve our relationships with each other” (4).**

**In this study we as teacher educators use multiple literacies to share our stories, to make our particular and diverse realities more visible and tangible to ourselves and one another. This visibility and tangibility through various literacies help us transcend our long-held images of evaluation as simplistic rightness or wrongness, to focus on interrelationships and complex, intertwined criteria.**

**Diller quoted Lisa Delpit (1988) to make the point that to transform our relationships may require us to follow one another into extremely diverse worlds, often an uncomfortable task:**

**[It] takes a very special kind of listening, listening that requires not**

**only open eyes and ears, but open hearts and minds. We do not really see through our eyes or hear through our ears, but through our beliefs. To put our beliefs on hold is to cease to exist as ourselves for a moment – and that is not easy. It is painful as well, because it means turning yourself inside out, giving up your sense of who you are, and being willing to see yourself in the unflattering light of another’s angry gaze. It is not easy, but it is the only way to learn what it might feel like to be someone else and the only way to start the dialogue (Delpit, in Diller, 3).**

**Given the inevitable – and ongoing – misunderstandings and discomforts which threaten to undermine the “rightness” of our own positions in these co-explorations, Diller believes that to fully engage in this reciprocal understanding, a fourth pluralism is required: co-enjoyment.**

**To begin to build the transformative friendships” (4) which we need to overcome and help others overcome obstacles to growth, Diler wrote that we need to know more about one another. We need to know more than each person’s particular travails and sorrows; though these are an integral part of our lives, they are only a part. She referred to William James’ (2000) essay, “On a Certain Blindness in Human Beings,” to suggest that the most essential knowledge we can gain about one another may be our joys. She asked, “Can anyone really know us who knows nothing of our personal joys?” (5) Rather than simply moving from general to particular knowledge about one another, she suggests we begin to understand what “really matters” to a person. For to miss these joys, she wrote, is to miss a great deal if not all.**

**Diller recommends that our task, as teachers-learners, is to create educational spaces that are relatively safe psychologically, physically and linguistically, and expansive enough that such new, and sometimes discomforting, possibilities such as co-enjoyment can be seriously entertained (6).**

**In my current study, we as teacher educators evaluate ourselves via multiple literacies alongside our students to consciously construct such classroom spaces in which we explore and share what we value, including our plans for next steps. Via diverse literacies, we make, and help our students make, our differences and**

similarities, our struggles and delights, more visible, more tangible, and thus more available for our own and one another's co-exploration and co-enjoyment.

How do we, then, evaluate ourselves and respond to one another without disrupting the learning relationships of care, trust, and support we work so hard to create and maintain throughout our multiple literacy explorations?

In her article *Can we Reach a Rapprochement Between Educational Criticism and Nurturance?* (1993), Diller considered ways teachers [and peers] attempt to deal with this tension, and offered an alternative based on an ethics of care. In a first approach, "to nurture is to criticize" (1), we as teachers often feel a responsibility to expect our students to achieve certain criteria, and to criticize them [ie., negatively] when they do not reach these criteria "for [their] own good (1). Diller noted, however, that "[m]ost students and many of the rest of us experience [negative] criticism as a form of attack" rather than nurturance (2). This evaluation as supposedly caring criticism, which we as teachers-learners oftentimes accept as a necessary task of evaluation, often exacts a high price from everyone involved. Defensive energies, reinforced self-doubts, and discouraged risk-taking come into play, particularly for women students. Though, at times, well-intended, Diller does not see this approach as successful in promoting learning.

Diller feels a second approach, "never criticize" (2), may appeal to those of us who wish to avoid the negative consequences which we perhaps experienced in the past. Without critical, constructive feedback regarding quality, however, a learner-teacher is not as likely to make progress. In a third approach, "do both but keep them separate," we as teachers-learners may choose to play a nurturing role and allow someone else to play the less constructive role as the assessor. Diller saw two dangers in this approach: 1) the genderized stereotypes of support [female] and challenge [male], and 2) the notion that knowing and truth exist outside the learner, rather than within ongoing processes of inquiry

Diller offered another alternative which she feels can lead to a conjunction of

nurturance and critique: "jointly constituted communities ... of support and inquiry" (4-6). As similar to the interactions Diller suggests, in this study, learners and teachers come together in "complex sociograms" of "multi-directional" interactions (4). We all take some, though not necessarily equal, responsibility for mutual and constructive criticism and nurturance. Though we all bring our own partial perspectives to these interactions, some are inevitably more experienced and skilled in various aspects of inquiry and care. Attempts are made by all to keep lines of assymetry open and fluid to take advantage of diverse strengths, including command of knowledge, tool use, and strategies in various areas and literacies, as well as acquaintance with relevant canons. All the while, as Diller suggests, as co-participants-evaluators, we attempt to overcome unavoidable assymetries of institutional structures, such as a teacher's power as authority figure and final arbiter of grades and passage onto next levels.

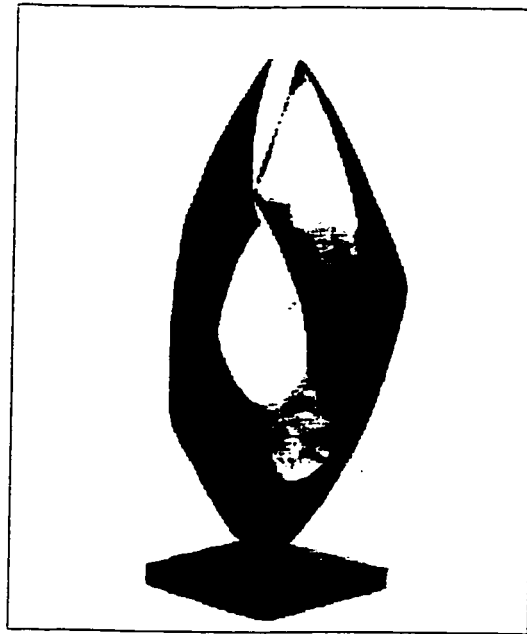
Diller called upon James' premise to make the point that no one person possesses the whole of truth, and that no one is "the bearer of absolute ignorance.... [T]he truth is too great for any one actual mind ... to know the whole of it. The facts and worths of life need many cognizers to take them in" (James, in Diller, 5) in multiple literacies.

In another summer class on literacyassessment for teachers and teacher educators, I experienced some of the growth that can happen when evaluators contribute their "own partial perspectives" to a group (James, in Diller, 5). When I shared a self-evaluation via a piece of sculpture, and received response from others, I tried on others' points of view. As in Qualley's notion of reflexivity (1994), I did not give up my own interpretations; I expanded my repertoire of ways to think about myself and my work. Though I went through a period of uncertainty, I reached a new sense of equilibrium among my own and others' views. Without hearing and seeing my colleagues' "other" perspectives, I would not have rethought my own. I would not have grown.

I remember the response of one classmate and teacher, Deanna, in particular. I had

used a piece of my sculpture, Inner Vision (Figure 7) to think about the usefulness of autobiographical evaluation by individuals. In the same piece of sculpture, Deanna saw the two sides of the sculpture as two figures interacting.

Figure 8. Kathy's Inner Vision sculpture



Hearing her perspective helped me rethink my assumption. Her response led me to consider that reflexive evaluation is multiple and diverse, rather than solitary. Previously, I had viewed plurality in sculpture, as in evaluation, as “busy.” Deanna’s view helped me see plurality as possibility in evaluation, and in sculpture. In sculpture, I now see creating multiple and diverse figures as a way to allow more light into a sculpture. Rather than seeing multiple shapes as blocking the light, I see them as ways to take advantage of open spaces among solid shapes to create interesting “negative” spaces. In evaluation, I now see pluralism as offering possibilities for multiple interpretations as means to growth.

As different from response from a distant “other,” such as an anonymous viewer at a sculpture exhibit, I did not see Deanna’s response as judgment from afar. Nor did I see it as deficient in some way because of her lack of experience with sculpture. She simply told me what she saw.

Through her different point of view, I opened my previous understandings to my own “reflection, examination, critique, evaluation” (224), as Qualley suggested. As different from Donald Schon’s (1983) notion that reflection leads teachers to acquire skills as practitioners, she wrote, “Reflexivity can lead to the generation of earned insights [Newkirk], but does so a layer at a time” (224).

It was Qualley’s sense that reflexivity allows learners and teachers to work together to “find and formulate new problems ... and to figure out the best or most effective solutions” (224). However, it takes time to enact these reflexive roles, to grow a layer at a time, to see from “other” perspectives.

Qualley quoted Don Murray to suggest that such evaluative conversations ideally lead to developing “the other within,” as similar to Murray’s “other self,”

The act of writing [or evaluation] might be described as a conversation between two workmen muttering to themselves at the workbench. The self speaks, the other self listens and responds. The self proposes, the other self considers. The self makes, the other self evaluates. The two selves collaborate: a problem is spotted, discussed, defined; solutions are proposed, rejected, suggested, attempted, tested, discarded, accepted (1982, 165).

As Qualley emphasized, such reflexive internal dialogue comes about only when substantial interaction with others occurs.

In this study, we as teacher educators use multiple literacies as tools to help us enact these reflexive roles and interactions in evaluation. They help us step back from what we value to consider other possibilities. These literacies help us remember that engaging in counter-discourse in evaluation need not mean playing the devil’s advocate, or searching for one correct answer. It need not involve “tripping up,” or “toughening

up” for future interrogations. These literacies help us generate and consider alternative perspectives, options, and questions as evaluators. They help us grow through active engagement in thoughtful, supportive discourse about the quality of our own and others’ work in our various roles and literacies.

When Donna Qualley (1994) wrote of reflexive roles, she suggested that we grow and help others grow when we take an open-ended approach toward inquiry and evaluation and set out to learn from one another. We act as reflexive agents who value ourselves enough to withstand our own rigorous, but growth-enhancing, self-scrutiny, while placing ourselves in the situation of receiving rigorous, but supportive, growth-enhancing scrutiny from others. As she wrote, “We do not want students [or ourselves] to unconsciously absorb or be absorbed by others; nor do we want ... to simply adopt a hyper-critical [ie., negative] stance toward one another” (228).

Dan, one of my case study teachers educators, engaged in reflexive evaluation in his classroom when he opened himself to his own scrutiny and his students.’ In multiple literacy artifacts and reflections and in weekly letters, he regularly evaluated what he felt was going well in class and not, and shared these with his students. Through these, he stepped back to gain a different perspective on his work. He also asked his students to reflect on how things were going for them in the class. He felt a responsibility to teach his students to evaluate and respond reflexively, and relationally, whether turning their reflexive gaze on themselves, one another, others in the culture, or him. This was not easy. Turning his students’ gaze onto himself was an ultimate test of his courage in challenging himself to teach, learn and evaluate himself reflexively. Though not for the faint-hearted, his students’ feedback in various literacies was invaluable for helping him see, hear, and think through ways he might become more effective in his teaching and evaluation. As well as learning more about them as persons and learners-teachers, he found value in his students as resources for his growth.

When Dan, Jane, Julie, and I evaluate ourselves reflexively as teacher educators via a broader range of literacies, we develop more complex understandings of ourselves and



**others. We grow in awareness of our own subjectivity, recognizing that when faced with decisions we measure the options at hand through our existing frames of reference. When we share our evaluations via multiple literacies, we become more conscious of these inner frames, and at the same time, open ourselves to other possibilities.**

**This belief in the importance of growth through finding value in others underlies the forward motion of our larger society. Albert Einstein wrote of the value of these sympathetic interactions in his essay, *The World As I See It*:**

**Each of us is here for a brief sojourn; for what purpose he knows not, though sometimes he thinks he feels it. But from the point of view of daily life, ... we exist for our fellow men [sic] -- in the first place for those on whose smiles and welfare all our happiness depends, and next for all those unknown to us personally with whose destinies we are bound up by the tie of sympathy.... I remind myself that my inner and outer life depend on the labors of other men living or dead and I must exert myself to give in the same measure I have received and am still receiving (Einstein, In Misiroglu, 4).**

### Via Multiple Literacies, Evaluators Find Value in Growth

During the UNH-Manchester research project, two first grade students in Diane Conway's classroom, Ashley and Stephanie, enacted revised roles as evaluators (Hansen & Staley, 1996). When they shared their multiple literacy artifacts and reflections they found value their own and others' growth. Ashley read her written evaluation aloud to Stephanie, "I am not messy in my writing any more." She extended her evaluation orally, "I didn't know how to spell 'any.' It looks like 'eenie.'" She was not afraid to point out her errors; in contrast with the present, they showed her growth.

As the two girls worked together to decipher Ashley's work from earlier in the year, Stephanie asked, "What's this? A. L.?"

"Angel, and this is Fluffy." Ashley pointed to her tiny drawings of cats, "And that's G.G. I think that's supposed to be an 'H.' I don't know which one is Sunshine."

Stephanie, a child who had already learned to be supportive, called attention to aspects she felt were successful in her friend's drawing, "That looks like Sunshine. That's a cute one. Right there. I like how you drew the ears and spots."

Stephanie, in turn, shared her artifacts and reflections, reading, "I'm good at writing now, good at pictures." She continued orally, "I wrote a picture about a house. I was putting windows there, but they were too much so I took it off." As she learned to articulate what she valued and ways she had grown, she showed her growing ability to revise her work, beginning with her drawings.

When Ashley offered "gentle counter pressure" (Newkirk, 1996), asking, "Why do you always write about houses?"

Stephanie reflected on her processes, "If I don't know what to write, I write a house and write about it."

Ashley nudged (Graves, 1992, 86), "But you can't write a house. You probably meant draw."

Stephanie nodded seriously, and looked ahead to her plan of action for the day, "Today, I was going to write a house. I sometimes write my pictures first."

Ashley and Stephanie enacted very different roles as evaluators than students had performed in their teacher's classroom in the past. Though their teacher Diane Conway was not physically present during this particular conference, she had laid the groundwork to make it possible. The two girls, their peers, and Diane performed more reflexive roles as evaluators of themselves within a diverse, supportive learning community. They came to see themselves as co-learners-evaluators. They helped one another discern what they valued and grow in accord with those values.

When we as teachers and teacher educators look closely at the evaluations of students, like Ashley and Stephanie, we see that their growth is far more complex than predetermined standards and standardized assessments can encourage or represent. As in Tom Newkirk's (1996) research with university composition students, Ashley and Stephanie enacted these more engaged roles -- within their existing value systems -- to discover the benefits of school literacies and learning. These existing value systems included the literacies which they and their peers brought with them to school and which they used to access, explore and express what they valued. With the gentle counter-pressure of others' values, knowledge and literacies, they grew. They continually rethought and revised their inner aesthetics or value systems.

As evaluators they begin with their interests and aims in their own literacies -- but they do not stop there. As in Dewey's "spiral" nature of learning (1938), they grow through pursuing their own purposes in their own literacies while learning the purposes and literacies of others, including exemplars of the culture.

Evaluation is not an "either-or" situation (Dewey, 1934, 17).

Yes, the teacher has curriculum.

Yes, the student has some choices.

Few would argue that members of a culture must learn some of the knowledge and literacies valued in the wider culture to grow as participating members of that culture. However, the realities of diverse persons cannot be reduced to what Bob Connors called "static abstractions" (In Newkirk, 1996). To isolate qualities of "good" work into

global “standards,” as formalist traditions have attempted to do, narrows what and who are seen as worthwhile to an unrealistic and exclusionary range of criteria.

Predetermined criteria, such as the writing scales or rubrics designed by Paul Dietrich (1974) to assess the writing portion of standardized tests, and their counterparts for assessing project work in various literacies, such as proposed by the Wyoming State Department of Education, lead many to assume that a commonly-valued aesthetic exists which is identifiable, objective, and shared by all in the know. This supposedly common aesthetic is often glorified as representing the cultural capital which the learner needs to acquire to succeed in the mainstream culture, and which teachers are hired to teach to replace the student’s existing markers of social class.

A central misunderstanding in regard to such predetermined standards is that they can assist the learner’s growth. In fact, criteria implemented and assessed by outside forces do not work for many learners. Many experience this imposition as disruption of forward momentum, rather than support for growth. Stoic though they may be, many grimace at the thought of assessment according to arbitrary and often inappropriate standards. Such assessment reinforces learners’ doubts about their own capabilities, and encourages them to enact more passive, receptive roles, rather than take risks to try new literacies and learning, as they must do in order to grow.

For too long, in education, we have presumed to measure whether a person is “smart,” or has learned, with limited notions of what is good. Caught in an illusion of objectivity, we have further narrowed what we value to what we have presumed to measure via seriously flawed instruments. In a “Community Commentary” in the *Foster’s Daily Democrat* (2002) Don Graves wrote a response to the recent bi-partisan educational-political testing initiative, “That No Child May Be Left Behind.” Graves wrote that while such expensive efforts to improve schools are commendable, “[u]nfortunately, it is at the point of measuring progress that the ... effort will stumble. Instead of raising standards, [standards] will be lowered.” While some sort of accountability is needed, he wrote, current methods must be examined as they “fail to

measure what Americans should prize in their students in order to maintain our number-one position in the world. Such elements as student initiative, the formulation of questions, relating book sources, and good long thinking get lost in our rush to measure quickly and cheaply.”

Graves stressed that standardized tests cause teachers and learners to value quick thinking, rather than the “long-thinking” needed for working out the problems of a democracy. He expressed his concern that these assessments dull students’ thinking edges, and lower standards for entire generations of “future citizens whose problems may be even greater than our own.”

Though the problems related to standardized testing are well-known, Graves called attention to a few. Test paragraphs are often poorly written and questions are presumed to have only one correct response when others are possible. Teachers and students spend hours preparing for these inadequate means as students are taught to “handle short-answer questions, read short paragraphs and fill in bubbles for the [single] correct answer,” rather than spending time reading and writing longer passages which require them to handle different points of view and solve real problems within intertwined disciplines.

If inferior tests are the problem, why not simply develop new and better tests? National standards advocate Diane Ravitch (1995) has proposed this approach as have others. She hopes that computers will one day eliminate questions which depend on the learner’s prior experiences. On the other hand, she fears that to strip away all aspects of a learner’s experience leaves us with the heart of the problem of standardization: learners’ experiences contain all they have learned. If we do not test what students have learned, she asks, what do we test?

Even E. D. Hirsch (1996) agrees that authentic assessments, such as those based on a wider variety of performances, as in portfolios, project displays, demonstrations, and writing -- all in response to a prompt -- (243), can be “more informative, more motivational, and fairer to minorities and nonverbal students ... as teaching and

monitoring devices in the classroom" (251). However, he fears their lack of standardization, sees them as "eradicably subjective and arbitrary" when it comes to grading and scoring. Nor does he see them as "fair and accurate, [or] reasonable" in terms of cost and time. In the end, he views standardized tests as the most "objective" basis for "large scale, high stakes testing.... The consensus among psychometricians is that these objective tests ... are the fairest and most accurate tests available" (243).

Hirsch, Ravitch, Finn, and others suggest that standards and standardized tests ideally present models which will help improve teaching and learning. This might be the case if it were possible for these to present more complex images of what it means to teach, learn and evaluate in diverse classrooms.

Some have made efforts to restore this complexity. For example, the teachers and teacher educators who authored the *K-6 Addendum to the K-12 English Language Arts Curriculum Framework* (1997) of the New Hampshire Department of Education wrote vignettes from actual classrooms to illustrate how the state standards can be nested and evaluated within rich, complex learning experiences.

Despite such efforts, many teachers attempt to follow the lead of standardized tests in writing and other literacies which consistently supply students with "prompts," such as, "Write about a day you spent at the beach." This single aspect of testing limits access for many diverse learners, and limits the notions of many teachers and members of the public about what it means to write and learn. Several students in my elementary school had never been to a beach or lake previous to our fieldtrip, though the ocean was only thirty minutes away. In workshops I have conducted in school after school, teachers have sought more prompts, rather than techniques to teach and evaluate in more effective ways.

One rationale some test-makers give for such prompts is that students would take too long to generate their own topics and genres. However, the writers-creators I have known in and out of classrooms who write often, with and without topic and genre suggestions from others, have little difficulty coming up with both. As a result of

practice with writing and otherwise creating in areas of interest in and out of school, their work is more complex and better organized regardless of the situation. While some newer assessment proposals, such as Wyoming's, allow students to show what they have learned through a broader range of literacies, unfortunately, even in these, diverse learners are limited by prompts and other predetermined criteria.

Meanwhile, the present national political administration strongly recommends testing every year in reading and math rather than every third year as has been the case in some states in the recent past. If what we are doing is not working, let us do more of the same. Taking tests means spending a great deal of time, money and energy, and little of this is well spent. Tests take time from teaching and learning, and do not necessarily improve either.

Teachers understandably feel pressure to help their students do well on these limited instruments. Despite Ravitch's claim that teachers cannot be blamed for our schools and social ills, they are. When newspapers publish students' scores on the extremely limited performances tests represent, relationships among test scores and real-estate prices are obvious as parents crush to get into towns with higher test scores. The business of comparing districts with extremely uneven cost-per-child expenditure rates appears to me to be a significant civil rights issue for our culture.

With arbitrary standard-raising and high-stakes testing returning in force at a time when many schools are overcrowded, underfunded, understaffed, and underrespected, and with incidents of violence escalating in and out of school, our schools are pressure cookers ready to blow.

And yet, I wonder, as Diller (1993) wonders, if these predetermined standards and tests work for some of us as teachers and teacher educators by allowing us to enact the role of nurturer, helping students prepare for tests imposed by others. Unfortunately, these tests also force us to enact, and thus model, passive roles in the face of strong political forces apparently beyond our control.

In this research, three other teacher educators and I join others who search for ways

to go beyond conventional images and roles in evaluation. The question is not whether we should help students grow in accord with their existing values or in accord with what we and others in the culture value. The question is how to help them do both. My colleagues and I explore the use of multiple literacies as ways to enact and help our students enact more reflexive roles as evaluators (Qualley, 1994). However, the conflicting responsibilities we feel in these revised roles remain very real.

In *Experience and Education* (1938), Dewey offered insight into ways to deal with these conflicting responsibilities. He warned that without a focus on the learner as well as more conventional curriculum, "there is only an accidental chance that the material of study and the methods used in instruction will so come home to an individual that his development of mind and character is actually directed" (62). Without beginning with the learner's interests and aims, her experiences in schools are not as likely to be "educative" (27). She is less likely to value school learning and literacies and use them in the future.

To find out what the learner values, Dewey suggested that the teacher teaches her "to frame [her own] purposes, to judge wisely, and to evaluate [her] desires by the consequences which will result from acting upon them" (64). The learner grows as an evaluator "to look back over what has been done so as to extract the net meanings which are the capital stock for intelligent dealing with further experiences. It is the heart of intellectual organization and of the disciplined mind" (87).

Through this evaluation, Dewey felt the learner gains "internal control" (64), as different from "external control," or no control, both of which are "directed by forces over which [the learner] has no command" (64).

Once the teacher sees and hears the direction in which a learner is headed, he provides learning "conditions" to strengthen her "initiatives." He helps her "carefully and discriminatively" analyze what she values in the consequences of her actions, and thus, clarify and expand her thinking (87). By these means, he helps insure



**“continuity” (10) among her past, present and future experiences.**

**Dewey stressed that in order for growth to occur the various parts of a learner’s experiences must come together in a coherent, though evolving, whole, rather than merely succeed one another. He wrote, “The real work of the artist [in all fields] is to build up an experience that is coherent in perception while moving with constant change in its development” (1934, 51). He felt this bringing together of parts could not “wait in consciousness” until the end of a project, as often happens in conventional evaluation. To achieve unity of form and function, the learner must anticipate and evaluate this wholeness “throughout and recurrently” (55). As similar to breathing in and breathing out, he felt the learner-evaluator in all fields, whether “engraver, painter, writer,” must take care to “retain and sum up [the parts] ... with reference to a whole to come” as she moves forward in her projects. With this balance she grows in her ability to discern and produce “artful” work in various fields and mediums.**

**Dewey warned against undervaluing the intellectual growth that occurs when learners engage in this “artful” work in all materials and fields,**

**Any idea that ignores the necessary role of intelligence in production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and words. To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical (46)....**

**The most elaborate philosophic or scientific inquiry and the most ambitious industrial or political enterprise has, when its different ingredients constitute an integral experience, [a]esthetic quality (55).**

**Dewey presents a revised image of excellence: aesthetic balance of parts to wholes. In this view of excellence, learners-evaluators grow in their abilities to evaluate and integrate qualities of experience into works of art in various mediums and endeavors.**

**He cautioned against assuming that “standards” can be used to judge this excellence in “art forms” such as teaching, learning, and evaluation. He wrote that standards are “measures of definite things ... in the way of size, volume, weights.... The standard is an**

external and public thing, ... applied physically. The yardstick is physically laid down upon the things to be measured to determine their length" (307). There are too many values inherent in our social constructs to assume the sort of objectivity in evaluation that the notion of standards imply, or to assume that such quantifiable measures can be unaffected by personal bias.

Rather than engage in "judgment [which] is blind and arbitrary" (312), however, Dewey suggested that there are "criteria in judgment" (309) which evaluators or "critics" use to discern the value of parts and wholes in particular situations. These criteria are not "rules or prescriptions" (309), but are the product of an evaluator's knowledge of 1) exemplars of a wide range of traditions and 2) the overall development of the artist or learner being evaluated.

Dewey offered a quote from Paul Cezanne to cast light on the relationship among "exemplars of tradition" and the individual learner. Though Cezanne spoke in terms of visual art, Dewey invited us as his readers to change the terms as necessary to fit the role of the evaluator in any field:

Study of the Venetians, especially of Tintoretto, sets one upon a constant search for means of expression which will surely lead one to experience from nature one's own means of expression.... The Louvre is a good book to consult, but it is only an intermediary. The diversity of the scene of nature is the real prodigious study to be undertaken.... The Louvre is a book where we learn to read. But we should not be content to keep the formulae of our illustrious predecessors. Let us leave them so as to study beautiful nature and search to express it according to our personal temperament. Time and reflection gradually modify vision, and at last comprehension comes (Cezanne, In Dewey, 1934, 313)

Dewey regretted that exemplars of aesthetic excellence are often separated into museums, galleries and theaters. He felt this separation leads many to believe that artfulness is either anemic or awe-inspiring, and in either case, is of little use in everyday life. On the contrary, he saw the need for artfulness or aesthetic balance of parts to wholes in all endeavors and fields.

While Dewey saw the study of exemplars and curriculum, in general, as essential to learning to create and evaluate this aesthetic balance, he warned against simplified and “disguised imposition from outside” (1938, 38), and stated with strong conviction that the learner does not ingest and reproduce “knowledge already organized” and ladled out in premeasured “doses” (82), as we sometimes assume. “Strait-jacket and chain-gang procedures [have] to be done away with if there [is] a chance for ... assurance of genuine and continued normal growth” (61).

As Dewey suggested, in this study, to grow as evaluators, we not only learn and teach the exemplars of tradition, we learn to appreciate the “point of all art, unity of form and matter” (313) in a “multitude of ... forms, ... of varied modes of experience” in a wide variety of traditions. We do so to “be safeguarded against identifying [the value of] form with some technique [she] has come to prefer” (311). We seek to avoid the chief danger of the critic: to be one-sided, to be “guided by personal predeliction or more often by partisan conventionalism [and to] take some one procedure as his criterion of judgment and condemn all deviations from it as departures from art [or artfulness] itself” (313). We seek complex and artful balance in our evaluations via multiple literacies. In addition to exemplars of tradition, we study our own and our students’ criteria for excellence in our multifaceted lives.

Louise Rosenblatt (1978), following Dewey, also explored the complexity of criteria involved in evaluative “transactions.” She wrote that evaluation becomes exceedingly complex, given the “network of criteria” among particular readers, texts, and contexts surrounding any one event. For example, a particular work may embody “a system of values repugnant to one’s own ideals,” and yet, it may be enchanting in its “technical virtuosity” (157). She saw these transactions as complex and changing relationships in which each of these aspects and criteria, “instead of being fixed and predefined, conditions and is conditioned by” all others (180).

In these transactions, she suggested we keep in mind questions, such as, “What is

being evaluated?" (153) and "...according to what standards?" It is not enough to say that "this poem [or other work] is good or great, [without specifying] the nature of criterion of the goodness or greatness. Good in what respects, according to what standards? ... For whom and under what circumstances?" (154).

While we may point to admirable ethical or technical criteria in various texts, she stressed that we must never fail to take into account the individual evaluator's immediate lived-through experience (155), and the unique "set of culturally acquired assumptions, values, and ideas and particular literary attitudes" she brings with her to the event (170).

She warned that this complexity is often masked by a "monolithic notion of ... good" (154), which is often presumed to exist within a text or other work of art, and by statistical approaches to classifying and cataloging components of a text.

Rather than entertaining criterion chaos, however, she referred to Dewey's notion of "warranted assertability" (1934, 4) to suggest that, rather than seeking a single correct or absolute meaning or value, we continually and profitably discuss, and at times, agree upon, warranted, though changing, criteria for particular situations. She used the metaphor of a musical performance to illustrate a changing blend of multiple criteria. She suggested there can be many different renditions of a cultural exemplar, such as a Mozart concerto; some "halting, mechanical, or sentimental; [others] technically ... brilliant, exalting." She suggested that to avoid alienation among the literary elite and the "public," we might admire some, while not disparaging others. As she asked, "Should we all stop singing if we are not ... Carusoes?" (141)

Though Rosenblatt did not encourage individuals to imagine themselves as "good" as others with more experience or expertise, neither did she wish for a learner to devalue her past experiences or lack thereof. The learner has lived through her experiences, she wrote, "struggled to organize it, felt it on [her] pulse," and carries it with her into future experiences (141-2)... No one else, no matter how much more competent, more informed, nearer the ideal [whatever that might be], can read [that is, evaluate] the

poem, story, play, or music for us" (141).

She emphasized that each person is an active evaluator, not a "blank tape registering a ready-made message" (10). Whether she puts a text down, compares it with life or other texts, she chooses and applies "some ... criteria -- vague , amorphous, inconsistent, implicit though they may be" (152). The individual evaluator selects or absorbs these criteria, or "value concepts" (152) as members of particular cultures and subcultures:

In the last analysis, it is always individuals evaluating their own personal transactions with the text; we must recognize the uniqueness that derives from the individual's particular selecting out of elements from the cultural milieu, and the special value-demands due to the unique moment in the reader's life in which the literary transaction takes place (153).

Through these shared evaluations of our unique value systems, we become more "selective;" we learn to choose criteria to accept or reject for particular situations (187). We grow in our abilities to discriminate and achieve aesthetic balance in our experiences and roles. We challenge ourselves to think more "realistically" (143) about the assumptions and world views we carry with us. Through these transactions, we build up and refine our "critical criteria" (186) to evaluate, and balance the qualities woven into the texture of our daily lives.

Learners and teachers in all fields use these criteria to evaluate their processes and products. Sculptor Louise Nevelson wrote of this ongoing balance, "What I do, actually, is the judgment." She explained to a Newsweek reporter, "I have to decide, 'Does it function for me?' It's a matter of placement and arrangement. I let things lie around sometimes for years before I can use them. They just don't fit in, and then, suddenly, they are perfectly right" (Nevelson, In Munro, 1990, 202; See Figures 4 & 8). She discerned a rightness of fit among diverse parts to create artwork, whether constructing meaning in sculpture, writing, or conversation.

In *The Enlightened Eye* (1991), Elliot Eisner also followed Dewey to explore the evaluator's task of balancing qualities into aesthetic wholes. As different from Rosenblatt, Eisner stressed the usefulness of multiple forms of literacy for developing an "enlightened eye" in this evaluation.

As similar to Dewey, Eisner sees rationality itself as crafting or perceiving relationships among aspects of experience in various endeavors and literacies,

By rationality I mean the exercise of intelligence in the creation or perception of elements as they relate to the whole in which they participate.... Human rationality is displayed whenever relationships among elements are skillfully crafted or insightfully perceived. Poets as well as physicists, painters as well as philosophers, actors and teachers as well as mathematicians and astronomers function rationally. The root word of the term rationality is related to ratio -- order of relationship (Eisner, 1991, 51-52).

We grow through rational perception and evaluation of "the multiple ways in which the world can be known, [and] ... constructed" (7). Our evaluations become "more complete and informative as we increase the ways we describe, interpret, and evaluate the educational world." Each of these forms "influences what we can say, [and] what we are likely to experience" (8).

As an artist and educator, Eisner borrows the notions of connoisseurship and criticism from the world of art to illustrate the revised roles of evaluators in these literacies. As in the tasting of fine wines, the "connoisseur" uses the appropriate literacies "to make fine-grained discriminations among complex and subtle qualities" of experiences (1991, 63). Eisner quoted Vladimir Nabokov, "Reality is an infinite succession of steps [and] levels of perception. A lily is more real to a naturalist than it is to the ordinary person. But it is still more real to the botanist. And yet another stage of reality is reached with that botanist who is a specialist in lilies" (In Eisner, 1991, 63). The task of the evaluator is to grow, to become better at developing perception. The use of multiple literacies to fit each evaluation is indispensable for discerning the

reality or the qualities of various experiences.

On the other hand, Eisner saw the role of the critic as using multiple literacies to transform these perceived qualities into public forms which when “artfully crafted” allow others to participate in those experiences (14). As he wrote, “Criticism is the art of saying useful things about complex and subtle objects and events so that others ... sophisticated in different ways, can see and understand what they did not see and understand before” (3). While he regrets that “criticism” often suffers an association with negativism, he notes that the purpose of criticism is actually to illuminate both what has value and what does not.

Eisner sees the development of abilities to perceive and represent meaning through multiple forms as one of the major aims of education (x). These “multiple forms of literacy [allow us] to encode or decode meaning in any of the forms of representation used in the culture” (1994, x). To learn to activate, develop and refine our knowledge of ourselves and the world, we must become “multiliterate” (19).

Eisner wrote, “It is growth we seek ... enlargement of mind” (11). To become literate in a wide variety of forms increases the meanings learners [and teachers] can secure. Specific forms make particular meanings possible, and allow access to unique worlds of thought (ix). Each different form both limits and reveals. What can be conveyed in a graph or photograph is different from, not greater than, or less than, what can be said orally or in print.

All mediums mediate, or change what they convey. Eisner wrote, “The map is not the territory and the text is not the event. We learn to write and to draw and to sing, in order to re-present the world as we know it” (27). Through these means, we do not merely convey our experiences, we shape, focus and direct attention. We transform our experiences and make them more understandable.

For too long in schools, we have assumed that learners [and teachers] can evaluate and represent all qualities of experience that matter through words alone in particular and limited performances. To believe that discursive ways alone carry all essential

meanings, and that content available through other discourses is meaningless, is “to put the cart before the horse” (34). Words cannot represent all qualities. To presume words can say it all, Eisner suggested, is to presume either that Bach conceived of his Brandenburg concerto in words, or to presume that this feat required no rational thought.

Only reflex responses, such as an eye blink or knee jerk, do not involve thinking and evaluation. To experience qualities, such as sounds, touch, and taste, requires “attention, selection, comparison and judgment” (30). Without means to reflect on these aspects, learners-teachers fail to connect actions and consequences in these areas. They miss opportunities to learn.

Eisner wrote that allowing learners-evaluators to make decisions and represent what they know and value in a variety of forms can make the difference between “access to success or probability of defeat” (89). Each home and subculture provides different opportunities for individuals to achieve particular forms of mental competence (Cole, 1974, in Eisner, 26). Each learner brings “purposes, frames of reference,” or what Neisser (1976, in Eisner) refers to as the “anticipatory schemata” that [she] has acquired during the course of ... her life” (Neisser, in Eisner, 25). Qualitative judgments – her own and others’ – have pervaded and continue to pervade the learner’s everyday experiences. They provide a basis for her most important decisions (15), and influence her abilities to use various forms of representation including those of schools and/or the mainstream culture.

The world is presented to us as an array of qualities we learn to experience, and to which we learn to attach meaning and value. These qualities provide the content for the various forms of representation we have learned to use to convey our experiences. These include visual, auditory, kinesthetic, as well as discursive, poetic, figurative, and numeric. Their social counterparts are the visual arts, music, dance, science, poetry, literature and mathematics in its various forms.... Each form imposes its own cognitive requirements and requires its own skills. Those children [and adults] who are more skilled or interested in various forms are restricted if the forms are restricted (Eisner, 179).



As similar to Eisner, psychologist Howard Gardner (1983) believes the learner brings uniqueness with her to school “with respect to the forms in which meanings can be made” (87). She brings feelings and experiences, and she interprets and accepts or rejects what she learns in school via the schemes and symbol systems she has acquired from culture and subcultures beyond school.

Gardner posits the existence of a unique cognitive profile for each person made up of “multiple intelligences.” He suggests that the human mind is “[not] a blank slate... [F]ar from unencumbered at birth, ... it is unexpectedly difficult to teach things that go against ... or challenge the natural lines of force within an intelligence and its matching domains.” He and other researchers believe that each learner has a multitude of innate intellectual “proclivities” (xiii; See also Eisner, 1994, 79) or intelligences which exist from birth, each with its own strengths and constraints ( xix). However, they feel these are not set in stone, and in fact, are subject to considerable change.

Gardner believes the teacher’s task is to find a well-rounded approach to helping the learner develop multiple intelligences which he sees as encoded or embodied in a wide range of literacies (66).

The capacity to employ various symbolized notations enables one to supplement one’s memory, organize one’s future activities, and communicate at one time with an indefinite number of individuals (the set of all potential readers)... Mastery of different literacies -- for example, reading musical scores, mathematical proofs, or intricate diagrams -- exposes one to [otherwise] inaccessible bodies of knowledge and allows one to contribute new knowledge within these traditions (359).

While neither Eisner nor Gardner writes in terms of the meaning-making origins of symbol systems, such as Sumerian cuneiform in Mesopotamia around 3100 BC (See Senner, 1989), before alphabetic print or letter-sound connections were developed, both stress learners’ needs to use a broader range of literacies to evaluate and express meanings (See Eisner, 1994, x; Gardner, 1983, xix). Both also emphasize the wide-

spread modern notion of literacy as the meanmaking fundamentals of particular arts or branches of knowledge or skill (See Eisner, 1991, 179; Gardner, 1983, 301). For example, to be geographically literate one reads and creates maps to identify countries, while to be computer literate one might read and create a web page or word processing document.

Both see the need for learners to find and address problems they value via literacies they value. They feel that with these the learner is much more likely to become a “stakeholder” (Eisner, 1991, 82) in her learning, and acquire experience and skills as she copes with the increased demands of thinking in various forms (82). These forms allow her “to think metaphorically,” refine her “sensibilities” relative to the qualities of her experiences, and “develop more features of mind” (83).

Both agree on the need to widen the narrow gates of evaluation to beyond a narrow range of standards and standardized testing. In “The Misunderstood Role of the Arts in Human Development” (1992), Eisner wrote that “prevailing misconceptions,” such as those which led the authors of *America 2000’s* educational reform standards to neglect the arts, are based on a massive misunderstanding of the growth available through the use of literacies beyond print. A wider range of literacies allows learners to discern and develop relationships among forms and content, foster self-expression and discovery, and develop cognitive potential by highlighting multiple perspectives and nuances in problem finding and solving.

Both decry standardized testing. As Eisner wrote, “Not everything can be said in a test score....” (23). The “content and standards of important educational rights of passage and the impact of high-stakes testing limit [the student’s] opportunities” through her years in school and beyond (1991, 81).

Both suggest alternative means of evaluation to avoid the limitations of standardized testing. Gardner suggests that in addition to surveying a student’s portfolio of work, a teacher can create an “accurate picture of an individual’s intellectual profile ... while [the student] is involved in regular classroom activities” (1983, 187-8). Eisner

wrote that evaluation must become re-envisioned to foster the learner's ability to construct, diversify, and deepen her meanings, and to become skilled in the construction and communication of those meanings within a variety of forms (1991, 86).

In "Rethinking Literacy" (1991), Eisner specified that learners not only need multiple literacies to demonstrate what they know and value as evaluators, they also need an environment of expectation for responsible risktaking. Learners and teachers alike must value and support personal exploration outside the boundaries of "right answers" (1994, 72). This climate allows the learner to engage in her own problem-finding, -solving, and evaluation in projects which are genuinely meaningful to her. She is more likely to feel committed to such efforts than when she is taught to simply execute the purposes of others, he wrote, as similar to Plato's "slave" (In Eisner, 82).

"Evaluation practices," Eisner wrote, "... need to be [changed] so that both students and teachers have permission to use forms that ... have not been real options." As teachers and teacher educators, he wrote we need to release ourselves from the grips of long-standing stereotypes about evaluation, to "free [our]selves from ideas that do not serve our children well and which generate significant inequities in children's [and our own] life chances" (89). Without efforts to re-design evaluation practices, he wrote, "no efforts to change schools can succeed" (81). To free ourselves as teachers from these ideas, he suggested we engage in qualitative research and evaluation via multiple literacies. As he wrote, not only those students who otherwise fail to "find a place in the educational sun," but all benefit from using these literacies to "discern and balance qualities in evaluation [and] to refine skills of perception and competence" (21).

Many university and classroom-based researchers now draw on the work of Eisner, Gardner, and others, to consider multiple literacies as ways for students and teachers to grow as evaluators, and thus, to discern and express qualities they value in science, mathematics, as well as the language arts. In their book *Weaving in the Arts: Widening the Learning Circle* (1998), Sharon Bletcher and Kathy Jaffee set up workshops in which students practice and think about the unique ways people use music, dance, and the

visual arts. Students develop multiple perspectives on their learning as they experiment with movement to interpret their thinking, and create operas to understand and express what they value.

Klein and Hecker wrote of encouraging “visual thinkers and ... dyslexic students” in two research sites to devise ways to “cross-fertilize [their] linguistic abilities with spatial and kinesthetic intelligences” (In Brand & Graves, 89). Their students used “hands-on manipulatives,” such as colored pipe cleaners, Cuisenaire rods, Legos and Tinker Toys “right out of the primary classroom.” Or they “walk[ed] the structure” of their ideas across a room, changing directions to show changes in the logical structure (96). These authors felt their work supported Thomas West’s work *In the Mind’s Eye* that “systematic experimentation with a range of emerging, visually-oriented tools and processes might prove to be especially fruitful for many different kinds of students with different talents and different brains” (In Brand, 90). The students used these varied means to generate ideas, to think through an argument in order to write, and/or to read and understand a first draft or something already written. It appears that these varied means in evaluation allow the teacher educators in this study to think through what they value and how to act as a result.

Donald R. Gallehr (In Brand & Graves) wrote of using Betty Edwards’ drawing exercises in *Drawing on the Right Side of the Brain* and *Drawing on the Artists Within* to develop a more “detached intuition” (In Brand & Graves, 26). Edwards envisioned writers taking advantage of what she saw as a “brain shift” in “hemispheric dominance” to learn to concentrate, to wait for meaning, to listen without thinking. To bring all their abilities to writing, she suggested, writers must move toward a more “detached intuition” or sense of “holistic” balance, to sense what a piece of writing is trying to become, and to observe in greater detail.

James Moffett (1994) suggests that we as learners use various “media” to “harmonize” various octaves of ourselves as multifaceted persons in order to grow. In schools, he writes, we err when we separate and foreground certain activities and media:

**Real cognizing occurs harmonically, at all octaves of our being – physical, emotional, intellectual, and spiritual – in such a holistic way that to single out one discursive activity and to feature even then only a certain range of the abtractive spectrum is bound to defeat itself. That is the essential reason that college composition courses frustrate students and faculty alike (xi).**

**He wrote that learners must use various modalities to “restore the integrity of human functioning” (xii), which we have unwittingly broken down in schools into miniscule, and supposedly measurable, pieces. In order to grow as active agents, Moffet wrote that learners must use “multiple modalities – sensory, kinesthetic, spatial, emotional– [including words and] wordless learning... [such as] arts and crafts, physical and practical activities” (1992, 86). In this study and others teachers and learners alike use these literacies in evaluation in order to grow.**

**In this research, we as teacher educators use these literacies in evaluation to reconstruct our existing images of the world and ourselves in order to incorporate new roles, knowledge, and literacies. These literacies allow us to actively, rather than passively, search for what has value in particular situations for ourselves and others, rather than depend on others to tell us what has worth. Via these literacies, we have more resources with which to “resonate” with what we are doing, to “go into ourselves to tune into things outside (Moffett, 1994, 128).**

**If, as teachers and teacher educators, we plan for our students, and ourselves, to grow in our abilities to figure out the world, and, at the same time, attune ourselves to it, we must provide access to all literacies in all empirical and gnostic modes of learning (130) in evaluation as well.**

**Writers-artists-scientists seek to grow in their abilities to discern and express what they value, though their means of evaluation vary. Rodin (1957) wrote,**

***I am a mathematician, and my sculpture is good because it is***

geometrical.... I feel the cubic truth everywhere -- planes and volume appear to me as the laws of all life” 20). What difference does it make whether it is sculpture or literature, provided the public find profit and pleasure in it? Painting, sculpture, literature, music are more closely related than in general believed. They express all the sentiments of the human soul in the light of nature. It is only the means of expression which vary. A publicist recently criticized my Victor Hugo in the *Palais Royal*, declaring that it was not sculpture, but music. And he naively added that my work reminded him of a Beethoven symphony. Would to heaven it were true! (167).

Jim Henson, well-known artist and performer, embodied what he valued in his life and work. The color schemes of nature and working with others inspired his growth.

I believe that life is basically a process of growth ... choosing those problems and situations we will learn from.... I love my work, and because I enjoy it it doesn't really feel like work... I spend most of my time working, I like working collaboratively with people.... ideas just appear....

I find that it's very important for me to stop every now and then and get recharged and re-inspired. The beauty of nature has been one of the great inspirations in my life. I've always been in awe of the incredible beauty of every last bit of design in nature. The wonderful color schemes of nature, which always work harmoniously, are particularly dazzling to me....

At some point in my life I decided... that there are many situations in this life that I can't do much about -- acts of terrorism, feelings of nationalistic prejudice -- so what I should do is concentrate on the situations that my energy can affect... I believe that we can use television and film to be an influence for the good; that we can help to shape the thoughts of children and adults in a positive way.... When I was young, my ambition was to be one of the people who made a difference in this world. My hope still is to leave the world a little bit better for my having been here. It's a wonderful life and I love it (Jim Henson, In Misiroglu, 24).

As similar to artists in all fields, we as teacher educators in this study join others who tap into lasting energy sources which we value, and which inspire us to grow. In doing so, we offer others energy to grow.

In his book *The Energy to Teach* (2001), Don Graves suggests that via “artful” (172) and “joyful” (169) explorations and evaluations (89-98), we as teachers bring life into the classroom and energy into our lives. He sees artful or integrated

living as an endless source of energy which helps us grow as we sharpen our perceptions and explore the “pure joy of the moment” in and out of school (175). He wrote that this focus on what has value allows us to break down artificial walls and make new connections. This focus helps us resist the temptation to focus exclusively on the artfulness we and others have discovered, such as exemplars, in various fields, and to allow others, including our students, to discover their own artfulness, and to share their own joys.

In this study, we as teacher educators use multiple literacies to evaluate and enact what we value, as similar to Sondra Perl's (In Brand & Graves, 1994) imperative that teachers continually discern and enact qualities they value, such as “Respect. Trust. Caring. Patience.” Perl suggested that such a grounded stance is necessary for us to create a “classroom climate ... sufficiently open to allow for ... deep work” (79). We want this deep, joyful work to occur in our classrooms. To this end, we use multiple literacies to expand and fine-tune our sense of artfulness in our complex roles as co-teachers-learners-evaluators, and to help our students do the same.

When we evaluate ourselves via these literacies, we make “self-searching” (Suhor, in Brand & Graves, 1994, 36) of our actions and interactions more concrete. We use multiple literacies to analyze and organize the kaleidoscope qualities of our experiences, including cultural exemplars. With these concrete representations of what we value, or believe we value, we are more able to compare these with our actions, and make adjustments as necessary to enact our social roles with integrity.

Paradoxically, by finding value in who we are and who we wish to become through these literacies, we accomplish “selfless identification” with others and the world which “underlies all genuine aesthetic experience, human empathy, and the [spiritual] attitude” (Naranjo, In Brand & Graves, 1994, 36). Herein, lies a significant relevance of our uses of multiple literacies in evaluation. They not only allow us to access and harmonize more octaves of our being, they permit us to experience and articulate excellence as “resonance” (Moffett, 1994, 128; See also Romano, 1995, 177-8)

**across this broader range of octaves. When we recognize this resonance among what we already value in ourselves and others, we also recognize resonance in new possibilities for growth.**



## CHAPTER III

### METHODOLOGY

#### This Qualitative Researcher

Conducting qualitative research has been a great deal like creating a piece of sculpture. Selecting, shaping and piecing together intricately sculpted individual parts, I set out to form an integrated whole, whether it be my literature review, my case studies, or the entire study. In my sculpture, at times, the pieces align to fit together precisely. At times, the separate pieces overlap, or have large or small open spaces between them. As I have experimented with creating sculpture of multiple pieces, and with research on evaluation for diverse learners and teachers, I have realized anew that discerning and achieving relative success is often about integrating parts into wholes.

Because of this integration, the origins and the processes by which a qualitative research project comes to be can be difficult to understand. At the same time, to interrupt the performance by showing the backstage nuts and bolts of construction can detract from the artfulness of the presentation. But, this reflection has helped me to understand what I did and what I have learned.

The narrative nature of qualitative research has led some to question the accuracy of this concisely designed medium (Clifford & Marcus, 1986; Eisner, 1991). In this section, I share with you the details of how I conducted my research from the inside out. I tell how I conceived and conducted this study beginning with my original questions, the changes in them, and my search for and evaluation of my "found objects", or data. I explain my analysis and the shaping of my material as I constructed meaning in the finished work. I leave a record of my journey that others may follow and improve upon the paths I have taken.

## Evolution of My Research Question

My sculpture professor, Michael McConnell, has often spoken of a piece of sculpture as a solution to a problem. With his help, I have come to see sculpture as a visible, concrete way to engage in complex explorations. I have used my sculpture throughout this research and my life to think through and articulate my solutions.

When I began my doctoral studies, the question I set out to explore via sculpture and research was, How do teachers best respond to help diverse students learn in writing workshop classrooms? However, my research interests changed in the midst of my explorations.

In the research in Manchester, NH, on learners as evaluators, and in my own self-evaluations, I came to see evaluation as a powerful means of response that could be educative or miseducative. While involved in the Manchester project, I began to wonder, What do teachers and students say and do when they evaluate themselves? I learned about ways students and teachers alike helped one another grow when they evaluated themselves.

In my teacher education classes, however, I found that teachers often have difficulty rethinking their long-held images of evaluation. I came to question, How and why do teachers change as evaluators to respond in ways which support their students' growth? As I studied this question, I realized that many teachers evaluated diverse learners by traditional methods; they evaluated all students similarly. We were enacting the long-standing roles and scripts which had been handed down to all of us, which we had been good at and rewarded for, and which we had been hired to perform. As teachers, and I speak for myself here, it is much easier to slide back into the well-worn paths of evaluation, or sculpture, or research, especially when we have succeeded and been rewarded for doing so in the past. As Goffman (1959) suggested, this is human

behavior. Even when we do resist the most well-worn paths, we often tend to take the somewhat worn paths of others. My question became: What or who influences some teachers, and indeed, teachers of teachers, to change, to find their way to truly untested paths?

I decided to analyze my own story first, asking, What or who influenced me to change as an evaluator? Though I had followed a slippery slope, and had slid back a great deal, I had left cairns for myself via my sculpture and other literacies. Perhaps this path would help me, and others, see how one teacher educator had come to enact a less worn role as an evaluator. In addition, I would show the usefulness of multiple literacies as means of evaluation for me at this level of education.

As I shared my story with other teachers and teacher educators, I found that it fascinated some. I was an example of what happens when a visual-tactile learner evaluates herself via these literacies. I integrated aspects of who I was and what I valued in my roles as a sculptor, a family member, and a learner and teacher into a more powerful whole. However, many teachers did not identify with my path. Though some were fascinated by my visual art and personal connections with my teaching/evaluation, few considered themselves to be sculptors, or visual artists. They didn't see themselves in my experience. I began to see anew that many teachers do not rely on less conventional literacies in their lives. These literacies were hidden from them (Voss, 1996). They do not rely on them to make sense of the world in and out of school, as I do, as many students do, especially those who come to see school as a place where they do not belong. My question became, How could I help other teachers, such as the students in my teacher education classes, see the value of these literacies in evaluation?

I decided I needed to embrace a reverse diversity of sorts. I needed to study teacher educators who did not consider themselves to be diverse, but who did realize the

importance of including multiple literacies in classrooms. I needed to study how they came to value these literacies and how they helped their students value them. I also needed to find research that addressed the uses of multiple literacies in evaluation processes. Some problems arose for me in that though many researchers had studied the uses of multiple literacies in teaching and learning, few had explored their use in student self-evaluation. I had, however, realized, and shown their usefulness for younger learners-evaluators via video tape (Hansen & Staley, 1996) and the accompanying written narration while I was a participant in the Manchester research. And Jane Hansen had written about the usefulness of these literacies in self-evaluation for learners-evaluators at all levels of education in her book, *When Learners Evaluate (1998)*.

As I read the work of many researchers who touched upon various aspects of evaluation and uses of multiple literacies, my research question became, What do other teacher educators say and do when they evaluate themselves via multiple literacies, and in turn, teach their students to evaluate themselves? I would cast my net wide to catch what was there to be studied.

As I studied myself and three other teacher educators, I gradually saw sense in my data. I realized that multiple literacies helped all of us to find value in ourselves, others and everyone's growth, but we differed from each other. We all held slightly different values that guided our overall search for significance in our lives as teacher educators. Thus, my final question became, When four teacher educators use multiple literacies to evaluate themselves, others, and everyone's growth, what do they value which guides their evaluations?

## Participants

Not surprisingly, as I searched for teacher educators who used these literacies in self-evaluation, they were few and far between. I knew many students in the Ph.D. program in Reading and Writing Instruction had varying degrees of experience as teacher educators and as evaluators who had used multiple literacies. Some would teach UNH courses during the following year, while many planned to become teacher educators in the future. While this doctoral program is not intended specifically to prepare teachers to be teacher educators, opportunities are provided for prospective teacher educators to teach education courses in various settings with varying types of support. I should also note that while some professors and students do engage in various forms and combinations of portfolios, dialogue, self-evaluation, and multiple literacy exploration of topics for other doctoral classes, the specific evaluation methodology and related interactions which I wanted to study were specific to the classes of Dr. Jane Hansen.

I decided to begin by observing, describing, analyzing, and interpreting (Wolcott, 1994) the experiences -- and interactions -- of students-teacher educators who evaluated themselves in one of Jane Hansen's classes, a doctoral seminar. Though I had already taken this required course as a doctoral student, I conducted my research as a co-participant and participant-observer, and at the same time, continued to explore my own ongoing growth as a learner-evaluator. Though I might have begun with interviews of individuals from this group, I decided to begin my research in the seminar. I wanted to capture interactions among participants around their multiple literacy evaluations. These interactions were key to the continuing growth that happened throughout the year.

In addition to the professor and seven students enrolled in the program, the seminar included a classroom teacher and an elementary reading teacher who had both earned master's degrees in Reading at UNH. Both of these teachers were also teacher educators as both were offering various workshops for teachers. Though all students in the seminar [and Jane, as the professor] were willing participants in my research, only three students planned to teach teacher education courses during the following school

year. Two of these persisted to become the subjects of in-depth case study in my research. A third declined to continue at the necessary level of involvement.

The participants who became case studies were Julie Brooks Pantano and Dan Rothermel. Julie, a former middle school and high school teacher, and a member of the research team in the Manchester project on learners as evaluators in a high school classroom, planned to co-teach a counseling course for teachers the following summer with Dwight Webb of the UNH Counseling Department, and taught a reading course for teachers the following spring. It was her teaching in this reading course which I included in this study. Dan, a former middle school teacher, had supervised interns, had taught in the Learning Through Teaching Program, had taught ED 500 and was planning to teach a Teaching of Writing section in the Summer Reading-Writing Institute. It was his teaching in this summer course and in a course he taught in ED 500 the following year which I explored in this study.

I had not decided to include Jane Hansen as a case study at that point, and did not do so until later in my study. As I explored Dan's, Julie's and my stories, I realized anew that each of us had been invited and/or required initially and on several occasions over time to use these literacies to evaluate ourselves and to share them with others by a person in the role of a teacher-evaluator, Jane. On the other hand, Jane had not been required to use them or continue to use them by someone else as her teacher-evaluator. In order to think about how teacher educators who are not required to use these literacies in evaluation might come to use them, I decided to explore who or what influenced Jane to try them initially and to use them for years to evaluate herself. She still does so.

## Settings

In research, as in sculpture, settings play a major role in the artfulness of the piece, whether chosen from the outset, or chosen or acquired along the way. For optimum study and then presentation of metal sculpture, I must be sure the colors, forms, and textures of the surroundings and sculpture balance, to contribute to, rather than detract from, the meaning made in the sculpture. I make sure the surroundings fit my questions and possible solutions.

My research site, the University of New Hampshire, is situated in the small New Hampshire town of Durham, a community which retains a semi-rural feel. UNH is a land grant institution with approximately 12,000 students, 1,000 of which are graduate students. The surrounding area adds to its attractiveness to students and faculty interested in history, as well as mountains, lakes and ocean scenes and activities. Durham lies twenty minutes from historic Portsmouth, an hour from the White Mountains and lakes regions, and fifteen minutes from the beaches and rocky coastline of the Atlantic Ocean.

The Writing Lab, the physical hub of research of writing instruction at UNH, is located on the first floor of Morrill Hall, the education building, and serves as a center of activities and communication in the capable and caring hands of senior executive assistant Elizabeth Lane. The Reading-Writing Ph.D. program, nested in the Education Department, is also housed in the Writing Lab. This program was founded in 1984 through the pioneering work of professors Don Graves, Don Murray, and others. Core faculty members of the program hail from the education, psychology and English departments. In part, through the research led by one of the faculty members in the program, Professor Jane Hansen, the initial research on writing and learning from learners has continued. Her research conducted in Manchester, NH, focused on learners as evaluators, and led to the evolution of the importance of what Jane has called multi-faceted evaluations, and what I call evaluation via multiple literacies, in reference to the various artifacts and reflections used by the evaluators. My present research is, in a

sense, a spin off of this Manchester research.

My study included the doctoral seminar setting which all participants had in common. This year-long seminar is taught every other year by different faculty members. This particular seminar was unique in that it was conducted during an in-between year, and met on alternate weeks to provide students with opportunities to read, respond, and discuss major authors and concepts, and to provide a sense of community among students in the program.

As often was the case in Jane's classes, during this particular seminar, students were offered a choice of two readings each week or so on a particular topic of interest to all. Students were free to choose alternative or additional readings on this or related topics as desired. During seminar sessions, students and Jane took turns to share their responses and lead a discussion about what they had read. They shared in no particular order, except that those who went last one week, went first the next. [For more on Jane's teaching see Chapter V.]

Three times during the semester, seminar participants and Jane specifically set out to create and share multiple literacy artifacts and reflections, using at least two literacies, in addition to talk. For each of these sessions, the students and Jane created a self-evaluation to reflect on their understanding of the reading and topics being explored. Their evaluations had two parts: one part was the actual work being evaluated, and the other was an evaluation of that work. For example, Pat sometimes sketched in various mediums to both think through and evaluate her understanding of complex connections she was making as a Ph.D. student. At this point in her growth as a teacher educator, she was searching for what she valued in her new role as a researcher. One week, she evaluated her reading and thinking on the nature of inquiry. In her visual self-evaluation [on the following page], she used her computer to generate a complex model of the "inquiry" she felt she used in her own research and thinking.

In her written reflection (following her visual model below), in addition to her visual model, Pat evaluated her strong beliefs about egalitarian relationships among

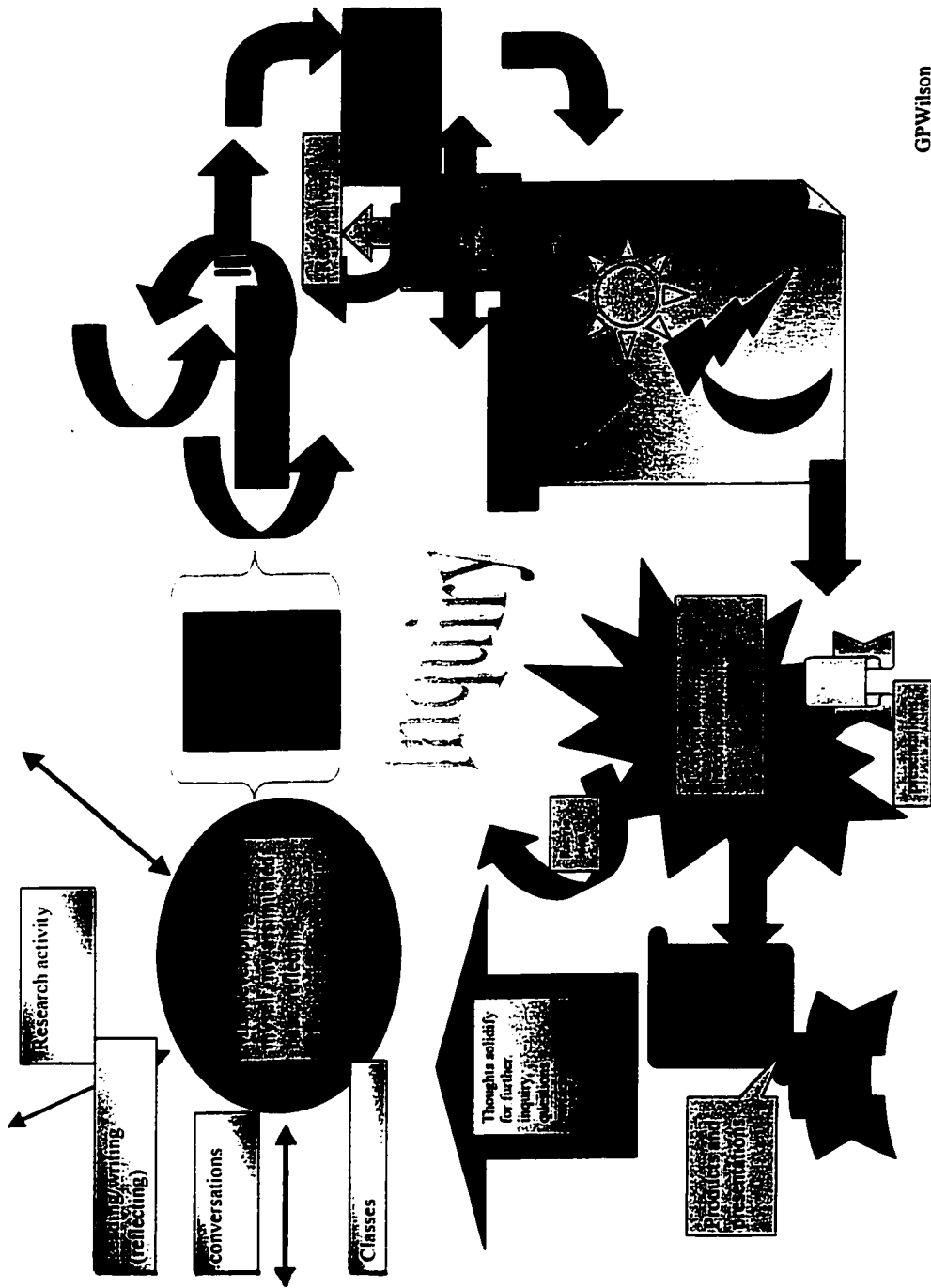


**research participants and researchers. By making what she valued visible, and articulating what she valued in computer images and writing, Pat was more likely to match those values with her actions as a teacher educator/researcher, especially when she shared her evaluations and received response from others in this seminar setting (See Figure 9).**

**I also collected data in Dan's and Julie's teacher education classes, as outlined above. Plus, I collected data on Jane Hansen in a reading seminar on site at a local elementary school, as well as in the doctoral seminar. The setting for my data collection on myself was in various teacher education classes and workshops on the teaching of writing and reading.**

□

Figure 9. Pat Wilson's *Inquiry* model, artifact



GPWilson  
Created on 03/22/97 9:18 AM

Figure 10. Pat Wilson's Inquiry model newsletter, written reflection

# CQ Inquirer

VOL. 1, ISSUE 1 - CRITICAL QUALITATIVE INQUIRY

NOVEMBER 10, 1996

*Attitude*  
 We Critical Qualitative Inquirers know that a we ride with a certain attitude. We research with an attitude of that a (humility) — we know-how little we know. We know we cannot generate the proper question, but rather we help others to see their questions. Then, we can help seek the answer. In seeking answers, and the data, we do not the help of those for whom we are researching — the "participants" help us interpret what we see and how to find the patterns and themes. The participants work for us, with a certain humility and we seek to be nonhierarchical in our attitude. We do not research "about" (cont, page 2)

## FREIRE REJECTS BANKING So does CQI

Freire rejects the banking system of education. Freire, leading revolutionary in education believes in the power of the people to think, develop solutions and raise selves over oppres-

pose problems and seek solutions. Problems, Freire feels, must be generated and posed by the people. Freirians believe researchers, too, should practice emancipatory research (Lather, 1986).

*Roman (p. 585, 1992)*  
 "...alternative to the subject-object dualism...challenging practices (of) voyeurs."

sors. Researchers must not be oppressors themselves, but rather true teacher who learn from the people, who together with the people

- ### Signatures
- CQI has salient features
- participatory research
  - dialogic methodology
  - generative question, developed with participants
  - expressed purpose is change

*Critical Qualitative Inquirer: for critics and connoisseurs of education. Inquiring minds want to know....*

Family Traits found in Collaborative Action Research:

This reporter has found similarities in purpose and format between Collaborative Action Research and Critical Qualitative Inquiry.

Could Action Research be another ancestor along with Feminist Research, Marxist Critical research and Freire's work? According to a reliable source, "Collaborative action research, page 2 (Family Traits)



### Lather trashes dogmatists

Lather, notes Freire to say, "there is no neutral education" and quotes Hall to say, "there is no neutral research." Lather argues for "a research approach openly committed to a more just social order" (p. 258, 1986). Lather says, "not only must theory illuminate the lived experience...it must also be illuminated by the struggles. Theory must be open ended, nondogmatic, informing and grounded in the circumstances of everyday life...premised on a deep respect for the intellectual and political capacities of the oppressed. Research must be used to help "participants" understand and change their situation (Lather 1986)

## Data Collection

Before I begin a new sculpture, I take time to collect my thoughts and my materials. I cast about in my mind and in my surroundings for content, for forms, to say what I want to say – in visual and tactile, though not often verbal, ways. I may survey my former work to continue to explore a particular aspect which continues to intrigue me, inform or call for resolution. I often tidy up my studio and look over shapes and materials I have at hand. I look around my yard, go to metal yards, go the mountains or beach to look at rock and wave formations, look through sculpture books, and/or talk to Michael. I gather what I might need to construct my next portrayal. Eventually, I begin and may work on a piece of sculpture for weeks, months, or years. I have many in my house, and considered all of them in my present study of myself. I wrote and thought about their significance. I wondered what each contributed to my unfolding awareness of what I valued as an educator. Eventually I chose five that represented my most salient values. Then, in relation to those I intensely sought the various influences that led to my sense of why this piece of sculpture holds significance to me as a teacher educator/evaluator. These reflections served as my data and are inextricably woven into my data analysis procedures.

In order to construct portrayals of my case study teacher educators, I collected data through participant-observation and formal and informal qualitative interviews (Spradley, 1979; Wolcott, 1994; Seidman, 1991). I also gathered black and white and full-color photocopies of participants' multiple literacy artifacts and reflections. I audio taped and took written notes while participants shared their evaluations and discussions in doctoral seminar sessions. In my role as a participant, as well as a reflexive researcher, I also engaged in group readings, and created multiple literacy artifacts and reflections to evaluate my reading and research in progress. Eisner wrote specifically about using whatever tools are at hand to gather as much raw data as possible for interpretation and analysis. What is important is the breadth, depth, and

**quality of the evidence the researcher uses to support these descriptions and interpretations (1991, 187).**

**I gathered data from multiple perspectives: 1) As participant observer, I gathered information about what seminar students and Jane said and did as they evaluated themselves and their work in the doctoral seminar and discussed their work with one another. 2) I gathered data about Jane from additional sources, including a reading seminar. 3) I followed Julie and Dan into the classes they taught for two sessions to observe and to talk with their students informally. 4) At various points along the way, I interviewed Julie, Dan, and Jane to ask them follow-up questions, and to talk about their artifacts, reflections, and changing perceptions. 4) I studied my unfolding understandings within my reflexive or autobiographical investigations of my own changes. This blend of participant observation, co-participation, interviewing, and collection of artifacts and reflections, together with reflexive evaluation enabled me to ask and answer my questions as they emerged. As Eisner wrote (In Barone & Eisner, 1997) regarding what he calls "arts-based inquiry," through various forms of observation and representation, I "attempt to see more of the things that need to be seen" (116).**

### Participant Observer and Co-Participant

My role in my various settings as co-participant and participant observer has aided my understanding and helped me represent the complex relationships among participants, their personal, subcultural and cultural worlds, and their learning, teaching, and evaluation. My immersion in the "cultural scene" of the seminar, my teacher education classroom, and my observations in the other participants' classes, facilitated my identification and interpretation of significant events (Wolcott, 1994). On the other hand, as a researcher, I took care to step back from my involvement, to make every effort to see more objectively through the eyes of a "stranger" (Agar, 1980). As Donna Qualley (1994) suggested in her reflexive research, I made every effort to be as aware as possible of my own, my participants', and a wide range of scholars' subjectivity, and thereby, I could be as objective as possible.

Participant observation is one of the most important fieldwork activities of the qualitative researcher. According to Wolcott, participant observation "... includes anything which is not interviewing" (1995, p.102). He advised that as participant observer the researcher participate as much as possible, and play the role of distant and detached observer less.

In the seminar, participant observation provided me with "emic" or insider views of the classroom micro-culture. As an active participant, I could situate myself as a learner. "As a learner you are not in the research setting to preach or evaluate, not to compete for prestige or status. Your focus is on others, and you work to stay out of the limelight" (Glesne & Peshkin, 1992, 42.) As a participant observer, I was better able to understand the complex relationships among participants' behaviors and the setting. My observations as a researcher, on the other hand, would allow me to keep my broader research questions in mind, and provide me with an "etic" or outsider point of view. As a more detached observer, I could take a more objective stance toward our behaviors.

In Julie's, Dan's and Jane's teacher education classrooms, I sat in on two sessions and

participated in whole class, small group, and one-to-one activities. In large and small groups, I listened as students and teacher listened and responded to one another, as they discussed various topics, or shared their artifacts and reflections. I did not participate to the extent of creating or sharing my artifacts and reflections. When appropriate, I did engage in informal conversation with students, and at times, asked specific questions. In all cases, I sent any written reflections and interpretations to participants for suggestions and permission. As in the seminar and other settings in the program, I sought to conduct my research as unintrusively as possible. For example, I limited my class visits to occasions of the teacher educators' choice, which were not "first" meeting times, made my intentions clear, and did not interrupt on-going proceedings.

In my own teacher education classroom, I enacted a participant observer role, as well as the role of teacher-evaluator. I gathered information on my students' learning and evaluations as I created artifacts and reflections and joined in on whole class, small group, and one-to-one sharing of those artifacts and reflections. This participant-observer role allowed me to take a reflexive or learner's stance (Qualley, 1994). As Wolcott (1994) wrote, I believe each teacher ideally respects the learner and finds out what she knows, "... not to abdicate [her or his] roles as teacher, ... but [to] soften pedantics and strengthen inquiry aspects" (308). Wolcott wondered what classrooms might be like if teachers and learners alike celebrated what diverse learners know rather than what they do not, as similar to researchers in an strange but fascinating land,

Teachers should, after all, be teaching their pupils, not learning from them! Or should they? What might result if learners felt that their own knowledge was valued, their interests deemed interesting, their ability to survive day-to-day under possible adverse conditions respected, their ways of figuring things out regarded as reasonable, even if they might lack the elegance of the teacher's practiced solutions? What might happen in a classroom that celebrated how much its participants knew rather than doted only on their deficiencies? Or a classroom that helped individuals look introspectively into their lives to discover how and why some things they 'know' vary from the versions that others, including

**neighbors and even siblings with seemingly identical backgrounds, carry about in their heads? (302).**

**As different from research notions of the past, Wolcott noted, anthropologists now focus on what people know, rather than on what they do not know. To do otherwise, he felt, is to compare the culture of the other person to one's own cultural criteria of what is worth knowing and doing. Similarly, education and evaluation is now changing from a focus on what students do not know. As similar to Rosenblatt's (1978) questions for evaluators, he warned researchers to ask, "Who is defining knowledge and for whom?" (289). I feel my role as co-participant and participant-observer in my various settings helped me think about such questions.**



## Reflexive or Autobiographical Research

As mentioned above, my original inclination was to explore my own story of the usefulness of multiple literacies in self-evaluation as a teacher educator and evaluator. I wanted to think more deeply about how I had come to the point of valuing these literacies as essential aspects of evaluation. Later, I added other case studies, but I retained my analysis of my own journey. Autobiography is ideal in many ways as a form of research and as a form of reflexive alignment or re-alignment of one's values and actions. My research of myself is a form of autobiography (Graham, 1991) or reflexivity (Qualley, 1994), which includes plans for and documentation of my own agency or work conducted within supportive learning communities (Stake, 1995; See also Neumann, A., & Peterson, P. , 1997).

Shared autobiographical reflexivity by whatever literacies is key in the "reciprocity" of which Lather (1986) wrote in reference to teacher research, and in the "praxis" of which Lather and Freire (1970) wrote. Whenever we engage in research or teaching, we must simultaneously engage in autobiographical reflexivity and self-evaluation helps us realize our own values do not always match those of others, including our students.

Many teachers and teacher educators are beginning to use and/or ask their students to use autobiographical methods to explore and tell their own stories, and thus frame their own research studies. Some of these use multiple literacies, such as photography and collage, in this self-study.

The inclusion of a single photograph in each of the stories in Susan Franzosa's (1999) collection of autobiographies by women professors who grew up in the fifties showed something of the contexts and histories they explored.

In *Extending Narrative Inquiry* (1998), Celia Oyler wrote of one teacher education student's impassioned oral storytelling which included movement, dance and song. The student had merged her own private and public experiences to research and show the story of Lozen, an Apache warrior woman who fought for the survival of her nation in

the latter part of the 19th century.

Oyler also wrote of Ian Sewall and Hedy Bach who collected [multiple literacy] narratives as a way to understand educational issues. Sewall wove his own stories throughout his presentation of his extended research conversations with ten people who told stories in their native languages. Via deerhide paintings and other means, he swept his reader into his home, blurring boundaries of private and public.

Bach struggled openly with the “fine line between the personal and public of lived experience” (Bach, in Oyler, 78) as she offered her own life stories as text through visual and written narratives in photographs, poetry and otherwise written autobiography. Her stories framed her presentation of the visual images and stories of four teenage girls. She showed that she and these students arrive in classrooms as active subjects with deep attachments to their own marginalized private experiences and stories, including their interests in popular culture.

As similar to my inclusion of my own story in this research, Oyler suggested that both of these authors avoid feigning a neutral objective voice but rather seek to tell and show their own stories alongside their presentations of others’ stories. Their passion and poetry mark their investments (Britzman, 1991, in Oyler, 87). As Oyler wrote, “[T]he reader can rarely forget that these narratives are being told by a particular someone, with a specific autobiography, from particular (if shifting) vantage points, and at a located time” (78). At the same time, Oyler suggested these authors illustrate the power of [multiple literacy] narratives as means to “join people across space, time, identity, and role” (79).

In their book *Portfolios in Teacher Education (1996)*, Maureen McLaughlin and MaryEllen Vogt wrote about their students’ use of [self-evaluation] portfolios in their teacher education classes. As similar to the teacher educators in this study, they introduced the concept of portfolios and self-evaluation by sharing their own “personal portfolios” (25), and modeling their processes, organization and management. In these, they had reflections and artifacts, including photographs, in family, academic, and

personal literacy sections. They discussed how they identify personal goals to address, collect and select artifacts to “demonstrate their performance ... [in] actively pursuing” these goals (26), and write rationale statements to accompany each artifact. They discussed ways they showed evidence of their history and diversity in reflecting who they are, what they can do, and how they feel about their performances.

In this dissertation, as in my teaching/evaluation and sculpture, my autobiographical research helps me avoid being prescriptive. Through my own autobiographical research and evaluation, I explore means of evaluation which have been useful, even emancipatory, for me. By emancipatory, I mean that through reflexive analysis, I investigated obstacles to my growth which lay dormant in my previous experiences as a teacher/learner and person. For example, in my analysis of my sculpture, I learned to articulate in words the meanings of my pieces. Until this research, I had considered my sculptures celebrations of life. This intuitive understanding has been and continues to be useful to me at various times. However, to articulate their meanings and the changes in these meanings over time in both writing and sculpture has helped me move forward in my thinking about what I have to say and how I might say it as a sculptor and evaluator.

It was in my reading on emancipation for pluralism which eventually led me to explore more than my own story (Freire, 1970; Habermas, 1971). I gradually began to realize that if I wanted to investigate ways this type of evaluation had affected other teacher educators on similar but diverse journeys, I needed to know the impact of multiple literacies on teacher educators who were not visual artists. I needed to know what they came to value via their new approaches to self-evaluation. I wondered about the differences and similarities in the autobiographical stories of others' uses of multiple literacies in self-evaluation.

## Case Studies

To answer the questions which were evolving in my mind, I began to envision the answers in case study form (Stake, 1995). I realized that many of the answers to these questions lay in our experiences in and out of school which had happened before the seminar. Each of us had taken somewhat different, and yet similar, and intertwined paths over time. And a wealth of data lay available within continuing interviews and participant observation of my case study teacher educators after the seminar was over - as they taught in their own teacher education classes. I wondered whether they taught in ways similar to my own. I envisioned a deepened understanding of their artifacts and reflections from our seminar, data on how they had grown, and a glimpse of how they might continue to grow through their use of multiple literacies (if they did).

Like the portfolio collections of our evaluations from seminar, my research needed to be open-ended in terms of time, but also more coherent in terms of each person. I recalled Don Graves' statement in a Research in the Teaching of Writing class that we need to hear more stories of how teachers change from more conventional methods of teaching and evaluation to help students develop their own voices as readers and writers. I decided to show our autobiographical stories, the case studies each of us as teacher educators had created about ourselves. I would focus on how we had changed as evaluators when we used multiple literacies as valued aspects of evaluation.

As in Emig's (1971) research on the composing processes of twelfth graders, my case studies gave autobiographical accounts of their experiences with multiple literacies in artifacts and reflections over time. Though much more common than in Emig's time, case study methods continue to present potential and problems. My intent was to retain something of the complex intertwining of our stories of change, while exploring the complex intertwining of cultures and subcultures within each of our stories. It is this intertwining which gives each story or set of stories its richness and depth, its particularity. Because of her participation or membership in multiple social worlds,

**Julie took a somewhat different path than the rest of us. Because of her participation in the Manchester research where she saw students draw, and in the women's multi-media journal group where she and her friends experimented playfully with visual art materials, and because her husband gave her a huge art kit for Christmas, she enacted the role of a more playful and yet responsible risktaker with these materials in her seminar self-evaluations. Her friendship with Francisco who often included music as another literacy in his evaluations helped her to use this in the more professional setting of the seminar. Her friendship with me provided her with the model of depicting oneself as a dancer which she more or less unconsciously adapted in her choice to sketch herself as a colorful dancer, as a woman and teacher who takes risks to grow. It was her risktaking and that of others which helped me realize it was not the literacies alone which were key to helping learners-evaluators to grow, but the values represented in them, the connections built through them, and the opportunities for risktaking they offered and represented in multiple, concrete ways. Creating a case study of Julie allowed me to show her intertwined relationships and memberships in multiple social worlds in more depth and with more coherence.**

**In Dan's story I tell about risktaking which did not appear to work. He encouraged his students to become more reflexive and one student became assertive in his less than positive appraisals of Dan's teaching and evaluation. Like many other incidences of discordance, the success of Dan's efforts was not immediately apparent in expected ways. Even when his student did eventually turn his reflexive gaze upon himself, he did not appear at first to give a suitable amount of effort to the quality of his class work. Upon reflecting on his goals for his student, and his student's goals for himself, Dan realized, however, that the student's evaluation did result in the student's growth -- and his own. On other occasions, Dan evaluated his teaching through his students' comments on exit cards. Their comments often presented opportunities for Dan to help his students untangle some misunderstanding. At times, they helped him see his teaching from**

another perspective and to think about possible changes. At other times, Dan was forced to decide that he could not please everyone. This was the lesson he learned on some occasions.

As in viewing someone else's sculpture or painting, there are aspects which are bound to be discordant with what I might have done or would do differently if other people's stories were my own. It has been important for me to remember that they are not my own. The key in my research, as in evaluation, has been for me to become as aware as possible of my own frame of reference and others', to look for common ground on which to build, and to look for possible directions in which to grow. Through my study of my colleagues, I realized it was taking the role of risktaker, as Dan and others had done, that I was missing. When I shared my sculpture, my familiar medium, and my existing reflections, my students did not grow. For me, to take a risk to perform a skit would represent more of a risk.

Though I was not intent on showing success alone, the nature of my question of how teacher educators came to value these literacies and to help others use them necessarily but unfortunately gives the impression of writing about success alone. There are probably other teacher educators who have experienced these literacies in evaluation who felt extremely uncomfortable doing so. And a study of their responses to this evaluation would be interesting and informative. It did not happen that any of the teacher educators in the seminar who were planning to teach courses the following year fit this description. The reasons why teachers and teacher educators do not use these literacies in evaluation do, however, come out in the artifacts and reflections and discussions which are in this study. The issue of time, of having enough time to include these literacies and the learner's interests and aims in evaluation, recurs throughout my study, especially in the discussions of the teacher education students in my case studies' classes. Though I see this issue of time as an issue of priorities, we have time for what we value most, it represents a very real obstacle for many teachers and teacher

educators, especially in today's climate in schools. Conventional literacies are becoming even more highly valued.

In my use of case studies, as with researchers in all methods, I chose what to include when I told my stories of their stories. I chose what to leave out, and like Newkirk "grieved a bit for all I had to leave out" (150), such as our growth through written and oral literacies alone. I chose to focus on the literacies beyond the conventional which had emerged in students' stories in the past. In case studies conducted for coursework, I studied Robert who had been in my first grade class for two years, Martha who supposedly read at a fourth grade level in first grade, and Paul who finally connected with school by connecting with his third grade peers. I had studied their reading, writing and talk, but I had not studied their use of multiple literacies. As a teacher, I left multiple literacies out of my considerations of my students' growth. I pushed forward into my dissertation research out of my grieving for the literacies and the learners I had left behind in my past research and teaching/evaluation.

As I captured and framed my participants' stories in their artifacts and reflections, I used their work, as I use my own, as windows through which to discern significance in their stories, which could change [or not] for the person and the researcher over time. Jane's aerial view of her childhood farm comes to mind. At first, it was a photo, like any other charming photo. Over time the photo came alive as she articulated specific memories and their connections with who she is in her present contexts. She eventually wrote some of these stories for a chapter in *Ordinary lessons: Girlhoods of the 1950s* (Franzosa , ed., 1999), the book of autobiographies of women who grew up in the fifties. As in Jane's case and others' including mine, an evaluator's artifacts can change or remain the same over time, while its meanings may deepen for that person, or stay essentially the same. I learned that as in Judy Hilliker's (1988) case study of one kindergarten student's recurrent drawing of a sun, and Stephanie's drawings of houses in Diane Conway's first grade classroom, an artifact can appear to stay the same while

acting as a placeholder or ballast to allow the evaluator to grow in more or less related directions or contexts.

In JoAnn Portalupi's (1995) dissertation, *Autobiographical Understandings: The Evolution of a Teaching Self*, she wrote an autobiographical case study of her own journey as teacher and teacher educator. As similar to Portalupi, in my present study, we as learners-evaluators reflect not only on questions such as "What do I value?" "Who am I" and "Who do I want to become?" we also ask, "Where am I?" (4). Portalupi wrote, "In composing a story of a life the writer does so from a particular location, a location marked by a multitude of factors including race, gender, class, development" (4). Whereas her's was a personal story of learning to teach, my case studies and I tell and show our stories of learning to enact new reflexive roles as teacher educators, learners and evaluators.



## **Interviews**

I conducted formal and informal interviews with case study participants throughout my research, as well as with other members of my settings. Informal interviews consisted of unstructured conversations which occurred during or in connection with participant observation, and at other times, such as meeting informally for breakfast. Many conversations took place spontaneously, for example, whenever I needed to clarify the meaning behind a particular event or situation (Agar, 1980). Wolcott wrote of the importance of this type of interviewing, “[F]ieldworkers who ask no questions are solely tempted to become their own informants” (1995, p. 105).

I also conducted more formal interviews with a somewhat prepared structure. During these interviews, I often invited my key informant to share his or her self-evaluation artifacts and reflections with me to review or update me on what they valued in themselves and others, including their students, and everyone’s growth. I asked questions as they occurred to me as the interviews proceeded. Even though I had noted possible questions ahead of time to prepare myself, I seldom referred to them during the interview, so as not to interrupt the flow of the conversation. I recorded these interviews on audio tapes, if background noise of the setting permitted. In these taped sessions, my key informants were the ones “in the know.” As researcher, I became more obviously the one who wanted to “find out” (Wolcott, 105).

The following questions served to orient my thinking in more formal interviews and discussions:

- 1 ) What does this artifact and reflection show about you, your work, and/or your growth as a learner, teacher educator, evaluator or overall person?
  
- 2 ) In what ways have various literacies aided your understanding or growth (or not)? In what ways do you feel they aid your students’ understandings?

- 3) **What do you value, or what are your criteria for excellence, in this aspect of who you are, what you do, and how you interact with others, and why?**
- 4) **How and why do you encourage your students to use multiple literacies in self-evaluation? What plans do they have for their own students?**

**As I wanted to learn how, why, and in what ways they had changed and were changing as evaluators to value multiple literacies, I held particular questions in mind about their accounts and behaviors in that domain:**

- 5) **Who or what has influenced you to change as an evaluator to evaluate yourself via multiple literacies, and to teach your students to do the same?**
- 6) **How do you free yourself from the strong cultural images and roles of evaluation which you have internalized over years in schools, and which continue to exert tremendous pressure?**

## **Data Analysis**

I analyzed my data as I collected it, and shared it with participants, in order to clarify my perceptions and assumptions, and to guide my ongoing data collection (Peshkin, 1984; Schram, 1994). In qualitative analysis, as in sculpture, there is danger in planning too much prior to the study or work, as much will evolve intuitively from the work itself (Lincoln & Guba, 1985). However, as a result of my training in sculpture and self-evaluation, and now in research, I realize that looking ahead, planning, being intentional in my work, also has payoffs in terms of focus and maintenance of forward momentum. My plan for analysis was to gather and triangulate as many sources of data as possible. My focus for this triangulation was often triggered by a question which arose during the data collection or perusal.

As Wolcott (1994) suggested, "... analysis refers to procedures followed in order to identify essential features and relationships [in the data]" (24). He wrote that analysis suggested a "scientific" mind at work, one which was "inherently conservative, careful, systematic, ... factual," but analysis was not processing as similar to simply entering data onto a computer (24). Rather Wolcott sees analysis consisting of "... brief bursts of insight or pattern recognition" and explorations of "relationships among categories or discerning critical elements from casual ones" (25). For him, analysis suggests what we find or what we are sure about, as distinguished from what we make of it (23). We analyze to highlight our findings (29), to carefully report what we observe (33).

In qualitative studies, an analytical framework is often developed or adopted to guide data collection and reporting (33). When I analyzed my data, I kept Eisner's (1991) four dimensions in mind: description, interpretation, evaluation, and in particular, thematics (88). By thematics, he meant seeking larger, more generalized themes in the data in a process he called, "naturalistic generalization."

To analyze my data, I read through participants' artifacts and reflections, and my handwritten classroom and interview notes and audio tape transcriptions, to look and listen for general themes in what participants said and did that seemed significant in

some way. As Eisner suggested, I looked for “qualities of place, person, or object that define or describe identity,” or that “permeate and unify situations and objects” (104).

In my notebook in which I compiled data about Dan, I read over the material and wrote brief one or two word descriptors in a right hand column. I then used a particular color of marker to highlight information in which he spoke or otherwise expressed his growth, or his plans to grow. For example, when he wrote and talked about his plan to investigate a present question in his teaching. I then created a key of the colors I used for different categories, and labeled that information and that color as the category, “growth.” I compiled similar information from other sources, noting, for example, whether his actions appeared different from or similar to his plans.

On the next page, you will see a collage Dan created for the doctoral seminar in which he explored and represented his plans for his summer course in teacher education. In the written self-evaluation, on the page following his collage, he thought about his plans as a revision of what he had learned when he taught an Ed 500 class. He found that when students wrote “Dear Dan” letters they built relationships with him but not with one another. His goal for himself as a teacher educator was to have his summer students write “Dear Classmates” letters and make multiple copies so each class member had a copy.

Figure 11. Dan Rothermel's summer course goals artifact

Dan Rothermel has worked extensively with UNH's Teacher Education Program as a cooperating teacher and intern supervisor during his year as teacher-in-residence. He is the author of *Starting Points: How to Set Up and Run a Writing Workshop* (National Middle School Association) and *Sweet Dreams, Robyn*, a book of poems. Currently, he is a doctoral candidate in Reading and Writing Instruction at the University of New Hampshire.

**New Hampshire Summer Institutes**

New Hampshire Writing Program

New Hampshire Reading & Writing Program  
July 7-25, 1997

Reading and Writing through Performance  
July 7-18, 1997

Summer Studies in Composition and Literature  
June 30-July 1, 1997

**New Hampshire Reading & Writing Program**  
July 7-25, 1997

The New Hampshire Reading & Writing Program (NHR&WP) offers an opportunity for classroom teachers to extend their understanding of reading by exploring its relationship to writing. The program is based on the belief that writing and reading are interwoven strands of learning and that teachers and their students should have experience in reading and writing for a variety of different purposes and occasions. Participants will read and reflect on their understanding of these interconnected processes.

Figure 12. Dan Rothermel's summer course goals written reflection

*Collect, Select, Reflect, Project.*

Students write Dear Dan letters twice a week. I've learned in ED500 that writing builds a relationship with me, but not with the others in the seminar. This year I'll have the SWP seminar write a Dear Classmates letter (DCL) and make multiple copies so each class member has a copy.

As for the portfolio, I'll ask them during the first week to collect artifacts from their first days in the Summer Writing Program. Then they'll choose one artifact (brought or recently found) to write a reflection piece on why it is important. They'll make multiple copies of this for classmates. Ergo, the schedule

Monday - Intro, writing experiments, peer conferences. Assign DCL

Tuesday - Share artifacts, distribute DCL, more writing workshopping

Wednesday - Share artifacts, workshopping. Assign Reflection piece for pf.

Thursday - Share artifacts, workshopping. Distribute Reflection, share Pf in groups of 2 or 3.

Friday - Reading Celebration, write pointing comments to each.

I realized I can modify this plan and use for the grade level students (middle school teachers) as well that I teach in the SWP.

Initially, my pf was a collection of triumphs. Amy's daughter Betsy taught me that it can include learning experiences that wouldn't be described as successes. I've included my struggles with my Learning Through Teaching group. My Dad, a former High School principal, now at 80, enjoys and delights in copies of the class letters from Exploring Teaching that I send to him. There's a reflection about his effect on me for my pf.

My pf is ready to become a living document. That transition has come about because I am at the point where I am ready to make it a vibrant part of my teaching life. I was only now ready to do that. Sharing my pf with KS was a powerful missing piece in the life of my pf.

I plan to add pfs to my teaching of ED500 next fall. In three week cycles, students will

Week 1 - half write DDLs (I respond to the DDLs on a cassette tape students provide) and half write DCLS (these are multiple copies for each one in the seminar to have.

Week 2 - other half DDLs and other half DCLS

Week 3 - Each writes a reflection piece about an artifact (with multiple copies).

Time set aside to share them (probably in small groups only because of the limited time available).

Dan Rothermel  
April 28, 1997

Dan felt this revision of his teaching-evaluation would help build relationships among students. He had a specific plan for introducing [multiple literacy] portfolios to the teachers in his three-week course to "develop a sense of community [and] create an atmosphere for taking risks." In acting on this goal, he expanded his use of class letters from an ongoing form of self-evaluation, to a way to help teachers connect, and thus, create a relatively safe atmosphere in which to engage in this self-evaluation.

Though I have used my case study teacher educators' words and other literacies to tell and show their stories, as they have told and shown them in their self-evaluations, and I have given them final say in what I have presented in this dissertation, my interpretive frame and other choices I have made about what is significant are my own (Newkirk, 1992). If my case study teacher educators were to tell these stories autobiographically, in a strict sense, they would necessarily be different in some ways from the ones I have presented. Judy Fueyo wrote of a similar dilemma in writing research on her teacher education students' portfolios,

I told [my student] I was trying to write an article using students' portfolios and excerpts from their taped exit interviews. I was interested in showing the richness in the dialectic across their talk and their portfolio entries. I admitted to the inauthenticity of my telling their stories. (The further irony of my telling them here is not lost on me. Still I must act, all the while respectful of the partiality of my telling. Lather warns against using language to give the appearance of objectivity. She suggests instead using data as 'the material for telling a story where the challenge becomes to generate a polyvalent data base that is used to vivify interpretation as opposed to 'support or 'prove' (91). Even Jen's [her student's] story is her story about her story.) (In Sunstein & Lovell 2000, 201).

As similar to Judy, I resolved to "vivify" my colleague's stories rather than attempt to support my own claims or convince my reader of anything other than the authenticity of the stories for my case study colleagues and for me. The multiple literacies we used would help me vivify our stories and make them come alive for my reader.

## **Description**

Description is one of Wolcott's (1994) three essential dimensions of research: analysis, description, and interpretation, and one of Eisner's (1991) four dimensions: description, interpretation, evaluation and thematics (88). Through description, the researcher sets out to re-present the sense of discovery and excitement that pervaded her research situations, including, as Eisner wrote, "... a sense of energy that must somehow be made palpable through prose" (89). The aim in this description is not ornamental, but is intended to help the reader know what the researcher came to know in her research.

Multiple literacies in research, as in evaluation, have helped me gather and express what I have come to know, and hopefully will help my readers see and hear what I have seen and heard. I make an effort to do this by sharing some of my own and my participants' artifacts and reflections, as well as accompanying them with descriptions along the way. As Eisner wrote (1991, 179), the forms of representation for describing or otherwise conveying what we have experienced can be visual, auditory, or kinesthetic, as well as discursive, poetic, figurative and numeric. They can involve the visual arts, music, dance, science, poetry, literature, and mathematics in its various forms. Each type emphasizes and makes accessible particular aspects of content. What we can convey through photographs, charts, music, or in my case, sculpture, is often difficult or impossible to say in words and vice versa (Langer, 1957).

Patrick Slattery (1997) explored the use of multiple forms of data representation in educational research and postmodern inquiry. He also offered one example of the "arts-based postmodern projects" created by his graduate students, a 6' x 4" assemblage on canvas depicting three young women of color reaching for a blonde, blue eyed Barbie doll encased in a glass box on a column high over their heads. The artist-student Lura Hershey Magi reflected in this piece on the ongoing tragedy of sexist and racist image construction, as she wrote, "We live in a culture of imposition and degradation. It is



only after reaching a conscious level of maturity that women begin to realize their dignity” (Magi, in Slattery, 6). Slattery believes that arts-based projects can elicit insights and reactions that statistics and/or writing alone or together cannot. The various forms serve different purposes, not better than others, but different.

In his work Slattery followed Eisner’s notion of the usefulness of alternative forms of research presentation, particularly with regard to arts-based experiences such as art installations, dance, readers theater, and fiction (See also Romano, 1991, as an example of doctoral research in the form of fiction):

One of the basic questions scholars are now raising is how we perform the magical feat of transforming the content of our consciousness into a public form that others can understand. The assumption that the language of the social sciences [that] propositional language and number are the exclusive agents of meaning are becoming increasingly problematic and as a result, we are exploring the potential of other forms of representation for illuminating the educational worlds we wish to understand.... The concept of alternative forms of data representation presents an image that acknowledges the variety of ways through which our experience is coded (Eisner, 1997, in Slattery, 1).

Slattery suggested, following Richardson (1994, in Slattery), that the debate about multiple forms of data presentation emerges from postmodern notions in art, architecture, philosophy, and literary theory in recent decades. Those who explore postmodern notions question that any conventional or new method, theory, or discourse has a “universal and general claim as the ‘right’ or privileged form of authoritative knowledge” (Richardson, in Slattery, 1). Those who explore postmodern notions do so in a variety of ways, however, many make an effort to be, as Derrida (1972, in Slattery) wrote, “alert to the implications, to the historical sedimentation” in the means we use to explore and express what we know and value (Derrida, in Slattery, 3) .

Some researchers and teacher educators are beginning to seek a transformation of competence in research to include interconnectedness among, as Maxine Greene wrote

(1995, "the principles and contexts ... chosen by living human beings against their own life-worlds and in the light of their lives with others, by persons able to call, to say, to sing, using their imaginations, tapping their courage – to transform" (Greene, 1995, in Slattery, 4).

Tierney and Lincoln who explore postmodern notions conclude that in educational research we must provide multiple forms of data representation for multiple audiences because "multiple texts, directed toward research, policy, social change efforts, or intellectual needs ... may better represent both the complexity of the lives we represent, and the lives we lead as academics and private persons" (1997, in Slattery, 1997).

In this research, as in new roles as evaluators, I explore and express what I learn through writing, sculpture and other visual, tangible means. I discern what I value and do not via these means. I combine forms to deepen my understandings, as well as to portray my data and my interpretations for my reader. While Slattery argues for acceptance of arts-based projects without written documents (6), I have learned to appreciate the potential for growth through combining different literacies.

Whatever literacies other researchers and I use and combine, description lies at the heart of qualitative inquiry. As Wolcott wrote, "Whatever is to be included in a descriptive account needs to be assessed for its relevance and contribution to the story being developed" (57). Description must provide an "adequate base" for whatever subsequent claims I make as a researcher (51). While as a researcher I need to write and otherwise vivify my data and understandings "with a sense of excitement and discovery" (22), I need to portray the case so that my readers are able to create understandings for themselves.

## **Interpretation**

Whereas description gives an account “of” (Eisner, 1991), interpretation gives an account “for” the meaning behind the data the researcher selects and organizes. Through artful or “thick” (Geertz, 1973) interpretation, along with a thick description, researchers take the reader to the heart of the matter at hand. In writing about describing and interpreting another person’s culture or social scene, Geertz warned his reader not to lose touch with the “hard surfaces of life,” the inevitable differences of experience. At the same time, interpretive frames allow researchers to distance themselves from the data or scene to examine and explain the meaning perceived.

Wolcott (1994) wrote of interpretation as “searches for meaning” which transcend factual data (36). He advised that the researcher observe caution and “healthy skepticism” (37), and remember that, “How things are never points to how they should be” (264). As he wrote, “I would rather err on the side of too little interpretation than too much. I strive first to present an adequate descriptive account and then—marking the threshold—suggest what I make of it” (265).

In my own case, I have had to consciously remain aware of my own belief in the value of multiple literacies in self-evaluation, which may fall short for others, and even for me at times. As anthropologist Solon Kimball noted, (265, in Wolcott) research in education in the past has often represented thinly masked efforts at educational reform. As Wolcott added, “Researchers often fail to notice circumstances that influence interpretations, those which are autobiographical and/or far removed from situations and persons at hand.”

In part to combat this situation, he suggested that a new “reflexivity” has become part of the interpretive act. “The way has been cleared for researchers to express more of their own voice in their accounts. If the art and act of interpretation have not been correspondingly enhanced, at least the personal reflections of the researcher as interpreter have come not only to be allowed but expected” (267). In my chapter, and in my conclusion, I use sculpture, as well as writing and other visual, tangible means, to

**take a reflexive stance, to interpret, describe, and evaluate what I learn. I found sculpture especially helpful in stepping back from my research to see from another perspective.**

**We do not simply express our own reflections as knowledge. As Wolcott wrote, "if our goal is to contribute to knowledge, our own knowing is not enough: We must recruit other "knowers" as well. Knowledge is a matter of agreement. Field observations alone, data largely of our own making, cannot achieve status as knowledge. Our analyses reside safely because we carefully link them to the claims-making of others" (258).**

**In research, as in evaluation, in writing, sculpture or whatever medium, we ideally open things up rather than close them. Interpretation ideally comes about as a result of ongoing, reflective processes among persons, processes which can be stimulated and nurtured but not rushed and not isolated.**

## **Evaluation**

All along the way, the researcher [and the reader] evaluates her own and others' understandings. She looks for what she and others value and do not. Eisner's notion of evaluation as an essential aspect of research has helped me think about what I see as educative and artful (Dewey, 1938) in my data and in ways to analyze, describe and interpret that data. To fail to explore what we and others value in research, as in evaluation, is to assume no values are in play, a practice which has been far too common. In presenting his concept of connoisseurship and criticism, Eisner (1991) suggested evaluation as a central feature of qualitative research. Where he saw description as "vivid rendering," and analysis and interpretation as attempting to understand what has been rendered, he saw evaluation as sensitivity to the aesthetic features or criteria of the situations and persons involved. While there may not be standards for measurement, there are criteria for judgment at play. He cited the "triangulation" (Webb et al, in Eisner, 55) or convergence of multiple data sources via multiple literacies as one way to determine coherence or "rightness of fit" (Goodman, in Eisner, 54) of these criteria. He warned of the dangers of relying on any one schemata or symbol system in the quest for certainty of which Dewey wrote. Each symbol system (Goodman, in Eisner, 46) defines the "contours [of] our perception and comprehension of the world " (46). As in the case of standardized testing, to rely on any one means in research in an effort to simplify the qualities so they "require no interpretation or subtlety of perception" creates a "set of restrictions that limit the scope for judgment" (47).

As researchers, we evaluate. We discern certain aspects of situations as worth consideration or not. However, we have been known to avoid acknowledging that evaluation. The sense in which I use evaluation in qualitative research is not judgmental in the negative sense, or comparative in the sense of intending to hold one aspect or one persons' ways in higher esteem. As I have redefined evaluation in general in this study, I see evaluation in research as a process of looking for value -- in work or growth

already accomplished, or to pursue in the future. I see research as similar to criticism in which a critic describes a situation or work of art, noting what works for him/her and what does not, and why, without losing sight of the autobiographical lenses she or he uses for the viewing. As researcher-evaluator, I continually draw on my own experience, or lack of it, as my "necessary baseline" (Wolcott, 178).

This sense of evaluation as looking for what has value, or for what works for particular situations, as well as next steps, aligns with the more recent focus in research on "cultural acquisition or how each person acquires his or her particular version of what the world is about" (Wolcott, 301). Wolcott referred to Goodenough to make the point that each of us as researcher or reader has what Goodenough called "propriospect, ... a private subjective view of the world and its contents that each of us acquires out of the totality of our personal experience ... visions of appropriate roles in microcultural systems in which we are expected to exhibit competence" (1976, In Wolcott, 306). As Goodenough reminded his readers,

We are *all* multicultural even when our competence is limited to one macroculture or national cultural system. We all acquire competencies in myriad microcultures and their subcultural variants. Fortunately, we need not be completely competent in another person's social system [in order to interact with them and learn from them].... One need not lose ones competency in one culture in order to acquire competency in another (306).

Through my present study, my underlying intent has been to explore ways evaluation via multiple literacies might help diverse teachers and learners create more productive and supportive learning-evaluation communities. Researchers-evaluators at all levels of school are restricted by methods which have relied on inappropriate criteria for limited performances. With these inadequate approaches we have presumed to measure our knowledge of the world and our growth as academic persons. Such unexamined approaches have often led us to inaccurate conclusions regarding the relative worth of persons and their varied cultural literacies and knowledge.

## CHAPTER IV

### KATHY STALEY DISCERNS AND ACTS IN ACCORD WITH WHAT SHE VALUES: FREEDOM, DISCERNMENT, RESPECT, EMPATHY AND EMANCIPATION

Flame-shaped pieces cut from steel, hammered to human curves. Assembled to capture freedom to grow. Forever fused, molten pools of steel blend separation into cohesion. Integrity depends on concentration, on diligence. A dancer reaches out for freedom. In subsequent sculpture, eroded curves reflect inner visions. Granite cliff faces watch over one another. A prostrate figure mourns others' pain. Diverse figures emancipate themselves and one another to learn, to take risks, to imagine that which is not yet -- with responsibility for themselves and others.

#### Freedom

As I review changes in my sculpture and my teaching over the years, I look for answers to my ongoing questions about evaluation: What must evaluation look like for diverse learners? What does evaluation look like when diverse learners and teachers free themselves from obstacles to growth?

If education is to change, what must evaluation look like in teacher education? What might this evaluation look like in sculpture? For years, I now realize, I have searched for ways to revise my image of evaluation from individual freedom to emancipation for all in pluralism.

#### Freedom as a Sculptor

Freedom to envision. At Purdue University, I studied home economics education. The undergraduate course in which I created my first sculpture was an elective. During

elective. During my first art course since elementary school, a required course in basic design, I fell in love with visual art. In my sculpture course, I had the opportunity to work in my present medium, welded steel, but I could not imagine doing so. I was more comfortable with wood. Though I had never worked with it myself, throughout my childhood I had seen my father use wood to renovate houses, including our own, in his spare time. For this class, I used my father's power tools for the first time to cut, assemble and contour scraps of wood into a seven-foot tall sculpture -- a female form, using tools a female is not supposed to use.

I applied this medium in sculpture following the path of an artist who lived in my college town. My sculpture teacher took our class to see this sculptor's studio apartment. In his room-sized wooden sculptures, odd shapes and appendages shouted glossy, primary colors. I remember his wife in the background, flaming red hair, pregnant, proud of her life overshadowed by sculpture. I found this juxtaposing of personal relationships and creative life unsettling, but inspiring.

Sculptures by other artists called me to my content, in particular, *Internal and External Forms* by Henry Moore (1953-4, In Read 1964, 164), and *Woman Combing Her Hair* by Alexander Archipenko (In Goldwater 1969, 43) (See Figures 14 & 15).

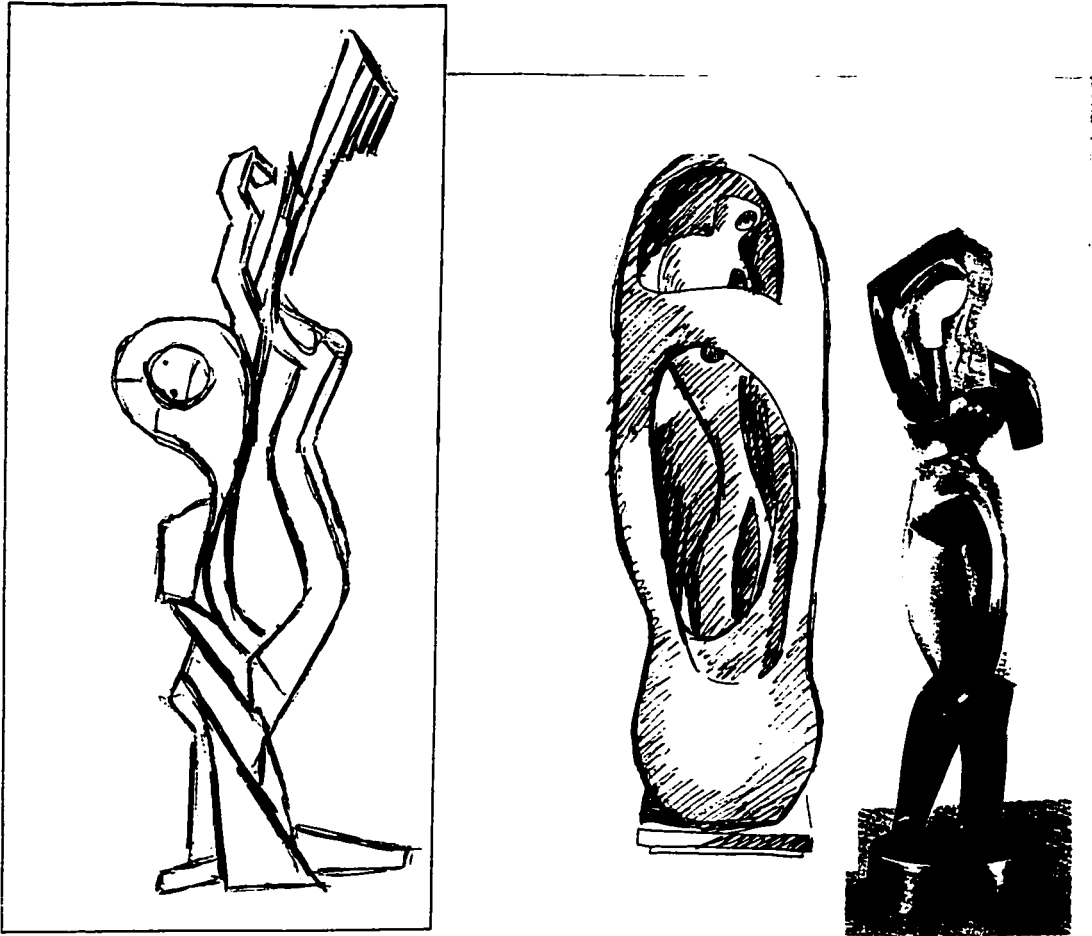
Though I created a solitary figure, I envisioned it as a part of inter-nesting relationships, like the brightly-colored, egg-shaped Russian dolls which fit inside one another. Though I didn't realize it at the time, this sculpture foreshadowed the phase I would go through before I was ready to take up the gauntlets of my twin freedoms, sculpture and teaching. This earliest sculpture symbolizes for me making peace among my personal roles and relationships as a woman. I never named this sculpture. This, the only sculpture in my life for ten years, lay in storage for the first two of those years. Many facets of my inter-nesting and separating family relationships during my twenties took me away from sculpture and teaching.



13. Wood Sculpture, Kathy Staley (c. 1962)

14. *Internal and External Forms*, Henry Moore (1953-4, In Read 1964, 164)

15. *Woman Combing Her Hair*, Alexander Archipenko (In Goldwater 1969, 43)



Freedom with responsibility.

It was ten years before I returned to sculpture and teaching. I married, had a child, and moved away from my Indiana family of origin for Vancouver, British Columbia; Los Angeles, California; Schenectady, New York; Boston, Massachusetts; Orr's Island, Maine; and Shrewsbury, Vermont. It was in Vermont that I once again followed the lead of a local artist and returned to sculpture. I also returned to teaching. My sculpture *Turning Pointe* (See Figure 1 & 16) represents these transitions. It portrays the freedom I felt when I returned to my two former interests. There were major revisions I needed to make in my visions of myself as a sculptor and teacher in order to express who I was and what I had to say. As a

sculptor, with the model of the local artist, I felt ready to work with steel. I felt ready to step even further beyond the limitations I felt as a woman artist in this culture. In this medium, I also felt ready to go beyond the limitations I felt in wood. In metal sculpture, I can add things or take things away. In many aspects of my life, whether in sculpting, writing, cooking or relating to other people, I need to see all my options before I can choose. I need to go too far, then go back. With wood, I can't do this. Wood is not a forgiving medium. Metal is.

Blue-white light and heat blasts ragged edges through sheets of steel. Rushing gas merges solid metal to solid metal in molten puddles -- vertical, horizontal, or diagonal. A quarter-inch of flame, a tiny cone corrals life-sized figures in negative space. Hopeful, exuberant, yet charred, a mere shell, *Turning Pointe* celebrates freedom. Freedom to follow an inner call, anchored -- not tethered -- supported by responsibility to self and others.

Figure 16. *Turning Pointe*, Kathy Staley (c. 1977)



**My dancer represents freedom to expand my sense of self, and yet be responsible to myself and others. Around the age of thirty, I felt called to expand beyond the security of my personal, family relationships -- daughter, sister, friend, wife, mother. I wanted to contribute to the world in more direct ways. Though I continued to value these personal relationships as essential aspects of who I was -- in fact, they made it possible for me to be who I was -- they were not enough to define who I was once my daughter entered first grade. As I reflect on this time, I see that my freedom expands outward in concentric circles. Once I have a solid emotional base of personal relationships, I am able to move out into the world. Only later did I learn to value these personal relationships in schools.**

**As its name suggests, the dancer represents a turning point in my life, a milestone, if not the beginning, of my journey to re-envision evaluation. Rather than a bursting forth into new mediums, this piece signifies a returning to freedoms to which I had been introduced in the past, but which I had not been ready to embrace at the time.**

**In the course of writing this study, I have discovered the significance of this and other important antecedents which continue to impact my work in sculpture and teaching. It is this discovery of values, of inner visions of artfulness, which I hope evaluation will encourage for others.**

**Like metal itself, stronger than it often looks, and able to support itself in improbable situations, I create images in metal. As in the dancer, metal can be strong without feeling heavy or confining. With metal, I can balance airy lightness with strength, freedom with responsibility, as I seek to do in the rest of my life.**

**In teaching, I made major revisions as well.**

### **Freedom as a Teacher**

**Multiple literacies invite freedom. While in an undergraduate school at Purdue University, I majored in home economics education, in part to satisfy my**

father's practical visions for my life. He wouldn't let me go to college unless I had practical goals. If I didn't teach, studying home economics would make me a better wife and mother. I eventually left college because teaching home economics in high school did not fit with my own growing sense of who I was and wanted to become.

Years later, when I found myself teaching art in my daughter's elementary school, I began to see ways I could revise my image of teaching to fit with who I was as a visual artist and person. I returned to college to learn more. Once there, I combined elementary education and art. I changed the subjects I would teach and the ages of students I would teach to fit my image of teaching with who I was as a person.

Through my student teaching experiences in art in grade one through twelve, and in a regular third grade classroom, I realized my preference for classroom teaching. In the classroom, I felt free to combine multiple literacies with academic print literacies and knowledge. In the classroom, I felt I had time and freedom to develop relationships my students via these literacies. I could learn when to nudge them forward, and when to give them time, space, and support to grow. I could teach, and my students could learn.

In teaching art alone, however, I felt disconnected from making meaning. Students loved having access to the art materials to make their creations. They loved returning to regular classrooms with their new treasures. Together, we created one day projects, leather crafts, painting, welding, pottery, puppetry, sculpture, and drawing. We spent six weeks constructing a Halloween parade float every year: a mausoleum of plywood with live statues and tombstones, a giant spider with moveable, twelve-foot-long "hairy" legs made of saplings wrapped in pine boughs, a sixty-foot paper-mache dragon that thirty children wove down the parade route (thirty children and my husband carried this dragon rather than watch the parade), a pirate ship which fit over and around a pickup truck, and a fifteen-foot tall Queen of Hearts from Alice in Wonderland, whose arms flailed and eyes flashed. Together, as art teacher and students, we created memories to treasure for years.

However, I was left not knowing what difference, if any, my teaching was making in

their lives. I could see their enthusiasm for the materials, and for the time and space to express themselves through these means, but I could not see that I was helping them be more successful in the school literacies they would need for the rest of their lives.

In the regular classroom, I found I could tie visual, tangible arts with school literacies. I taught students to create spheres of paper strips to visualize the relative sizes of planets and the sun. I helped them make marionettes out of branches with leather joints to act out the stories we were reading and writing. I helped them make paper mache' word banks for the words they struggled to learn. We created brightly colored, interactive bulletin boards to display their learning in multiple literacies. I helped students conduct science projects, and create visual displays of aurora borealis and underwater scenes. Together, we wrote plays and presented dramatic performances with not so melodic songs. Students used clay, cardboard, wood, and other found objects to construct and express what they were learning. We built a twelve-foot tipi of saplings [which we cut together in the woods] to cover with crumpled and glued together paper grocery bag "skins" on which my students painted visual symbols from a few Native American tribes. My students and I all sat inside this tipi as well as in igloos, etc, to hold our class meetings, as well as to read and write, and otherwise reflect on and plan what we learned. I found that visual and tangible arts and literacy learning worked well -- hand in hand.

I loved teaching as I was re-envisioning it in my second and fourth grade classrooms. I did not love evaluation.

Evaluation inhibits freedom. When I first became an elementary teacher, I carried a conventional vision of evaluation, which I had acquired through years of school. I did not question this vision. I carried it as my own. I assumed that, as a teacher, I should use this conventional evaluation to help my students attain the American dream -- the dream of freedom.

I was taught in college to implement this evaluation, and accepted it. All of it teacher-

initiated: homework and in-class assignments, question and answer sessions, tests, pop-quizzes, standardized examinations, and grades -- grades on worksheets, in grade books, on report cards. All of it familiar. I had experienced it all as a student for many years. Before I began to change my vision of evaluation, I assumed this conventional evaluation was necessary to assure every student's success and independence. I also believed that all that students needed to do was to reach out and accept this freedom. I soon learned I was mistaken.

My existing vision of evaluation appeared to block many students from learning. I gradually became aware of the need to revise what I knew as evaluation. At first, my efforts fell far short of my goal. Instead of administering tests written by adult authors in teachers' guides, for example, I created tests of my own.

One science test was especially telling. My fourth grade students and I had been having a great time learning about the solar system. When it came time to determine how much they had learned, I made up a test using the same words we had used in class. I felt proud of myself for doing a good job as a teacher, tying the test to what we actually did in class. However, the students did not do well on the test. I was disappointed. They loved this subject. What was wrong? They told me the test was hard. What was hard about it? It seemed easy enough to me. As a student, I had been successful with, if not fulfilled by, this conventional evaluation. Why were my students having trouble?

Leeanne, talkative and friendly, experienced difficulty. She worked well with others, talking things through every step of the way. She did not work well alone. My conventional vision of evaluation did not allow her to show her learning in interactive ways. What would I put in my grade book? With conventional evaluation, she often ended up in tears.

This was my first year teaching fourth grade, the year the students received their first letter grades. I determined grades by recording and averaging numbers of errors in student work. I also found myself comparing one student's work with the work of other students. Compared to others in the class, Leeanne was a B- student.

I sat with her parents -- not her -- at her first parent-teacher report card conference. Her parents were friends from the small community in which my husband and I lived. Following their stunned silence, her father pleaded, "How can we help her?"

Years later at her wedding, I saw Leeanne -- friendly, talkative, emotional -- in tears half the time. A social worker, she had recently graduated from college with honors. Leeanne, like others in my classroom, became successful.

Many did not. One boy showed no interest in his work at school. My evaluation did not connect with his world of snowmobiles, three-wheelers, and trucks. He did not grow in my classroom. He never did see value in himself.

My vision of evaluation interfered with the learning I wanted for my students. Their flow of learning was interrupted by evaluation which relied on print literacy alone, rather than on my students' natural literacies, questions, and contexts for learning. Despite my commitment to teaching in public schools, my struggle with evaluation led me to seek teaching positions in which I did not have to deal with conventional evaluation.

In various positions outside of public schools, I helped students learn and evaluate via multiple literacies -- in the forms of more dragons, fish, robots, and space shuttles. However, I missed fighting for all students to succeed in public schools. I finally found a public transitional first grade classroom in which I could feel free to do whatever I wanted to prepare my students for school literacy. My job was to provide them with language experiences.

To do this, I read about language experience and whole language teaching, and went to workshops. I read to students, and asked them to retell stories from pictures in books. On large charts, I wrote the stories students dictated about personal experiences and group trips to the library, the beach, animal farms, restaurants and other businesses, the fire house, and the police station. We created costumes and built three-dimensional, and nearly life-sized igloos, longhouses, tipis, and castles in which we could meet to read, write and talk about the lives of people who created and used structures such as

these in the past.

I had freedom. I taught as I wanted to do. I taught using music, paint, colorful and sculptural forms, drama. I seldom saw administrators and barely knew other teachers. Though I had freedom, I was not satisfied. I wanted more.

My goal was to free life-long teachers and learners to grow in supportive learning cultures. Before I made major changes in my vision of evaluation, however, I needed to bring my teaching and sculpture together. Though they had both been essential aspects of my life for years, they remained separate and distinct. By adding discernment to my image of evaluation, I began to blend the two.

## Discernment

### Discernment as a Sculptor

Discernment is the quality of being able to grasp and comprehend what is obscure; a power to see what is not evident to the average mind; to stress accuracy (as in reading characters, or motives, or appreciating art). Discernment is an essential part of my personal life and art. I have long been fascinated to learn about the ways people around the world engage in unique, and yet universal, forms of reflection and discernment. Whether they refer to these techniques as meditation, prayer, contemplation, or other terms, these practices address a widely-held inner call to integrity. In my own life, I find such practices help me live a more centered life, one more true to my values, my intentions, my visions of artfulness.

During my first sculpture course with Michael McConnell, I created a sculpture, *Inner Vision*, to represent my sense of this discernment in action. From several sketches, I chose one to develop into a metal sculpture.

To me its curves are reminiscent of stones in a stream bed, worn smooth by water, wind and other stones. Or windswept banks of snow. The center of the piece is open as if it has been worn through by the elements returning again and again to familiar paths.



For me, this sculpture represented returning to reflect on well-worn values whether in long-range or moment-to-moment decisions.

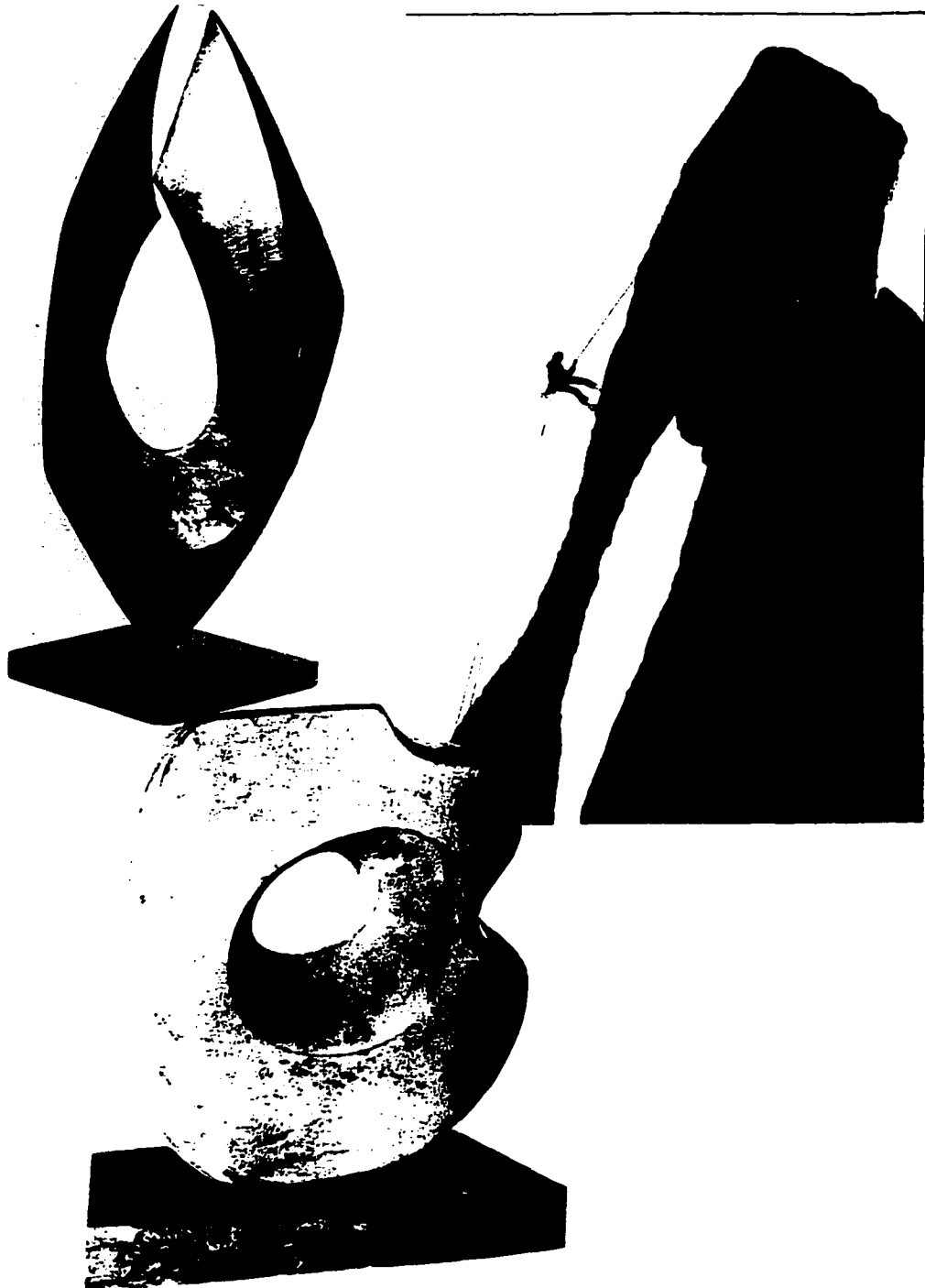
It was Michael who suggested the opening in the top. In my original maquette or model for the sculpture, I envisioned an opening through the middle of the piece, as in this photo of the Needle's Eye in Custer State Park in South Dakota, but not through the top. This aspect of opening out from a reflective center has come to symbolize for me moving out into the world to act on what I value – after I reflect on what I value.

This sculpture, *Inner Vision*, represents a return for me to my less figurative sculptural images of undergraduate school. As I reflect on this milestone in my journey, I realize I needed, and continue to need, support from colleagues within an academic setting to step beyond my previous perceptions of what had value in sculpture according to the culture immediately around me. Little in my early practical background prepared me to create abstract or non-representational sculpture. My parents were raised on adjoining farms in Indiana, and though my brothers and I were not, an orientation toward hard work for practical purposes grounded our lives.

17. *Inner Vision* , Kathy Staley (c.1988)

18. *The Needle's Eye* (rock formation) (In Beckey, 1982, 71)

19. *Pierced Form*, Barbara Hepworth (1962, In Read, 1964, 195)



Michael and other sculptors offer options which inspire me to create or recreate my own visions. Michael shows slides of sculpture, including his own. At the same time, he encourages me, as he does all students, to develop my own “vocabulary of shapes.” He introduced me to the material I used to create this sculpture, core-ten steel, a metal which rusts to a certain degree, then seals itself to resist deeper corrosion over time. This material complements the content of my sculpture. Together, my content and material represent for me the solid sense of who I am, where I have been, and who I want to become which I feel through discernment. In this piece, I once again found sculpture to be a way to discern what I valued. I expressed with these forms what I had not, perhaps could not, yet express in spoken or written words.

### Discernment as a Teacher

Though discernment or reflection has long been a value in my personal life and art, it was difficult to find a place for it in my teaching and evaluation. I often found myself scattered, unfocused, unhappy, and searching for more in teaching and evaluation. I saw conventional methods result in frustration, boredom, and lack of success for many students, as well as for myself as a teacher.

Through colleagues in my new public school teaching assignment in New Hampshire, I became aware of options for change. One option, in particular, a workshop approach to teaching and evaluating reading and writing, attracted my attention. Based on the creative processes of adult writers, this approach appealed to me as an artist. It made sense to me to adapt the same processes I need in visual art to teaching.

I already valued some basic elements of this new teaching and evaluation: time, choice, responsibility, and community.

Discernment begets time, choice, responsibility, and community. To do artful work, whether in sculpture or teaching, I need time -- time to reflect, to

discern what I value, to talk with others, to act on what I value, and in turn, to discern the effectiveness of my results. That students needed time to reflect, discern and do artful work made perfect sense to me. I need to discern among options and make my own choices in teaching and evaluation if I am to be engaged in my work and take responsibility for my outcomes. From my experiences in sculpture, teaching/evaluation, and in my personal life, I knew discerning sensitive ways to respond was important. I am extremely sensitive to negative, disrespectful response. I need people around me whom I trust and respect, and who I feel trust and respect me. I knew most students also need this respect in response.

Though developing a sense of respect and community in my classroom had often taken a back seat to a grueling regiment of ability grouping, I had long appreciated group art projects and field trips for the sense of comraderie and mutual respect for learning and for one another that my students and I create. By discerning what we valued in these experiences, and in one another, we developed a sense of history together, of belonging, which helped me teach, and helped students learn. I was excited by the possibility of using reading and writing, the very things I struggled to teach, and my students struggled to learn, to help me create this sense of community. I used print literacies to help my students come together to learn, rather than to become divided and discouraged by ability grouping.

Though this new teaching and evaluation looked very different from the images I had long held, they made sense to me, as an artist as well as a teacher. I was intrigued. I set out to learn more.

Discernment helped as I explored new images of teaching and evaluation. A few of my colleagues and I made arrangements to observe in classrooms in Stratham where teachers were using these new methods. I was fortunate to observe in Chris Gaudett's combined first and second grade classroom. Observing in her

her classroom helped me revise my image of teaching and evaluation.

The children in Chris' classroom learned to discern among their options and choose their own topics in writing and their own books in reading. They also wrote and read where they choose. Some worked on a rug with pillows, others on a sofa and chairs, others at desks and tables. Seeing them work productively in a workshop setting helped convince me that this learning and evaluation could work with children. Seeing this workshop teaching and evaluation in action helped me revise my long-held image of what teaching and evaluation looked like.

I especially remember the evaluation, the records Chris and her students kept. The students recorded their own reading, writing, and learning in journals and folders. In a notebook and on clipboards, Chris observed, recorded, and made plans for teaching based on her students' actions and interactions. Through this recordkeeping, I caught a glimpse of the structure and the evaluation which held together the workshop classroom. I could better envision what I might do in my own classroom

This observation was a major turning point, it provided a foothold for me to begin revising my image of evaluation. Chris' classroom was proof I could be a responsible teacher and evaluator -- and still run a workshop classroom. Chris taught and evaluated, it just looked different when she did. Following her lead, I felt I could revise my ways of keeping track of students -- what they were doing and what they needed from me. I felt I would come to know them far better than I had in the past. Changing my vision of teaching/evaluation, as I had always known it, a major disruption to my status quo, seemed possible. I could begin to envision the actual steps I might take to make changes in my own classroom.

To back up my observation of Chris and her students, I read books and articles by Don Graves (1993,) Nanci Atwell (1987,) and others. I read these over and over. I also viewed the first set of UNH video tapes on Reading and Writing -- over and over (Whitney, J., & Hubbard, R., eds., 1986; Hubbard, R., Miller, B., & Whitney, J., eds., 1988). With my growing understanding, and the encouragement these resources

provided, I set up my classroom as a reading-writing workshop. I helped my students keep their own records, and changed the ways I kept my own.

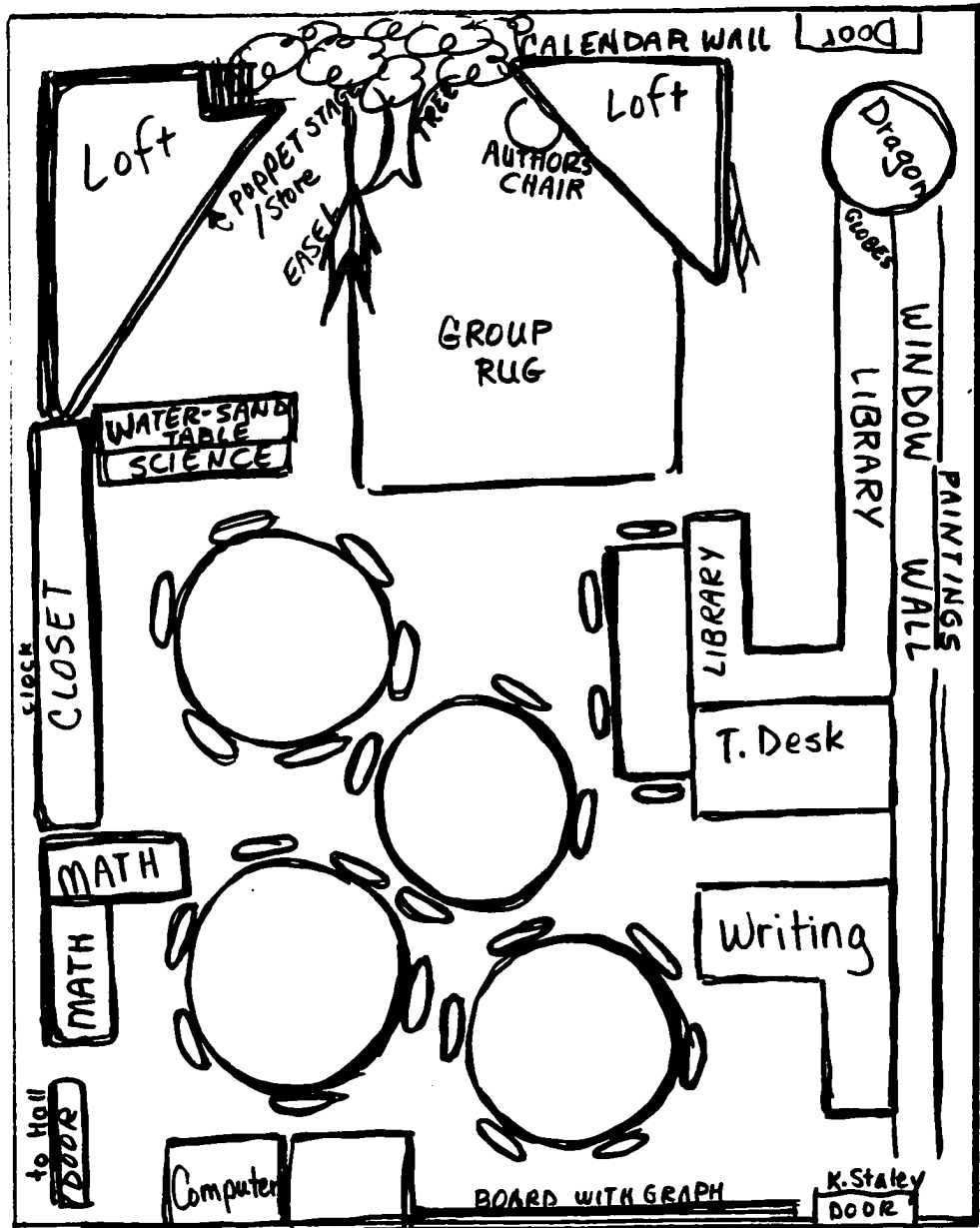
Revising my image of evaluation was an on-going process. It was important that I reflected on the consequences, and discerned my own next steps.

I attended workshops to learn more. My introduction to the notion of multiple literacies in evaluation came from a UNH workshop presented by Chris Gaudette with Judy Fueyo, the UNH researcher in Chris' classroom. Judy spoke of the relationships among first grade students' writing and their block structures (1991). Through various mediums, students expressed who they were. This made perfect sense to me, as an artist and first grade teacher, though it was years before I realized more fully what this might mean for evaluation. Chris' part of the presentation was to show us the three-fold pocket folders in which she and other teachers in her school gathered student work along with various teacher assessments to send on to the child's next teacher.

I was excited to think of these ways to evaluate, and validate, this new teaching, and to communicate this value with parents, administrators and colleagues. This combination of observing, reading, attending workshops and experimenting in my own classroom, grounded me in visual and tangible ways. With this grounding, I was able to change my long-standing image of who I was as a teacher/evaluator. Though I was changing, however, I was not yet ready to include students or their literacies in the process of evaluation.

It was early yet in my on-going evolution; I saw mainly surface differences among conventional teaching and evaluation, and these new options. I changed my inner visions of teaching and evaluation to match these differences I saw, heard and read about, as best I could. My students sat at tables and/or desks which were clustered or circled. They learned in flexible small groups. They engaged in whole class sharing and discussion times. They helped me organize and manage our classroom library and editing/publishing centers, as similar to the ones I had seen, heard and read about.

Figure 20. Kathy's classroom layout



Though my changes were significant and well-intentioned, I could only change so much at one time. This was important for me to remember later as I worked with other teachers and students to help them change. I could only change as far as my inner visions had evolved. For example, in writing and publishing, at first, students dictated their stories for me to type and bind. Gradually, I allowed students to write their own stories by capturing what they had to say by any means available to them. They could draw, build, sing, write words, and/or write an alphabet letter or two to represent the sounds they are learning to hear in a word.

For my course with Don Graves on Research in the Teaching of Writing, I created a visual array of the growth one of my students Robert as a writer (and illustrator) and self-evaluator over the two years he was in my first grade classroom (See Figure 23 below).

I learned to free students to take the risks they needed to take to grow. Eventually, I let them write, revise, and even edit their work. I let them. I allowed this.

To do this, I had to adapt my inner standards or criteria for what was acceptable, what was responsible. I had learned I couldn't expect their writing to be "letter perfect" from the very beginning. I realized I needed to free them to find value in their own progress, even when their writing was not perfect by adult standards. I needed to free them to discern what they valued in their own work. At the time, though I included visual representation of Robert's drawings in my research array, I did not discern their value as aspects of his growth. In fact, I saw his increased amount and facility with writing as his growth -- together with his leaving his drawing behind.

In order to free students to take these risks, I learned to help administrators and parents change their notions of what was "good" in student writing, as well as what was good in teaching and evaluation. I spoke to parents at open houses and parent-teacher conferences, and sent home letters to explain what we were doing at school. I also worked with fellow teachers and administrators to discern what we valued in students' work and growth.





I often ran into questions – in my own mind, and from other people. Sometimes I knew the answers, but often I didn't. I returned again and again to those teacher-authors in books and video tapes to learn more. I gradually learned to look to my students and their work for answers, as well. From my work in visual art, I know that any creative undertaking involves learning by trial and error, by salvaging what works and trying new things. This new teaching/evaluating by discernment is no exception. I don't give up.

Discernment by students. My vision of this new teaching and evaluation was expanding, but continued to be limited. I did not yet realize that the heart of this new teaching and evaluation is student discernment of what they valued in their own work. I continued to be the one who made judgment calls on the quality of student work. I saw evaluation as my discernment of the artfulness of their work, as well as the quantity of the work, such as the number of pages read and written. I felt my students could help me in my work as an evaluator by discerning and following their own interests, choosing their own topics and books, and keeping their own records. I did not yet understand the value of helping students evaluate their own work. I did not yet understand the value of teaching them to discern artfulness in their processes and products. I did not yet see my mission as one of helping them to evolve their own visions of excellence which would continue to grow and to guide their work long after they had left my classroom.

My vision of evaluation evolved just enough for me to provide my students with a few of the basics of a workshop classroom. I gave them opportunities to discern the topics, content, and genres which were important to them in reading and writing. I had come a long way, but I still had a long way to go.

It took me several years to realize that through evaluation I could teach and they could learn so much more. I had not yet come to see that involving students in evaluating their own work and planning their own growth was key to helping them become life-long reflexive learners. My understanding of discernment evolved over time. I eventually

came to see teaching students to discern according to their own evolving values and visions as the most essential, as well as the most revolutionary, aspect of evaluation for diverse classrooms.

My interest in this teaching and evaluation, together with my dissatisfaction with conventional, and other alternative assessments, pushed me to learn more. It was time for me to take courses with teachers who could help me continue to evolve my vision of evaluation.

It was time for me to learn to respect my students as evaluators and to help them respect themselves and one another, as well.

## Respect

### Respect as a Sculptor

In a two-part sculpture I created in an independent study with Michael, two figures stand with mutual respect for one another, learning from and watching over one another and the world. *The Companieros. The Companions.*

Inspired by mountain peaks and ledges, as well as by Henry Moore's (Read, 175) King and Queen, in which two figures overlook a valley, my sculpture represents for me respect in relationships, though not in marriage relationships alone.

As I planned this sculpture, Michael and I looked over preliminary sketches. I was trying to discern which I would make into metal. I liked them all. Some were horizontal like mountain ranges, some vertical. Looking at them with Michael helped me decide. With him, I could see the sketches through different eyes, not his eyes exactly, more like another set of my own. From this viewpoint, I could see how the sketches might look to someone other than myself. Michael and I separately agreed we favored one sketch in particular. We didn't say why. Our inner standards or criteria of artfulness in sculpture coincided in this sketch. What did we see? Why did we respect it more than others?

Figure 22. *The Companieros* , Kathy Staley (c. 1989)

Figure 23. *King and Queen*, Henry Moore (1952-3, In Read 1964, 175)



My eyes wandered back to this sketch as Michael and I studied the sketches together. I preferred it. It had a depth that made it worth going back to again and again – to learn more. It matched my inner standards for sculpture, in some way, and Michael's, as well.

This sketch represented a natural evolution from what I valued in my past work. It represented a logical next step. Its elements fit my unique and evolving “vocabulary” of lines, planes, shapes, forms, and the negative spaces among them. Flame shapes, for example, occur throughout my sculpture. In the sketch for *The Companieros*, these shapes were more geometric, but they were there. And there were other aspects which echoed what I liked or respected in my former work: alternating smooth and rough surfaces, rock-like structures and forms, a sense of volume and yet lightness.

One aspect which seemed new was actually related to an earlier sculpture, *Inner Vision*. Though most of my work consisted of solitary figures, this new sculpture had two parts. Like slabs of broken rock, the same substance separated by the elements. The two separate pieces were similar to the two sides of my earlier sculpture, *Inner Vision*, in which two arms reached up into space. In *The Companieros*, these sides separated completely, and yet remained in relationship. In my sculpture I carried what I respected from my past work into the new, as I did in writing, teaching and evaluation.

Then as now, working with Michael helps me discern what I respect in who I am as a sculptor, and who I want to become. His help as my teacher calls for a delicate balance: (1) He respects me enough to listen carefully to what I have done, what I value in that work and what I want to accomplish next. (2) He knows my interests and abilities well enough to make sure I have enough, but not too many, appropriate strategies and options from which to choose at every step of the way. (3) He respects my ability to come up with most of these options myself, and to choose among them in accord with my inner standards, visions, intentions. To maintain this balance, he “walks with” me, he offers assistance only when absolutely necessary – he does not take the work out of my hands, literally or figuratively. The temptation is often there in teaching to tell a student what we think, or what we would do, or what to think and what to do, without first listening to

and respecting his or her own story – past, present and future – and the visions which student is evolving from that story. By listening and watching, Michael respects me and helps me learn to respect who I am as a sculptor, and who I want to become. I learn to trust him to help me discern, to think through my options for next steps, and to choose what fits with my inner visions. All the while, he never lets me stray far from his own visions of artfulness in sculpture. Though my sculpture is different from Michael's in many ways, the influences of his values are apparent in the work I've done under his supervision. This work is less representational, more volumetric, and incorporates the materials and techniques he has made available to me. As I continue to learn to respect his values and inner visions, as an artist and mentor, he helps me respect and evolve the values and visions with which I will evaluate and guide my own work in the future.

### **Respect as a Teacher**

**Respect for myself.** As a teacher, I wanted to learn to respect my students as evaluators, and to help my students respect themselves and one another as mentors, learners and evaluators. I knew they would need respect for their own and others' differences if they were to work and evaluate their work together. I knew they would need this respect to ask for and give and receive the help they would need along the way.

I enrolled in master's level courses in education at UNH to learn more. One of my first experiences with learning and teaching respect for differences came in a reading course with Jane Hansen. It wasn't easy. Jane asked all students in our class to introduce ourselves by bringing in something we were reading outside of school. I didn't get it. She couldn't possibly mean what she was saying. What did this have to do with teaching reading? I could not comply. Jane read fiction. I taught fiction in school, but I didn't read fiction. I hadn't read fiction since high school literature classes in which I seldom agreed with the "correct" answers to the teacher's questions about the author's

**“meaning.”**

**At the time of Jane’s class, I read nonfiction. Always non-fiction. Perhaps, in keeping with my parents’ practicality, and the farming of their youth, I read how-to books (as did my mother): how to cook, sew, build log houses, put in electricity and plumbing, weld, sculpt, teach, meditate ... all of which I did or tried. With Jane’s assignment, I had to admit to my less than academic reading.**

**I felt uncomfortable. I didn’t think anyone else would be reading books, such as how to live a spiritual life. My response to Jane’s assignment had to be wrong. I was different, and I did not yet value difference. I had not learned to respect differences in myself and others.**

**By listening as others evaluate themselves as readers, I began to get a sense of the range of reading interests in our class. I felt more at ease. I began to respect my own and others’ differences as strengths to share, and shared the books I was reading.**

**I continued to learn this respect for differences in other courses with Jane. I enrolled in one summer course after hearing some of Jane’s findings in the UNH-Manchester research on students as evaluators. In her presentation at UNH, I heard about students who connected with school by blending what they valued in and out of school. I sensed this was important, but didn’t see how it could possibly work, even though, as I now realize, the best way for me to understand is to blend what I value in and out of school. I enrolled in her summer course in evaluation.**

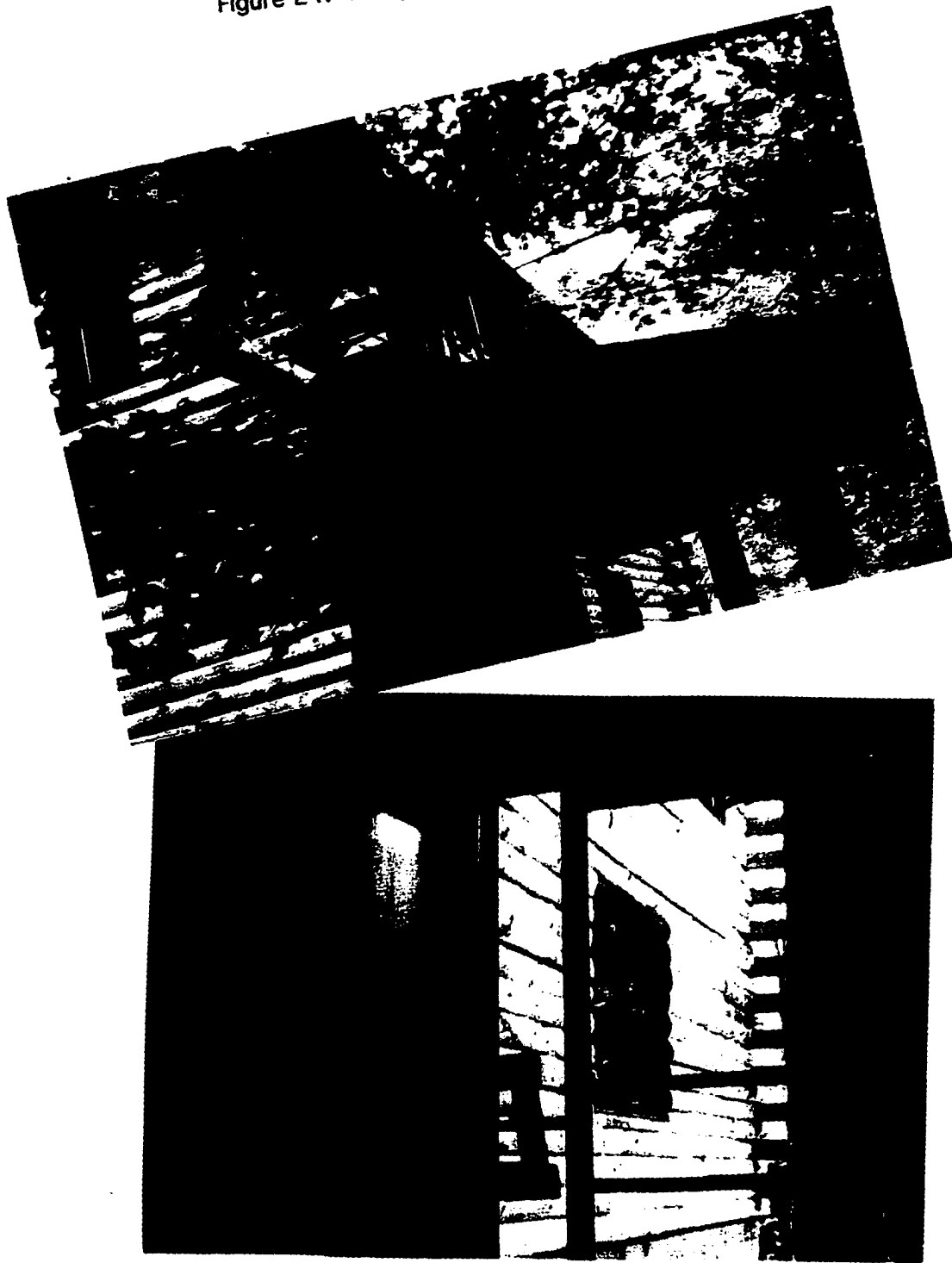
**In this course which Jane co-taught with Mark Milliken, a fifth grade teacher, I set out to blend what I valued outside of school with what I valued in school. I already had a portfolio of reading and writing, of who I was as a teacher and learner. To this, I added artifacts and reflections to represent what I valued outside of school. For the first time in school, I showed who and what I valued beyond school. For the first time, I brought my sculpture, personal relationships and experiences to school. I added a separate section to my portfolio. I added photographs of my husband and daughter, the log house we built with a stone hearth, and the metal staircase I welded from metalyard scrap.**

Figure 24. Kathy's family and home collage, Part 1





Figure 24. Kathy's family and home, Part 2



I soon expanded my immediate family section to include my family of origin. As I did so, I remembered a goal I had carried with me for several months. I wanted to write about my Dad who had passed away ten years before. I tried writing a poem. It seemed trite. Words fell short of my intent, as well as my vision of good poetry. I wanted to say something about his hands. My hands looked like his, long and bony, veins and tendons abound. He made things with his hands, I make things with mine. He was with me, in my hands.

I turned to books to help with my writing, and wrote about Dad in my evaluations of my readings. I wrote about the roses he grew, his three hundred plus bushes. I turned to drawing to pump new life into my writing. I had always loved the sculptural curves of rose petals, their colors, and scents.

In my self-evaluations for the class, I wrote of the connections I was making:

This is a tribute to my dad, inspired by a few books I've read in the past couple of weeks... My Dad was more like OB than May in *Missing May*, more of a dreamer.... Even ten years after his death, I am still startled by how much I miss him... Like the characters in *The Burning Room*, my dad was raised on a midwestern farm ... the only son in a family of nine children... The narrator reminded me of my dad when she talked about her grandfather...

Like people in *The Drowning of Stephan Jones*, my father and his society were prejudiced against anything different. Back then, differences were hidden in closets, even if they were children. My brother's deafness, his lack of perfection, destroyed my father ... his career, his health, his disposition... But my father loved roses. Tending three hundred bushes was one of the only ways he showed his love of beauty. In the lines, shapes and colors of roses, I find a visual vocabulary with which I can draw, paint and sculpt for a lifetime...

In my evaluations, I learned to respect the father I loved and missed (See Figure 25 below).

Figure 25. Kathy's Father (and Mother and Daughter)

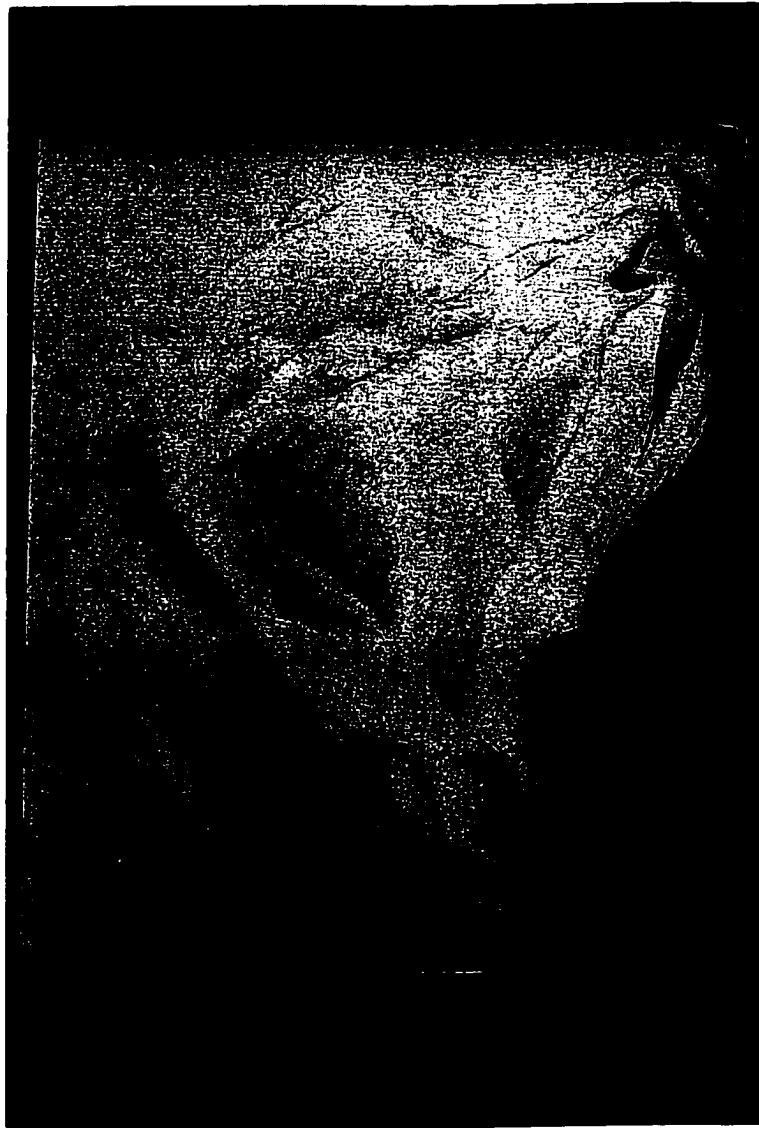


As I evaluated and connected these books with yet another book, I also learned to respect myself. In *Women Who Run with the Wolves* (Estes, 1992), the author related folktales from around the world with the longing one feels to be creative. The author wrote, "It is not a matter of wanting to, not a singular act of will; one simply must... [Part of] our instinctual nature ... calls us to create."

The author made the point that a woman "simply must put her foot down and say no to half of what she believes she should be doing. Art is not meant to be done in stolen moments only." In one story, a wolf is "suddenly transformed into a laughing woman who runs free toward the horizon." The wolf represents a woman coming into her own as a creative being (See Figure 26 below).

It was this coming into my own which had been missing in my tribute to my Dad. My father, and the wider culture, wanted me to be quiet, sweet, delicate, as a rose. And yet, I realized I had personal power, I was a creative person. I realized I could be both. I could work for the greater good of all and create with power. In my tribute, as in my life, I decided to blend these aspects of who I am. I created a two by three foot painting in which a rose and a wolf became one. The painting now hangs on my living room wall, a reminder of my love and respect for my father, as well as respect for myself.

Figure 26. *Wolf and Rose*, Kathy Staley (1993)



**Respect for myself as a teacher.** At the conclusion of the summer course, when I shared my portfolio, which included many photographs of my sculpture, one teacher's response was pivotal in my growth. Throughout the three week class, her pain at her mother's recent death had in some way helped me resolve my own regarding my father's death. After I shared, she asked, "If you can create sculpture, why do you teach?" I was dumbstruck. I had spent three weeks celebrating my family, my home, my sculpture. But I had not once tied all of this to why I teach. I had learned to respect myself and my family. I had helped others get to know me and respect me. I knew I would ask my students to make similar connections on their way to mainstream and academic learning and literacies. But why teach? Why was I so committed to teaching?

As a result of her question, I realized I taught to help three of my four brothers who had had trouble in school. I had not been able to help them when I was young, but I now taught to help others. To my portfolio, I added photographs of my brothers and I, then and now.

These photographs would help me think through my own and my brothers' experiences in schools which laid the groundwork for what I value as a teacher. They also acted as a goal to reflect on these experiences in various mediums. In response to my colleague's question, I realized I had a sense of mission in my teaching. I learned to respect who I was as a teacher.

Figure 27. Kathy's brothers and herself, then and now



**Respect for multiple literacies.** In the same summer course, Mark, who co-taught with Jane, helped me learn to respect students as evaluators of their own work. I brought several sketches of roses to one class along with my reading and writing to show progress toward my goal to write about my father. When I showed Mark and the three members of my small group what I'd been doing, they asked me questions to find out more about my father and my drawing. One question Mark asked represented a turning point for me. Referring to my drawing, he asked as a teacher/evaluator, "How will I know when it's good?"

In this question, Mark helped me realize that, as a teacher and evaluator, I need to respect my students as evaluators of their work. In his asking, I realized I needed to revise my image of myself as the teacher/evaluator from one who is "up-front and all knowing," to one who is "alongside and learning" from and with my students.

It was this change in my vision of evaluation which I represented in my sculpture, *The Companieros*, though I didn't realize it at the time.

Mark, as my teacher/evaluator, proceeded to learn from and with me, his student. He tried sketching to evaluate himself and his reading, as I did, and as his five year old daughter did. This was quite a risk for him, considering he hadn't tried this literacy, drawing, since elementary school! He wanted to see what benefits he might be missing. He also wanted to learn from his own risktaking, his own struggle to create in a literacy less familiar to him.

From Mark, I learned to value my own differences as strengths to be shared. I also started to learn from his model that to teach and evaluate artfully I must take risks to respect my students as evaluators of their work, and to learn from and with them.

**Hester gained respect for herself.** Similar to Mark, but in my own classroom, I proceeded to learn from my students about respecting them as evaluators. One student, Hester entered my first grade classroom unable to read or write her own name or to



name or to draw a picture. Her reading consisted of accompanying picture books with oral stories from her own life. Her “writing” consisted of scribbles. In her book, “Snowman and Santa,” she was unable to distinguish her “Santa” scribbles from the “snowmen.” I suggested she ask a friend to teach her how to put red hats on her Santas. Thereafter, her Santas had red-squiggle hats. She was able to “read” these squiggles as a step toward reading written texts which represented oral words.

In her portfolio, Hester brought together evidence of what she could do as a learner and a literate person. In it, she placed her published “Santa and Snowman” book as evidence that she could “read” and “write.” She also included early drawings and other work she had done in reading and writing workshop, evidence of her practice with writing her name, a classroom library book she was learning to “read,” or orally retell, and a drawing with words a friend had given to her. She also included lists of books others had read to her, and recorded for her and some of which she had retold, her topics in writing, and skills she was working on in reading and writing.

Clutching her portfolio to her tiny body, Hester began to take a more active role in reading and writing workshops. She became a more full and contributing member. She told and retold family stories, and the other students and I gradually realized she was a better oral storyteller than the rest of us. She listened to stories of others and offered valuable feedback on content.

When she leafed through her portfolio, as she did almost daily, she was reminded she possessed literacy strengths – oral, visual, tangible, and more -- and she was making headway learning print literacies. With this evidence of her literacies, both established and emerging, she gained respect for herself as a learner and she became more involved in her work at school.

However, for me, there was still something missing. In my classroom I needed to learn more about helping students. Even though I can tell Hester’s story with satisfaction, there were many students who did not progress. Freedom, discernment, and

respect were not enough to help my students and I turn differences into something that worked to our advantage.

## **Empathy**

### **Empathy as a Sculptor**

Through my work as a student in the Ph.D. program, I have come to see empathy with differences as an antidote for discrimination and despair in teaching, learning, and evaluation. With empathy, I feel students and teachers are less tempted to make unilateral judgments about one another's differences. With empathy, as a teacher educator and evaluator, I feel I am less likely to make judgments about my students' work without first knowing the stories behind that work, the stories only the students can tell. I have learned that teachers and students need to see and hear one another's stories, and empathize with them, before they can respond in ways that will help one another evaluate, plan, and carry out their work in productive ways. I see the importance of seeing, hearing and expressing these stories in literacies of our own choosing – in addition to newer, more challenging ways, and more conventional academic ways.

Having been invited to tell my own stories and evaluate my own work through visual arts in a university setting, I looked for ways to keep the arts as an integral part of my doctoral work. I did this to help me think through how it might work for teachers and students to empathize with differences in evaluation, as well as to think through or evaluate what I was learning. I had seen students and teachers evaluate themselves and learn through different literacies at various levels of school. I wanted to use my own literacies at the doctoral level to experience the advantages or disadvantages in doing so. In one course, Philosophy of Education, I used sculpture to help me evaluate and make sense of my reading of Plato.

I cannot say I enjoyed reading Plato's *Republic* (1987). During my first semester as

a doctoral student, his writing was a far cry from summer reading. I drudged through his sentence structure and word choices, perking up only when he wrote of art. He seemed to be saying that all art was bad and should not be tolerated. Surely, he was mistaken. I decided to evaluate his notion. I would create a piece of art as horrible as I could make it. I would create an image to evoke a sense of agony in the viewer.

At the time, I read an article which helped me think about the meaning I wanted to express [NCSS, 1992]. The article was suggested by an education professor Angela Rhone for an informal discussion group of education professors and doctoral students. Reading and discussing it helped me see empathy as key to successful diversity. I came to see the need for empathy, rather than concepts such as pity or compassion, which carry baggage of power difference.

I began to envision empathy as remembering the pain we have all felt as humans. I began to see empathy as a potential solution to the problems of discrimination and pain in diversity. By combining my evaluations of Plato and my understanding of the journal article, my “agony” sculpture evolved as a reminder, a warning, to myself and others not to cause pain in others.

In a sculpture class with Michael McConnell that same semester, I shared a few of my previous sculptures from my self-evaluation portfolio with Michael and other students in the class to review where I had been and where I might want to go next. I knew I wanted to convey a sense of agony, a call for empathy with another’s pain.

In simple sketches, and in a huge mound of clay, a figure gradually emerged. At first, curled up, as in yoga, in a fetal position. In pain, intense grief, she pulled into herself, holding in her energy, her life force, protecting herself.

To clarify the figure, I dug clay from underneath. In doing so, I created a bridge, which later came to symbolize for me empathy among learners and teachers in evaluation. Arms and right leg stretched out as if she was on her way down -- or rising up in hope. In transition. The middle section no longer held up its own weight. When I returned to work on the sculpture each day, I needed to repair damage caused by gravity. Though at

first I became frustrated with these repeated collapses, I began to realize that the piece was gaining character from them. A deep furrow developed, like a spine with pelvis and shoulder blades with very little flesh to smooth its rock-like contours, like jutting, parallel ridges of stone (See Figure 28 below).

The sculpture began to remind me of a combination of various natural rock formations I had seen over the years: rugged ocean-worn rocks at Wallis Sands Beach on the New Hampshire coastline, wind- and rain-eroded sandstone peaks of the Badlands in South Dakota, ragged edges of the granite Franconia peaks of the White Mountains in New Hampshire, and the Knife-Edge between Pamola and Baxter Peaks on Mount Katahdin in Maine (See Figure 29 below).

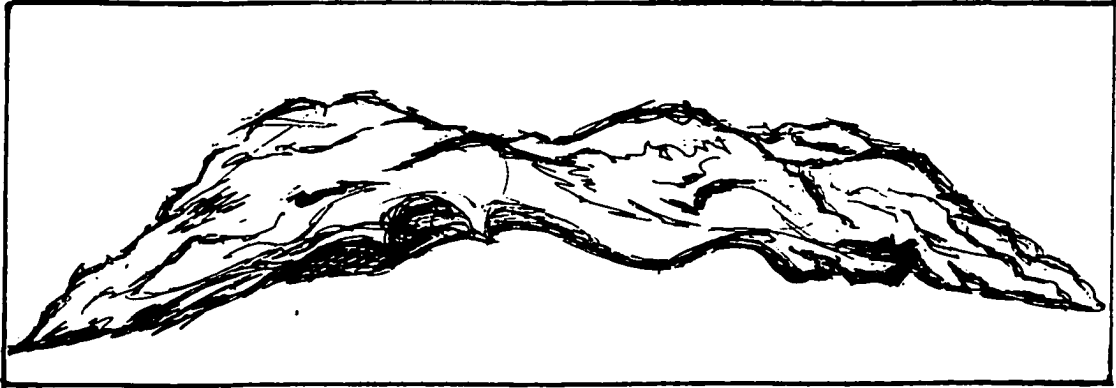
I named my sculpture *Knife Edge of Hope*. There were dangers in falling down either side of the narrow ridges, but there was also hope that an often convoluted path could be maintained.

Like my *Inner Vision* and *The Companieros* sculptures, this piece began to resemble rocks worn by the elements. Begun in clay, then cast in bronze, it became more organic than my previous fabricated sculptures -- with smooth, graceful curves, as well as jagged, broken edges.

A figure like the dancer, the rugged anguish on the "face" of this sculpture helped the ridges of stone take on meaning. The message emerged for me, "Empathize. Cause no pain." Whether teaching, writing or creating visual art, I realized I needed to keep others' frames of reference in mind, as well as my own. I needed to help my students navigate new risks, and learn to help one another [and me] to do the same.

Figure 28. *Knife-Edge of Hope* , Kathy Staley (1993-4)

Figure 29. Mt. Katadhin's Knife-Edge (In Beckey 1982, 36)



For my final project and in-class presentation in the philosophy course, the professor, Ann Diller, invited me, as she did other students, to use various means or what I call literacies to create a personal philosophy of education. I brought the wax model of my *Knife-Edge of Hope* sculpture into class to help me show what I valued as a teacher and evaluator. It was much easier to carry at this wax stage, than in its present 100 pound bronze state. Professor Diller's invitation allowed me to connect my sculpture with my values as a teacher. It also allowed other students to see and hear me, a doctoral student, evaluate my work in sculpture as well as writing.

Through evaluating my reading of Plato in sculpture and writing, I came to understand that "good" art, like good writing, teaching and evaluation, helps the viewer/learner empathize with their own stories and one another's. Artful work in any medium contributes to the greater good, and can contribute to growth, rather than simply being decorative, or pleasant to look at or to otherwise experience.

Developing empathy for others has become an essential inner criteria which guides me as I re-envision evaluation which can be artful, which can contribute to the greater good of all.

### Empathy as a Teacher/Evaluator

Empathy in response. Since I entered the Ph.D. program, I have searched for ways to respond which will help my students grow and recognize artfulness in their work -- and help them to do the same for one another. In an ethnography class with Tom Schram, I set out to explore the kinds of response three artists find helpful in their work -- playing in a folk music group. I did so via writing and drawing:

Figure 30. Kathy's musicians sketch from ethnography class research

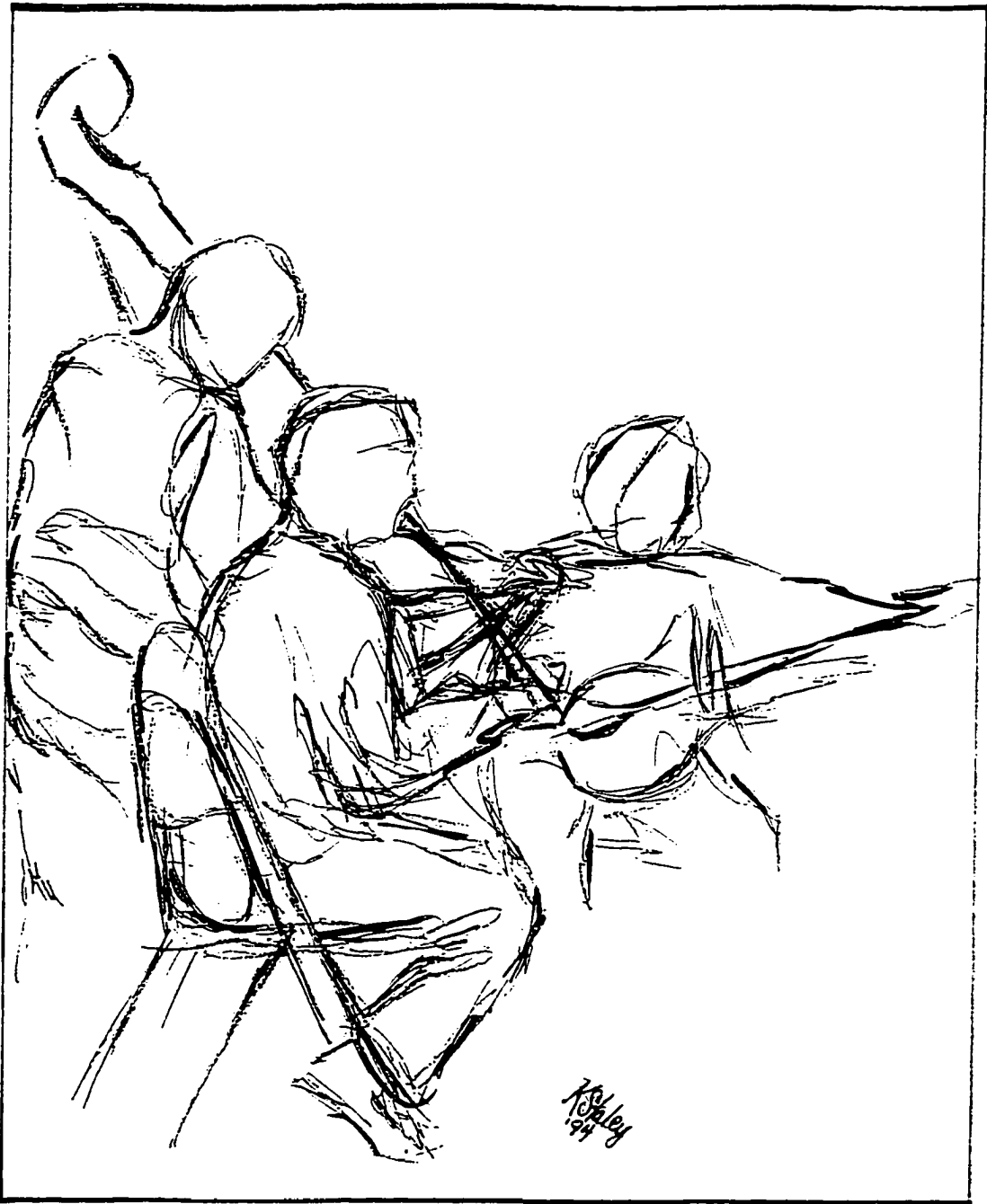
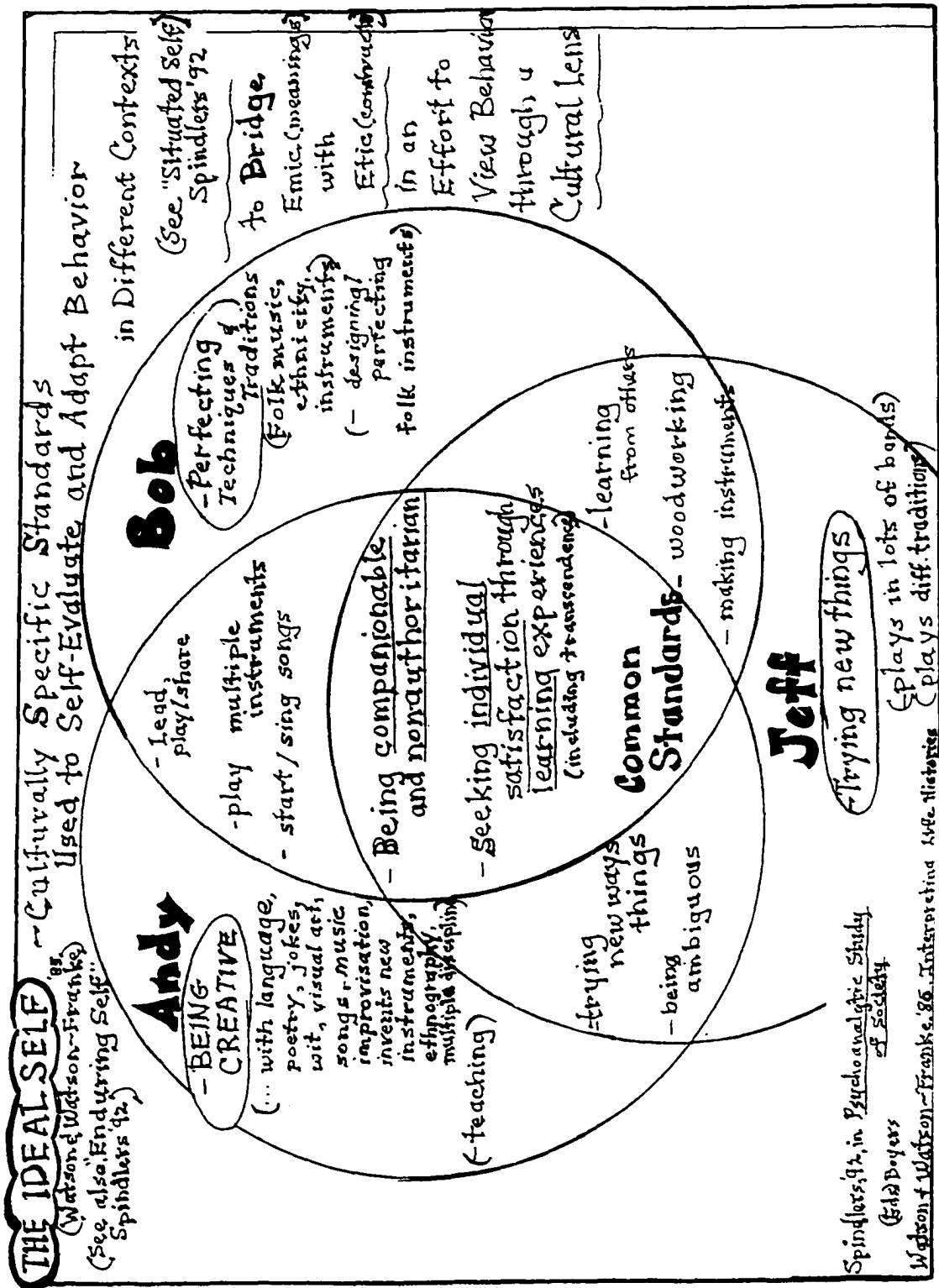


Figure 31. Kathy's "musicians" chart from ethnography class research





I learned that these musicians played, not only because they personally enjoyed music making, but also because they wanted to be in relationship with one another and because they wanted to “get better” at this music making. In order to accomplish these goals, they responded to one another in empathetic, egalitarian ways. Even when there were clear power differences in their roles, they offered suggestions as options from which others could choose. Corrective suggestions, such as “Maybe you can try it in C,” were balanced with self-evaluative comments, such as, “Well, I could have played that better!” Observing their responses helped me see the potential for empathetic, egalitarian and productive interaction in promoting lifelong learning and pursuit of artfulness in evaluation in schools.

Empathy enabled the development of my voice. In my class on “Talk” with Tom Newkirk, I had the opportunity to grow in my understanding of interaction -- in classrooms. Reading Dyson, Heath, Wells and others confirmed my belief that there are many students for whom mainstream and academic talk in classrooms does not work. Reading Newkirk’s book, *Listening In*, helped me see the power of the sub-culture talk that students bring with them into classrooms, and which they continue to create and evolve once they get there. I also realized some of the potential for connecting this student interaction with learning in classrooms.

Studying the role of talk in classrooms helped me realize that, as teachers and teacher educators, we teach and evaluate from our own unique perspectives and subcultures. Valid as our viewpoints are, given our unique experiences, we are like “outsiders” in qualitative research [Peshkin, 1984.] We often come to potential learning encounters with experiences and values which are very different from those of our students. I realized that in listening to a student’s evaluation of his/her learning, I am hearing an insider’s view of that learning.

Staying open ourselves and creating opportunities for dialogue among individuals and groups may be ways we can help students learn to build bridges from their own

perspectives to those of others, including those of the mainstream culture. Two underlying values will be necessary for this dialogue if we are to learn from one another: empathy and respect for differences.

The need for empathy in classroom dialogue becomes especially clear to me as I reflect on my own efforts to talk in graduate classes. Some professors teach in more dialogical ways: conducting discussions rather than lectures, having students talk in small groups, having students read and write and otherwise share their thinking, responding to and trying not to grade individual papers, meeting with students individually, and inviting students to write autobiographically at times.

And yet, something is often missing. Though these professors intend to show respect and empathy for differences in students' talk, some students, and I include myself here, seldom speak, even in small groups. The most assertive students do the talking when students talk. If talk helps students construct and evolve understanding, as we are learning it does, then all students must talk. To help all students learn and develop strong voices, I wanted to think about ways to teach and evaluate with empathy and respect for students' differences in talking. I decided to reflect on why I was not speaking in classes.

Was I resisting? I had carried a strong streak of resistance, since I was a teenager, crying out for justice and equality. Sometimes I feel students and children in general are justified in being offended by what they are asked to do. However, I am generally agreeable, a person who "speaks when spoken to," as my mother describes me as a child. I don't always resist. There are times when I have something to say -- and want desperately to say it.

Were the language patterns of my childhood a factor in my not speaking in classes? Did adults wait longer between turn-taking in conversations I witnessed every Sunday in my grandparents' Indiana farmhouses? Was I waiting for those longer margins, which seldom occur in classrooms, to tell me other speakers are finished before I speak? Was I too polite or otherwise reluctant to interrupt, to take my own time to talk, when others

**so clearly wish to use that time for themselves?**

**Did I simply need more time to think before I spoke? I often write my thoughts down or sketch them in some way before I speak them -- before I even know what they are.**

**Did my genetic makeup play a part? A grandfather, an uncle, and a brother thirteen years younger than I are "quiet." Two of my younger brother's children have been so apparently "painfully shy" their teachers called home to have meetings with their parents because the children simply would not speak. My niece was successful in school despite her silence and has since graduated with a degree in pharmacy from Purdue University. On the other hand, my nephew has struggled to get by in elementary, middle school, and high school classrooms.**

**Was it a factor that I spent my early years with an older brother who was deaf? Growing up with Ken was like living a picture book without words. When I visit with my brother even now, I physically enunciate my words clearly so he can read my lips, and often act out with my hands what we are discussing. He appears to re-acclimate to my rudimentary attempts to communicate after a time, turning at first to my Mother to read her lips which he is now more accustomed to doing. As a family, we were discouraged from learning sign language when he was young. The authorities assumed this restriction would help Ken learn to talk and read lips to "fit in" with the mainstream culture. He was frustrated in schools for many years. Until he was transferred to the deaf school and learned sign, he had difficulty understanding what was going on in his world -- and why.**

**Was it a factor that I was not taught to think for myself? In schools and at home, I was not encouraged to have thoughts or opinions of my own. In fact, I was punished when I did, especially as a teenager. I was taught to listen, to speak when spoken to, to do what I was told. In school, I was taught to remember and retell what was said to me or what I read. This might have prepared me for talk in Master's and doctorate level classes, but the natural tendencies of some students to speak more than others often further skew the grading. Many professors list "classroom participation" on their syllabi as a criteria**

for grading. Many students seem to feel they must speak more, while others think twice before taking risks to speak. The fast pace of classroom banter does not allow for thinking twice, though careful thinking is important.

In my autobiographical research, I have come to the conclusion that I, like many students, have multiple reasons for not speaking in class, for not engaging in knowledge construction, even when I want to do so.

I have come to see empathy among teachers and students as a possible solution to this problem of helping all students develop strong voices. Do teachers and students who can speak more easily in classroom discussions have empathy for those who do not, perhaps can not? Some appear to assume that those of us who are quiet are choosing to be quiet, and that all we need to do is to pick ourselves up by the bootstraps and talk. I am reminded of my early teaching when I didn't understand my students' failure on the fourth grade science test I wrote at my own adult level of understanding and print literacy. Professors and other students do not always empathize with or appreciate differences in this literacy called talk.

I have often suspected that others do not know me well enough to respect my thinking and want to hear what I have to say. How can they know me when I don't speak. They cannot include me in conversations because they don't know me. There is no empathy among us. We cannot know one another's stories, one another's strengths. Nor can we help one another build on those strengths.

To know me is to know my multiple literacies and the different criteria I express in them. To know me is to empathize with my differences and to respect me as a resource because of those differences, rather than in spite of them.

I began to realize in this autobiographical research that in one type of classroom, I spoke on a regular basis. To help me think about why I was not speaking in other classes, and why other students might not speak, and to help me think about how as teachers and students we might learn to empathize with differences, I decided to explore why I speak in Jane Hansen's seminar classes.

While not a member of the Ph.D. seminar in Reading and Writing Instruction during the semester I studied talk with Tom Newkirk, I acted as participant observer in the seminar to see what Jane did to help students speak. There were various factors in Jane's seminar which appeared to be significant in helping students talk: 1) In this setting students had choices in topics they wrote and talked about. They chose from a list of possibilities which Jane presented. They were also free to choose other texts after discussing their appropriateness with Jane. 2) Students followed their own questions about these texts, questions which occurred to them as they read the texts. Through these questions, they related readings to their own teaching and learning in the past, present, or future in their personal or academic lives. 3) Students responded first in writing, writing approximately one page and making copies available to Jane and other students. 4) Each member of the class, including Jane [and me], had a time to read his/her one page reflection or "one-pager" aloud and to conduct the discussion/response session which followed. Jane took responsibility for providing time for each person to share on a regular basis. The persons who shared last the previous week were asked to share near the beginning of the next session. Over time, students and teacher got to know each other's stories and visions. Jane and her students in that class learned when and how to empathize with and/or to nudge one another toward making new connections.

One factor which appeared to speed up this process of "getting to know," and in turn, of developing respect and empathy, was to periodically update and share portfolios. In these portfolios, Jane and her students stepped back for a wider picture of themselves and their work as persons as well as teachers. Jane encouraged them to blend all that they were learning -- past, present, and future -- in and out of school, and to do so in various literacies. To increase complexity of our understanding and to try new things appeared to be the shared goals in this classroom, rather than knowing one right answer.

I came to realize that when I had shared my connections in multiple literacies I felt known by others. In seeing/hearing the literacies and connections of others, I began to feel a sense of connection, respect and empathy with them. I came to see this empathy as

essential if evaluation is to free all students and teachers to express themselves and to grow in their many literacies.

A student developed empathy. As a reading specialist in a school with six hundred students in seventeen classrooms, I helped teachers and students respect and develop empathy for one another by evaluating themselves and one another in multiple literacy portfolios. In a workshop before the start of the school year, I shared my portfolio and helped teachers begin their own by writing and sharing a brief story about who they were or what they valued. One teacher thought she had nothing to share, her life was simply ordinary she said. As it turned out, she had traveled around the world! Perhaps we never really respect or empathize with our own differences until we tell our stories alongside the stories of others.

My goal as a student in another of Jane's year-long Reading-Writing Seminars was to study what the students [and teachers] in my school did with these portfolios. I especially wanted to study students who experienced difficulty learning in schools. I knew that almost anything could work with other students.

In the end, I decided to call attention to the path many students appeared to take by telling the story of one boy, PJ. I had known and worked with PJ as he struggled to learn in first and second grades. In third grade, the year of my research project, I watched him closely to see if he would connect with school. He did. I found that integrating his home and school literacies and interests was key. I also found that this integration helped his teachers and peers respect his strengths and empathize with his differences.

To evaluate who he was as a person in and out of school in his portfolio, he included artifacts as evidence of what he valued: photos and drawings of his family, his cats, and his love for baseball. The opportunity to share these artifacts from his personal life allowed him to connect with other students and with school. Always before he felt alone in school, now he was able to connect, to make friends. For the first time, he had status.

Like other students, he played baseball. When he shared his portfolio, he shared his

drawings, photographs of his Dad and him playing ball, and baseball cards. Other students who played ball responded, "You play ball? ... You can play with us at recess!" For the first time, he played ball at recess. He had previously hovered on the edges of the playground at recess and during gym. Interactions with his peers in class helped him overcome the obstacles of his learning differences. In addition to his drawings, he began to write and share stories about playing ball. Eventually, his new friends helped him learn to read books in areas of mutual interest -- first easier books, then more challenging ones.

In order to integrate his home and school literacies -- as well as my own -- I wrote my research for Jane's class in picture book form. I told his story in his own words when possible, as well as in pictures. The sketches and pastel drawings took days, even months, to complete. I found my sketches and pastel drawings helped me discern what I wanted to say and how to say it. I found laying out the visual images helped me organize the story. Though the title and text continue to evolve overtime, the visual images have remained the same.

Using my visual literacies in this research allowed me to bring my visual art into a university class once again. This helped me balance my relative silence and to learn, as PJ did, with multiple literacies and multiple strengths. Always before, PJ had struggled to survive in schools, never really connecting school literacies with his personal life and interests. The respect and empathy of his peers and teacher helped him begin to have empathy for his own and others' differences as strengths to be shared and to begin to make these connections. In evaluating and connecting what I was learning about empathy with my other experiences as a Ph.D. student, I considered my reading for a class in curriculum studies, my research with children in Manchester, and my own teacher education classroom. I gradually came to see the evaluation I seek for diverse learners as "emancipation" (Fletcher, 2000; Greene, 1978; OLoughlin, 1992), as a way for learners and teachers to help one another overcome their own obstacles to growth.

Figure 32. PJ and his peers (Staley 1993)





## **Emancipation**

### **Emancipation as a Sculptor**

To help me discern what this emancipation might look like in sculpture, I reflected on what I valued in my past work. My next sculpture needed to meet my inner standards or criteria for artfulness in sculpture, as well as my vision of emancipation in evaluation.

To represent emancipation, my sculpture needed to have an overall sense of freedom, as in my dancer. It needed to show growth, or forward movement. It needed to be dynamic as in my dancer, *Turning Pointe* (Figure 18).

In order for my sculpture to show freedom for all, rather than individual freedom, however, I needed to show freedom balanced with responsibility to self and others. As in my *Inner Vision* (Figure 19) sculpture, I would show reflection and discernment, ways I feel we maintain this balance between freedom and responsibility.

I planned to represent the respect and empathy I saw as necessary among participants in a learning culture if members are to help one another grow. I planned to show respectful connections, as in *The Companieros* (Figure 24). Participants in a learning community also need to develop a sense of empathy for differences, as I embodied in my sculpture, *Knife Edge of Hope* (Figure 30). The parts of my next sculpture need to interact with one another in ways which show this respect and empathy, as well as collective energy.

I plan to create a sculpture with multiple and diverse parts, separate and yet interacting in artful ways, to show differences in sizes, colors, surface textures, materials, thickness, and density. Among these various parts, I plan to represent various degrees of support and responsibility for others, as well as growth.

Above all, I feel my sculpture needs to have an inner space to represent the "in between," of which Arendt wrote (In Greene, 1978). This space will serve as a symbol for on-going dialogue among our different stories (Neumann & Peterson, 1997) and visions (Bahktin, 1981) via our multiple literacies (Eisner, 1991; Greene, 1978).

In order for my sculpture to be artful (Dewey, 1934), and show emancipation, its parts need to stand together as an integrated whole which conveys my content. I plan to use a unifying theme or metaphor, to show emancipation through relationships. Perhaps I will represent my four brothers and me, as three of my four brothers had difficulty learning in schools. Whatever this emancipation looks like in sculpture and evaluation, it needs to fit with my brothers' strengths and needs, as well as my own and my students'. Unless all are free, none of us are free.

I have come to believe that our schools and society need more expansive images for diversity. In the long-standing "melting pot" metaphor, participants amalgamate to lose all sense of uniqueness. In the emancipated diversity I seek, individuals grow in unique literacies, as well as in more common ways.

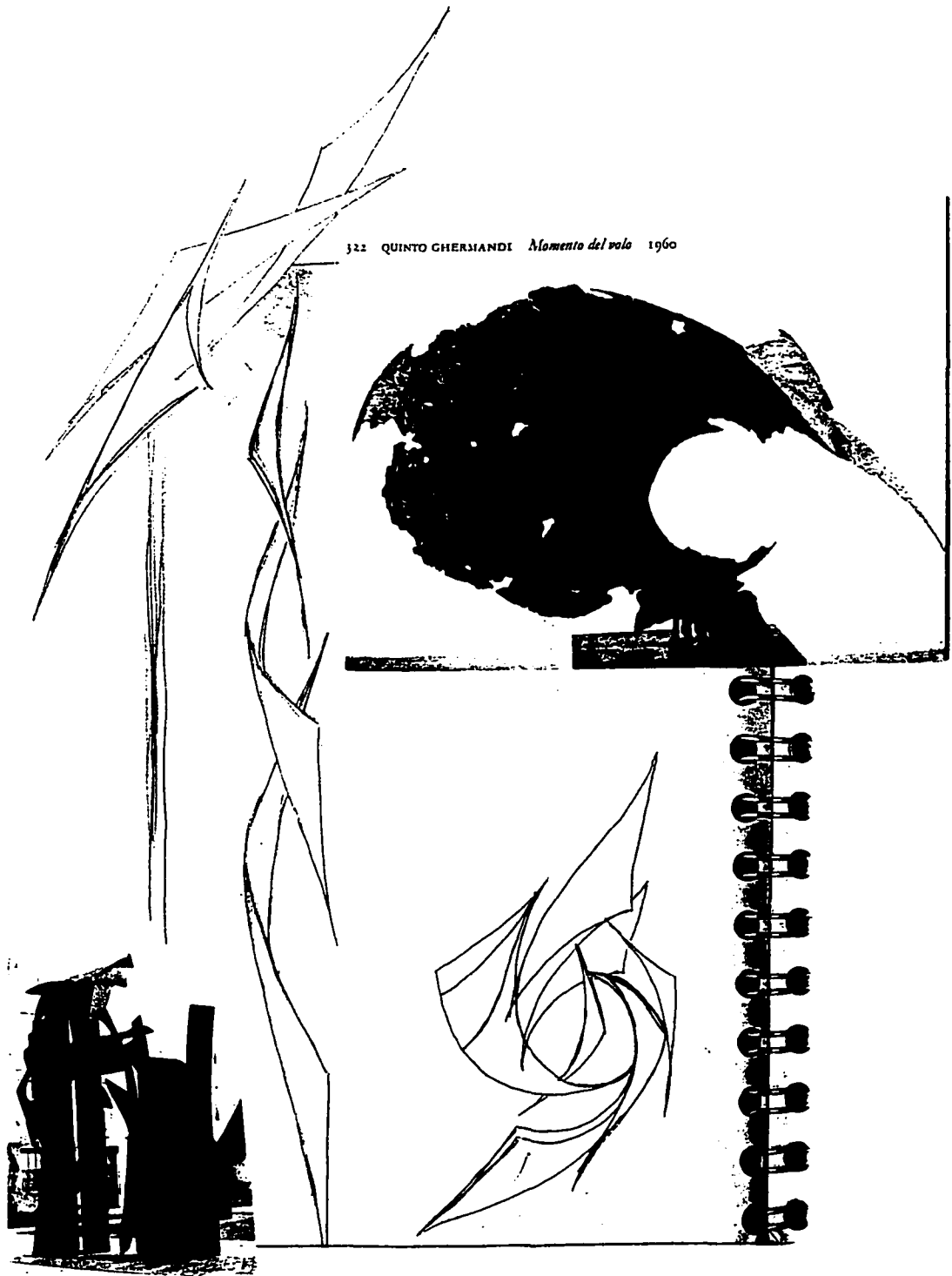
I have studied my past sculptures and the work of others looking for ideas for form, content and texture, and have developed several models of this sculpture over time in metal, wood, cardboard, wax, and clay. I have had difficulty creating an image that satisfied my various criteria. Michael has often referred to sculpture as a way to find and solve a particular problem. At no other time in my career has this notion felt more apt. For months, even years, I have created and struggled with various images to answer my question.

Though I am having difficulty settling on an image, I find my ongoing search for a way to represent my goals in sculpture useful. Seeking a visual image helps me to step back from my teaching and writing and to discern what I value, what is most important to me. Working on my sculpture along the way helps me maintain my focus on what I see as the major values that promote growth: freedom, discernment, respect, and empathy, as essential aspects of emancipation in evaluation.

33. Kathy's sculpture sketches and models

34. *Momento de volvo* by Ghermandi (In Read 1964, 260)

35. *Transparent Horizon*, Louise Nevelson (1975, In Munro 1979, 142)



## **Emancipation as a Researcher and Teacher Educator**

**Emancipation in Manchester.** In research classrooms in Manchester, NH, I learned a great deal which helped me re-envision evaluation as a teacher. I learned from children in grades one through twelve as they discerned what they valued in their work and planned their next steps based on those values. In Manchester, I saw both the need and the potential for this evaluation, this emancipation, in classrooms more diverse than any I have known.

Manchester is a town of many cultures. Populated in the mid to late nineteenth century by millworkers, its textile mills were the largest in the world. Workers settled into separate areas of the city, speaking their own languages, living their own customs, seeking to create a home away from home for themselves and their families. Vestiges of these cultural enclaves remain, while immigrants continue to arrive. The three largest groups are French Canadians, Greeks, and Irish, while others include Romanians, Poles, Philipinos, Scotts, Puerto Ricans, Germans, Uruguayans, Italians, English, Indians, VietNameese, Laotians, Israelis, Lithuanians, Mexicans, and Russians, as well as African Americans and Native Americans.

This concentration of differences offers both richness and challenges for teachers and students in Manchester. At all levels of school, they highlight their various strengths to create dynamic learning opportunities. They also struggle to deal with evaluation which does not fit with the realities of pluralism.

Into this diversity, Jane Kearns and Jane Hansen brought the UNH-Manchester research project to study students as evaluators. Jane Hansen's previous research with Don Graves and others had shown that we, as teachers and researchers at all levels, needed greater understanding of this key concept: placing students at the center of evaluation, as well as teaching. Also needed was a sense of what this evaluation would look like for diverse students.

In Manchester, a team of UNH and Manchester teacher-researchers set out to study

student evaluation in elementary, middle school, and high school classrooms. Team members met every other week to share their findings. Each adult member of the team, as well as each student in research classrooms, created a portfolio in which to evaluate and share her or his work.

As a member of the Manchester team for the final two years of the six-year research project, I expanded my first hand knowledge of differences, related to gender, class, experience, and predisposition, as well as physical, mental, and emotional issues, to include a wide range of cultural and racial differences. I saw individuals struggle to become part of the mainstream culture, and yet to maintain individual and subculture identities separate from it.

Through my reading as a doctoral student, I became aware of wider implications for the evaluation I was seeing in Manchester and experiencing as a doctoral student. I realized that this evaluation fit with much of what theorists were seeking as emancipation in education. I saw children, as well as adults, engage in autobiographical reflection [O'Loughlin, 1992] I saw them develop critical consciousness [Freire, 1994] to discern what they valued in their lives and work, as well as in others'. I saw them engage in a corresponding critical agency [Lather, 1983], as they learned to act on what they valued in ways which were responsible to themselves as well as to others. I saw communities of care develop [Noddings, 1992] in which children and adults helped one another take risks to learn, and to become better at their various literacies in working for their own purposes as well as perhaps the greater good of all (Mead, 1936).

I watched, listened, and video-taped as teachers and students helped one another overcome obstacles to growth and take responsibility for their own learning, as they followed their own questions in their own [and others'] literacies (Hansen & Staley, 1996).

I saw and heard students who felt free to discern and share what they valued in and out of school. This sharing helped students learn respect and empathy for differences -- their own and others'. Students learned to value themselves, one another, and

**everyone's work.**

**One student, Tineesha, a fourth grader, learned to value herself and her work, and helped those around her learn to value differences as strengths. She began by setting her sights high, a bit too high perhaps, for the beginning of fourth grade. She had held this goal since first grade: to become the first African American woman president of the United States. With this long-term goal in mind, she wrote a letter to the president telling him of her concerns for people around her and her desire "to help the sick and feed the poor." She felt particular concern for the homeless and occasionally worked with her mother to serve food in a homeless shelter. She wanted to make the world a better place.**

**Rather than dwelling on her frustration at the anonymity of the response she received from the president, she turned her attention to studying people who make a more immediate difference in others' lives. With her teacher's help, the help of the UNH researcher, and the help of her peers in her classroom, she created more practical daily plans to read, write, draw, and talk with others about nurses, doctors, and civil rights leaders. She wrote and illustrated books about what she learned to share with her classmates, teachers, and students in other classes.**

**Through her studies and evaluations in multiple literacies, Tineesha began to find value in her own racial heritage. She read poems by Langston Hughes, and wrote and illustrated poems of her own. She helped herself, her peers and her teachers, and they helped her, to better understand differences through poetry. She placed her poems in her portfolio alongside a card and photo from her father in prison and photos of her Caucasian mother and sisters at home.**

**In her portfolio, she placed her new goal to become better at writing poetry about what she was learning. Her specific plans for reaching this goal included reading and rereading specific poetry books, writing poetry for at least half an hour a day, and sharing her poems with a particular friend whom she trusted to tell her exactly what she liked and didn't like in her poems. She was learning to take responsibility for her**

own growth.

As a nation, we can benefit from having more leaders, like Tineesha, who know how to work hard to get better, who see differences as strengths, and who help others do the same. In Manchester, I saw and heard stories, such as Tineesha's, which helped me re-  
*envision evaluation as a teacher. I saw and heard students setting goals, developing specific plans, and taking action as they used their multiple literacies and strengths.*

Emancipation as growth in Manchester. ... There was at least one particular aspect of this goal setting and planning in Manchester which I had not completely understood before my participation in the project. Ideally, students chose not only topics and genres in reading and writing, though these were essential; they also chose ways to get better. To take responsibility for their own learning, students needed to know and be able to choose the actual strategies, or actions, they could work on to improve.

One first grade boy, Brian, for example, chose to work on leaving spaces between his words. He felt this was the most important thing he could learn at this point in time to make his writing more readable for himself and others. He needed this strategy before he could move on to more complex skills. His teacher helped him learn this strategy, then helped him set new goals and develop new plans to learn more.

A fifth grade girl, Alene, created a plan which included reading and rereading mysteries in order to be a better writer. She wanted to create visual overviews of story lines to create better plots in her own mysteries. To name and record her plans in her portfolio helped her focus her work. This also made it more possible for her to get the help she needed from her teachers and peers, as well as from authors in texts. Teachers in Manchester taught students, like Brian and Alene, to focus their daily work on getting better.

Helping students work together on their goals and plans helped focus teachers' teaching, as well as students' learning. Years ago, Don Murray (1985) wrote of having

the student come to the writing conference knowing what was going well in her work and what she needed to do to get better. To teach most effectively, we as teachers teach what students need and want to learn.

My research in Manchester helped me see that students can learn to look at their work for what they value and discern what they need to do to get better. My research also helped me see that teachers need support if they are to help students learn this evaluation. If teachers are to change the ways they evaluate -- if they are to value change enough -- they will need to see and hear stories such as these students' stories for themselves. I began to realize they need to experience this evaluation for themselves. I realized I needed to provide these experiences for students in my own teacher education classes.

Emancipation in my teacher education classroom. In order to help my teacher education students learn to value providing freedom and discernment for their own students, I learned I needed to help them value these things for themselves. To do this, I offered them choices within guidelines. I encouraged them to find value in themselves. I asked my students to discern and to share what they valued in their lives - first outside of school, then in. I helped them discern ways to act on these values as they chose their own goals, or questions to follow, and created their own specific plans. With their goals and plans in mind, they chose reading from a list of recommended books and a crate of articles, rather than specific required texts. They chose which aspects of these readings they would evaluate and connect with their lives via multiple literacies, and share in class each week in pursuit of their own goals.

One student, Fredrick, helped all of us in one class learn more about freedom and discernment when he used multiple literacies to find value in himself and his work as a writer, person, and teacher. For one class, I asked my students to read their own experiences and reflect on a positive or negative writing experience in their past. Though I offered them various visual art materials for this reflection, everyone wrote.



Fredrick wrote about a time in high school when an English teacher had suggested that he might overcome his hesitation to write by combining it with his passion for canoeing. Along with his doubts, he packed his journal on his next canoeing trip. After reaching the quiet end of the lake, he found he could write easily. He overcame some the constraints that usually paralyzed his thinking when it came time to write. Writing on his own terms, where he felt powerful, helped free him to get his thoughts down on paper. He wrote about his relationship with his brother.

At the end of our brief writing workshop time, I asked the class members to experiment with another literacy. I asked them to use the visual art materials I had provided, to take a few minutes to evaluate the writing they had done. Fredrick looked for what he valued in his writing to create a torn-paper collage. He sat for a while then tore images and shapes from magazine illustrations to think through and show what he valued in his writing and in his experience in writing about writing. I remember one piece, the "sky," which he tore from a picture of a piece of pottery with cracked glaze. It looked like a pale dried, cracked stream bed. To create this collage helped him to step back from his writing, to get another view and to discern what was most important to him. He was able to discern what he valued in his writing more objectively, almost as if he had set it aside for a few weeks before returning to it.

He decided he valued most the writing he began on the lake. The freedom he felt on the water contrasted with the oppression he felt in his relationship with his brother. I remember the dark shape he said represented his brother, a shadow with his back turned. His brother had found it difficult to value Fredrick's life choices, as they were different people.

Evaluating himself in another literacy helped Fredrick realize that though he was different from his brother, they both had value. He and his brother were both persons of integrity. Fredrick was a teacher. His brother was a salesman for a large company. Stepping aside to consider what he valued in his work, he unearthed an issue he needed to resolve: his relationship with his brother. He freed himself to find value in who he

was, to live life on his own terms. Rather than revising his story to highlight this aspect, he planned to write a new piece to work through his relationship with his brother – and to discover who he wanted to become as his own person and a teacher. He planned to send his next draft to his brother.

The opportunities I provided helped students, such as Fredrick, discern what they valued in themselves and their work. By sharing their values and questions, in various literacies, students came to know, respect, and empathize with one another, as well as themselves.

One student, Janelle, I will never forget. Her scowl dominated one side of our classroom at first. Her few comments reflected her skepticism. She interrupted me in a loud voice, “This type of reading [with student choices] doesn’t work for my child!” I responded that students often need to be taught how to make these decisions. As a class we talked about the many factors of teaching and evaluation which need to be in place if teachers and students are to learn and to experience success at decision-making.

Once she felt heard and respected, and once she heard some of my stories and those of other students, she gradually became more relaxed and shared her own stories. For several years, she had taught in schools, but for the past few years she had been bedridden with complications stemming from pneumonia. During this time, she had learned a great deal about children and teaching by raising her young daughter from her bedside. She had progressed to using a wheelchair and was beginning to walk with crutches for brief periods of time. Her daughter had just begun school, as Janet was beginning to feel ready to return to the classroom herself – wheel-chair, crutches, and all!

As we shared our goals in various literacies, she told us of her goal to use music to teach reading and writing. Sketching a musical pattern from jazz, she symbolized the structure necessary for people to do creative work. She helped us all remember that first impressions of differences are often not enough. It takes time to tell and understand one another’s stories and to develop respect and empathy for the differences and

similarities.

As it turned out, Janelle's grandfather was a sculptor, and she herself wanted to learn metal sculpture. I gave her a sense of what welding is like in my own studio. Once my students and I saw and heard Janelle's stories and literacies, and she saw and heard ours, we knew one another better. We were more able to help one another make progress on our diverse, unique and complex journeys.

While there are stories, such as Fredrick's and Janelle's, in which students used various literacies to evaluate and discern importance in their work and their lives, there are also ones in which my students resisted, feared, and/or refused to use multiple literacies or even print or talk to evaluate themselves, or ask their students to do the same. Whether this reluctance stemmed from years of neglect of their creative voices, years of success and reinforcement in the print and oral school literacies and evaluation, as teachers and learners, or from other circumstances, many of my students had difficulty re-envisioning their own and their students' roles as evaluators.

I have learned that many teachers experience conflict among old and potential roles as evaluators. While many see that their students would benefit from focusing on what they value in their lives and work in multiple literacies, they often do not feel they have the time or expertise to include this evaluation and these literacies in their own classrooms. Many, like Janelle, have felt too overwhelmed by other demands made on their time. Some, like another teacher Darlene, felt overwhelmed by learning new ways to teach and evaluate, to develop children's voices in writing, to think about including literacies beyond print in evaluation.

Even when teachers value helping their students express themselves in visual arts, music, and/or drama as part of learning, evaluation is often a different matter, as it was for me. Like me, some have difficulty making this leap, especially in one semester. I have to remind myself it took me many years to change my understandings.

However, I continued to worry about the many educators who fail to emancipate themselves and their students. I felt sure I was on the right track, but I wanted to find

more effective ways to help teachers rethink their own and their students' roles as evaluators. I decided to look at ways other teacher educators helped their students rethink the ways they evaluated. I wanted especially to study teacher educators who did not rely on multiple literacies as I do. In the next sections, I take a closer look at ways Julie Brooks Pantano, Dan Rothermel, and Jane Hansen changed as evaluators to evaluate themselves via multiple literacies. I also look at the ways they help the teachers and pre-service teachers who are their students do the same.

## CHAPTER V

### JULIE BROOKS PANTANO DISCERNS AND ACTS IN ACCORD WITH WHAT SHE VALUES: WRITING FROM THE HEART, SAFETY, AND RISK-TAKING

With pastel shades, and delicate, uplifting lines, Julie evaluated who she was as "a teacher and a woman." Taking her turn sharing her multifaceted evaluations in the doctoral seminar, she introduced herself and her portfolio by sharing "The dance," which included a dancer she had sketched (See Figure 36 below). Through various literacies she represented who she had become as a teacher and a woman – someone who was willing to take risks to become better. In her final semester of coursework as a Ph.D. student, Julie showed the culmination of her current journey.

She accompanied the lines of her drawing with lines from another literacy – a song. She quoted lyrics from "The Dance," by Garth Brooks, a country-western singer, "... [O]ur lives are better left to chance. I could have missed the pain, but I would have missed the DANCE. . . ." And she played an audio tape of the song for the class. The tape was included in her portfolio.

With these multi-media, Julie offered advice to her peers, "Take risks. . . . Take the good with the bad. . . . Just dance!" She added, "[I have] chosen to dance during this lifetime ... I have risked much in becoming a better teacher and woman, and despite the good and bad I'm still risking, still becoming, ... still dancing!"

For Julie, these words captured the spirit of who she was and what she valued. She valued taking risks to become better. One of the things she had come to value was taking risks to discern what was important to her and express herself via multi-media, such as drawing, dancing, watercolor painting, music lyrics, and music on audio tape, as well as via the more conventional academic literacies of self-evaluation: writing and talk.

Figure 36. Julie's artifact, *The Dance*

The Dance

2. portfolio:  
by Julie Ann Brooks



our lives are  
better. hope to dance.

I could have missed  
the pain. but  
I would have missed  
the Dance...

With her use of these multi-media, Julie stretched the boundaries of her image of self-evaluation. Stretching these boundaries was new for Julie. During her time as a student in the Ph.D. program, she had changed. When she shared with the seminar group, she reflected:

I've been doing a lot of thinking about [my portfolio] ... I keep going back to why I'm a teacher .... [O]ne thing that's made a big effect on me here [at UNH] is multiple literacies. I am no good at those things... I want to do things I'm good at... I got a big art kit for Christmas from my fiance....

Though her inspirations for this essay were many, she spoke of one as she shared her portfolio. She credited Francisco, a friend and fellow doctoral student, who had recently returned to Brazil, with inspiring the music portion of her self-evaluation. "Francisco," she said, "always play[ed] music when he shar[ed] his portfolio." Music had long been an important part of Julie's life. However, she had not yet represented her love for music in her portfolio. She felt inspired by Francisco to express this essential part of who she was.

Having lived in Texas recently, she had come to derive comfort from this form of music less well known in her graduate academic community in New England. Bringing this difference into the seminar, Julie allowed members of the class, including me, to catch a glimpse of the beauty she heard in this literacy. When I hear this song on the radio as I'm flipping through channels, I now stop and listen. I have a better understanding of what others might hear.

When Julie first arrived at UNH, two and a half years before she created this dancer, she had used academic print literacies alone to teach and evaluate her middle school students. She now uses multi-media to discern what she values in order to live her literacy from the heart, to take risks, and to grow.

**Who or what caused her to change?**

To explore this question, I begin with her image of evaluation before she changed,

then follow her into her early years of change, and, finally, show her as a teacher educator.

### Writing from the Heart

Julie had been a reader and writer for as long as she could remember, but she had very few memories of writing from her early years in school. She did remember a general sense of being supported, but she also remembered a tendency to resist, at least internally.

Through her years in high school, Julie's image of evaluation remained essentially the same. She continued to feel support from her teachers, and continued to think much of school was irrelevant. However, she remembers one assignment. She learned of the power of poetry when she read the poem, "Spring" by Edna St. Vincent Millay, and wrote her first poem as a sixteen year old high school student, in response to Millay's poem. She reflected later that these poems represented one of the few times she remembered feeling affirmed for her reading and writing. Her teacher not only gave her an A, Julie felt the A. Because of these poems and the alignment between her own evaluation and that of her teacher, she felt her life changed from one of resistance in schools, and unhappiness in her personal life, to one of dedication in schools and relative content in her personal life. She felt this one experience helped her see the potential for poetry to allow her to express her emotions, and to change her life.

Her interest in writing gradually took center stage in her life. In college, she transferred to a journalism major during her junior year to write for radio and television broadcasting. Due to one journalism professor's harsh and extreme evaluation, however, she turned aside from this path. In the forward to her dissertation, she wrote of this time in her life to explain her title. I include a long excerpt from her dissertation in her own words to show how strongly this experience affected her, and because of its impact on who she has become as a teacher and evaluator:



## About the Title: At the Heart of It

My heart is what brought me to the place I am today. Let me explain. I never intended to become a schoolteacher. I imagined myself appearing on television or radio stations, chasing down news stories, my name beneath by-lines. During my junior year in college I transferred to a reputable journalism program at a large, well-known university in the Southeast. That's when everything changed.

Every paper I wrote that semester for my journalism professor received a D or an F. I was astounded because I had never before received low grades on my writing, and I resorted to everything I could think of to improve my paper grades. I talked to my professor on numerous occasions. I sought out the help of my classmates. I even stopped sleeping, staying up for 48 hours straight before every paper was due, *scrutinizing paragraphs, sentences, words, and punctuation marks.* Nothing seemed to help.

A few days after my horrible semester ended, I was Christmas shopping at a local mall and ran into the professor who had graded me so harshly. After we chatted briefly about our holiday plans, he paused and said, 'Well, I hope you have learned your lesson.'

'What do you mean?' I asked.

'You can't write with your heart if you want to be a journalist. There's no such thing as writing with your heart,' he said.

Suddenly it dawned on me what the problem was. It was impossible for me to write without my heart. I still don't know if what the professor said was true of journalists or not, but the next day, my heart intact, I started to look for another profession.

I became a writing teacher, ... the continuation of the theme that has shaped my life's work. I write with my heart. I teach my student writers to write with theirs (Pantano, 1999, viii).

Because of her professor's evaluation, Julie decided to teach the writing she loved. She wanted to write and teach writing from the heart.

During the five years she taught middle school language arts, Julie began to bring her reason for teaching into her classroom. With her colleagues, she read Don Murray, Don Graves, and Nancie Atwell, and took an intensive summer program in the teaching of writing. Through these she began to see various ways in which her own on-going literacy growth informed her as a teacher. In her middle school classes, she began to read and write alongside her students. She taught students to keep their own records.

She loved her work as a writer and teacher, but she felt something was missing. She felt pressed by curriculum demands from multiple sources, and sensed that her students

felt pressed as well, as she wrote later in a reflection:

Federal, state, district, and administrative demands were piling up, and even though I loved teaching language arts, many days I felt overworked and underappreciated... Though I believed I was making a difference, at least a small one, occasionally my students' faces and attitudes would mirror frustrations about their learning that seemed to approximate how I sometimes felt about my teaching.

She was especially concerned about having the time, energy, and strategies to reach those students who needed help most, the ones who continued to stand outside the circle of literacy in her classroom, the ones who remained cut off from writing their own thoughts and reading those of others. Julie wondered how to convince those adolescents that literate activities were worthy of their time and energy. She entered a graduate program to learn more.

#### As a Graduate Student, Julie Focused on Herself as a Poet

In research team meetings Julie used poetry to evaluate herself. During her first semester as a graduate student at UNH, Julie was introduced to a new image of evaluation. Invited to work as a researcher in Manchester, NH, she studied students as evaluators with Jane Hansen and others as part of a research team. As a member of this team, she created a portfolio to evaluate herself as a learner and teacher.

Jane and other members of the team, some of whom had been keeping portfolios for up to four years, provided models for this evaluation as they shared their own reflections and artifacts. Students in Julie's research classroom also shared theirs.

Though children and adults around her evaluated themselves using varied artifacts and literacies, Julie began with a comfortable literacy -- the poems she read and wrote when she was sixteen. Via these poems, Julie showed her research colleagues, and students in her research classroom, the first poems which touched her in a significant way. She wrote in her reflection that she felt these poems and her teacher's responses started her on her journey to become a reader, writer, and teacher, "I have always

wanted to be a writer, a poet, ... always."

Julie also reflected on sharing these poems with her middle school students, "I like to share [these] with my English students whenever I teach poetry so they can see where I began and continue to grow..." She had used her own poetry to show students the value poetry can have in a person's life.

When Julie read her reflection and poetry and spoke of her poetry to the research team, her voice changed. She spoke with more authority, more passion.

In response to an interview question from me, Julie later wrote that this reflection represented a significant turning point in her thinking about herself as a teacher and person, "This was a big start for me in the Ph.D. program because it got me thinking about the connections between success in school and childhood experiences. I had never thought about how my experiences had affected my literacy and how my students' [life] experiences affect their literacy acquisition."

Within the safety of poetry, Julie began to push the boundaries of her image of evaluation. She brought more of her personal self into her portfolio to share with others. She put a more personal poem, *Bluebells*, in her portfolio along with a picture of a field of bluebells.

Figure 37. Julie's *Bluebells* artifact

## Some of My Best Poems. . . .

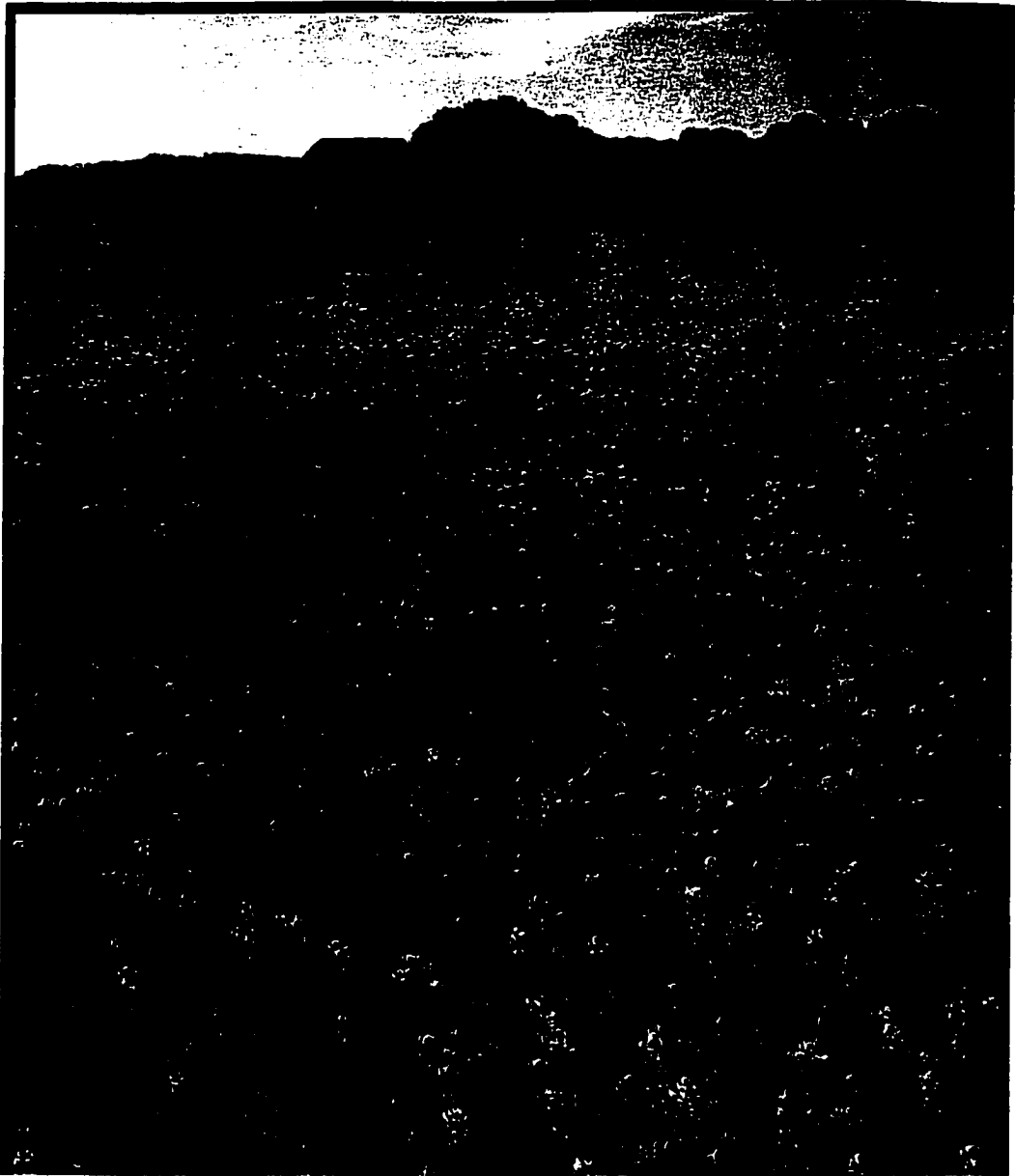


Figure 38. Julie's *Bluebells* poem

**Bluebells**

The best time in Texas is around your birthday  
when the wildflowers return

I wish you were here  
so we could admire them together

I would show you where rain puddles made damp earth  
smell strong and good

I would pick you some wildflowers  
bluebells, as you call them

Take these, I say, because you are my spring

You are the reason I look forward to slumbering seeds  
popping through the earth again

My spring, did you know you are the reason for many things?

Look beyond the wildflowers where trees are ready to blossom

They are like my heart  
filled, closed to bursting on an unexpected morning

The same morning I want to open sleepily in your arms  
beneath covers  
the imprint from your kiss still warm upon my face

My spring, I say, I'm glad you have returned

Move inside me, spring, move inside me  
to stay

How she came to include this poem and its significance were clear, “Jane suggested I bring in something personal that represents what’s important to me ... A lot is tied up in the words of this poem. It has the setting I had just come from, the place where I had lived, my favorite time of year, and my current love interest. It helps answer the question, ‘Who am I?’”

Until this time, this type of poetry had been an “extremely private” form of literacy for her, a secret passion. Through such poems, she had unraveled complex emotions and values in her life outside of school. It took a great deal of courage for Julie to “go public” with this literacy. This poem, “Bluebells,” reminded her of her “happiness on a bright spring day in Texas.” All was right with her world. She further reflected on this peace of mind via a full-color picture of a field of Bluebells.

Julie had written poems over the years to express her feelings, and to figure out relationships with family and friends. In her personal life, writing poetry was her medium for expressing the beauty, the truth she felt “bubbled up” from deep inside herself -- from her heart.

She waited to bring this work into the more public forum of the Manchester research project until she felt connected with the people involved. All around her people had been trying new literacies and sharing and responding to their processes and personal lives with one another. After witnessing this risktaking and positive response, Julie took what felt like a huge step to bring her deeper, more private emotions into a more academic realm. No one demanded that she do so. She reflected later in an interview that she felt compelled from within to share this part of herself in order to find out who she was as a person and teacher. She finally felt safe enough to do so.

**In a poetry class Julie’s understanding of herself as a poet deepens.**

As Julie continued her research in Manchester, she added new poems to her portfolio which she was writing for a poetry course. Taking this course, her first in poetry, was a major step for her as a private poet, and she started to discern in more detail what she

valued in herself as a writer.

In one reflection, she wrote about the goal which had led her to enroll in the poetry course: "to involve myself in as many reading and writing communities as possible -- so I always remember what it means to be a learner."

Julie wrote of how she felt her best poetry came to her, "The first line drops inside me and hardens within my solar plexus. I can hear it when I choose to listen, when I'm not blindly chasing sleeping subjects." She felt waiting patiently worked better, rather than "badgering my subject." When she was willing to listen, really listen, the line would come. She checked daily for her poem's arrival to see when and if the time was right. She became committed, disciplined, keeping a journal beside her, expecting the line to come.

She wrote about aspects of herself which she felt helped her create and read her own poetry: storytelling, listening, and feeling. She felt these strengths helped her recognize when a poem was good, when "the poem lives and breathes on its own." She felt reading and writing poetry had to do with feelings, with emotions, as well as cognition. She appreciated poetry when she found in it a "place for ... heart and head to collapse into a soulful sing."

She knew from within, but also from others' responses, "I know when I have written a good poem, one others will want to gather close to hear..." Then and only then, could she "release" it to connect, to change, and to hold different meanings over time. At the same time as Julie's understanding of herself as a poet was deepening, she was becoming increasingly aware of the other forms of literacy being used for evaluation within the research project. As she continued to observe others using non-print literacies, she would eventually be ready to try these forms for herself.

### Corina and Julie Evaluated Themselves via Multiple Literacies

Corina evaluated herself via multiple literacies. Corina was a high

school student in the classroom where Julie served as a researcher. In response to a research assignment for the Ph.D. Seminar in Reading and Writing, Julie wrote about Corina's skepticism and her efforts to break through her own resistance, as well as through a long-standing family resistance to learning in schools. Julie followed Corina's efforts in using multiple literacies to evaluate herself, others, and her work in Foods I and Parenting classes.

Julie wrote an overall goal for herself: "to observe students drawing connections between their personal experiences and course content." She noted that, initially, some students, like Corina, resisted these connections. For her entire first semester in a research classroom, Corina chose not to connect with school. When asked to set a goal for herself, Corina wrote, "to get out of [high school]. I'm not staying."

Julie wrote of Corina's skepticism, "Like many teenagers, Corina was skeptical of teachers and course objectives because she felt they had often silenced her own feelings and agenda. She did not believe she could ever announce intentions that revealed her true self inside a school building."

Julie and Nancy, Julie's research partner and Corina's teacher, continued to encourage Corina, along with other students, to be herself. They worked hard to help students get to know one another. Gradually, after resisting involvement through the entire first semester, Corina placed pictures of herself as a baby in her portfolio. When she did, Julie and others learned she had reasons to be wary. Her mother had been killed in their apartment when Corina was young. Corina had been "farmed out" to various foster homes over her sixteen years. In an interview, she spoke with Julie about what it meant to share these pictures:

My baby pictures are the only two pictures I have of me. I've lived in 150 lock-ups, shelters, group homes. Half the places I don't even remember. I bounced around. It could be a day thing, a year thing. I shared my baby pictures during whole class share. I was kinda ify. I got responses and stuff. I got a lot of good comments. I felt more comfortable after that. Those pictures meant a lot to me. I felt I could share more.



Through these pictures, Corina connected with her classmates and teachers. Though she felt “ifly” sharing them at first, the positive responses she received helped her feel more comfortable in the class. She felt she could open up even more. She brought in drawings, and other artifacts, including letters she had received from step-brothers and sisters over the years, the only family she had known.

Corina had eventually developed a sense of the importance of making connections among her personal life and school:

*How do I explain this? Sometimes it's easier for a teacher to relate. I like art. Letterwriting is an art. Like the report I did on the computer. And pictures of me--art does not have to be a drawing. Art can be many things. That's what I think. Art can be writing and drawing. When I am in classes, if I can relate my learning back to my interests, learning is easier for me. You have to have fun learning.*

For Corina all means of expression are forms of art (Dewey, 1934), and building connections via these various forms made it easier for her to learn in school. Corina wrote about her breakthrough:

*Is school a safe place? I've seen at least twenty of my friends drop out of school. It's sad. Drugs, alcohol, family problems will affect school. Take me for example, I read and write on the fifth grade level. I moved around a lot. I have family problems. A problem with alcohol. I'm trying to break the cycle . . . I'm going to be the first. The first to finish high school and go to college. The first not to use drugs and alcohol. The first to be a good parent.*

To evaluate and connect who she was in and out of school helped Corina to see that she had worth. She could then see how school learning might have relevance. Through school, she felt she might find avenues to break the cycles of self-destruction and abuse she had witnessed and experienced in and out of school. She started to act on her own goals to rewrite the next chapters of her life.

From Corina, Julie learned that whatever else she must do to be a good teacher, she must help all students connect with school learning via their interests and ways of

knowing. In a weekly one-page reflection/letter to her research group, Julie wondered if Corina would be able to break free from inevitable cycles. As a teacher, she felt her greatest responsibility was to go beyond merely touching her students' minds, to touching their hearts, to help them "transform" their lives.

Julie also learned that to learn and evaluate from the heart takes time. It took time to earn Corina's trust. Without that second semester, she would not have made the connections she did. Alongside her photograph of Corina, Julie wrote that she wanted to tell other teachers what she had learned:

Corina's story struck me.... teachers meet so many resistant kids, ones who are reluctant to participate in literacy. Teachers often just give up on them. I wanted to show a student who was resistant, even hostile, and tell the reasons why she was hostile. [P]ortfolios worked even with her. It took time, lots of time, ... and patience.

Julie also gave herself time. She stepped into new territory when she placed Corina's school photo in her own portfolio.

She had admired other literacies when others used them, but they had not been for her. She would soon take another step toward re-envisioned evaluation, when she would follow Corina's example and use various images to bridge her own long-standing chasm between family roots and academic life.

Julie evaluated herself via multiple literacies. No memories, nothing to say. In a previous fall course at UNH, Julie and other students had been asked by the professor to do a "free-write" activity describing their families of origin. When it was Julie's turn to share her writing in class, she crossed her arms and reported, "I have no family. I have nothing to say." A strong response. As similar to Corina, at first, Julie had no memories she was willing to share.

Julie told me later in an interview, "I got uptight. I was going through a lot right then.... I barely had a relationship with anyone in my family for various reasons. I did

not have anything I wanted to share with people I didn't know." Though she had "nothing to say" at the time, her professor's assignment planted seeds which would emerge later as memories from Julie's childhood.

Julie reflected later in an interview,

I could see that other researchers and teachers found it important to include their personal lives in their portfolios. But my thinking was altered the most by what different students did with aspects of their personal lives. They interacted more, they felt different about learning when they shared their personal lives. They knew more about each other, they were more supportive of one another.... They did better quality work. They had more willingness to try new things, to grow.

Inspired by students like Corina, Julie decided to create a new entry for her portfolio to share with students in Manchester.

During the summer, Julie had suffered a tragic loss. Her beloved grandfather had suddenly passed away. Reflecting on the significance of his death and his life, she was awakened to the impact of her early experiences on her literacy and her commitment to teaching.

Julie decided to explore the story of her early personal and literate life in photographs, as well as in writing, she reflected in an interview, "I'm more comfortable with writing than with art, pictures, or poetry, but these photographs made this entry more complete."

While using this new medium felt less comfortable, thinking about her childhood was difficult, as well:

When I was young, my grandparents [her mother's parents], especially my grandfather, ran interference for me. They looked out for my well-being. I saw them every day. Even before I was born, my grandfather would come down to my parents' house to check on me, to be sure all was well. His overseeing care continued until I was ten or eleven years old. At that time, my immediate family moved several hundred miles away. It was then that my life started to fall apart. I was cut off from the support and love I had always known.

Julie had found a comfortable place to begin to reflect on her past -- her grandfather. She combined her story in photographs with lines from poems by favorite poets, to write a eulogy which she read at her grandfather's wake.

In her portfolio, she placed two handwritten quotes on a blue page, beneath a watercolor rainbow:

'Hold fast to dreams, for if dreams die, life is a broken winged bird that cannot fly,' Langston Hughes.

'See, you don't have to think about doing the right thing. If you're for the right thing, you do it without thinking,' Maya Angelou.

Her written self-evaluation began, "Writer Maya Angelou, poet Langston Hughes, kids in the inner city and suburbs where I have taught -- all have been asked, 'What was the number one factor leading to your success?' All have responded, 'a significant grandparent.' To someone [like me] that makes a lot of sense...."

Julie felt her relationship with her grandfather, whom she saw as "One of [her] most influential mentors," was a factor in her choice to become a teacher. She wrote:

As teachers, we are not always able to measure or see the long lasting effects of the literacy experiences we may introduce to our students. Most of us are ordinary, hardworking people who happen to love children and learning. The same was true of my grandfather who one summer during my childhood planted the seeds that would sprout much later in my life.... My grandfather's mother, Harriet Hennesey Schoolmaster, was one of the last one-room schoolteachers in Fairport, N.Y. My grandfather said I would have liked her very much.... My Aunt Patricia, my grandfather's youngest daughter, is a schoolteacher also... [S]hortly after my Aunt Pat stored all her teaching materials in my grandparents' garage for the summer...[M]y grandfather allowed me to ruffle through everything in those boxes -- even though Aunt Pat might be angry when she found out.

In her portfolio, Julie placed a photograph of her grandfather and his two-story house with the garage beyond in which she had played "teacher."

On the same page, Julie placed another photograph. In it, nine children wear smiles, some with mischief in their eyes. The teacher clasps her hands at the back of the room

full of rows of wood and wrought iron desks – Julie's great-grandmother. A New York State Teachers' Association card in the midst of these photos carried her great-grandmother's maiden name, "Schoolmaster" (See Figure 39).

On adjoining pages, photographs show Julie's personal and academic roles: teacher, graduate student, granddaughter, niece, sister, fiance, and friend. A written reflection/poem sheds light on their meaning (See Figure 40). With this poem, these photographs, and her written and oral reflections, Julie felt she was able to go full circle as an evaluator and connect her academic work with her personal life. She felt these various literacies helped her "round out" or complete her "family" entry.

Having re-discovered personal connections with her literacy and teaching, Julie decided she wanted to do more personal writing, she wanted, as she put it, to "live her literacy." To do this, she returned to her notion of writing in a journal as she had done with her middle school students before she came to UNH. In her portfolio, she placed a page from a paper she wrote about using journals with these students.

In order to write well, she knew she needed to write regularly:

I moved back into journal writing. I wanted to do some personal writing. Actually, when I applied to the [Ph.D.] program, I said I wanted to study journal writing. That focus had gone away for a while, ... then it came back.... I began to think about how journals could be useful to me in living my literacy. I knew I needed to write each day if I was going to write well. Then I could move something into my portfolio.

When she tried to write, however, she had difficulty. She decided to form a writing group in which to write and share writing "from the heart." Though she did not know it at the time, she and other members of her Women's Journal Group would expand their notions of what it meant to "live their literacy" in a writing group.

Figure 39. Julie's *The Story of My Literacy* photo collage

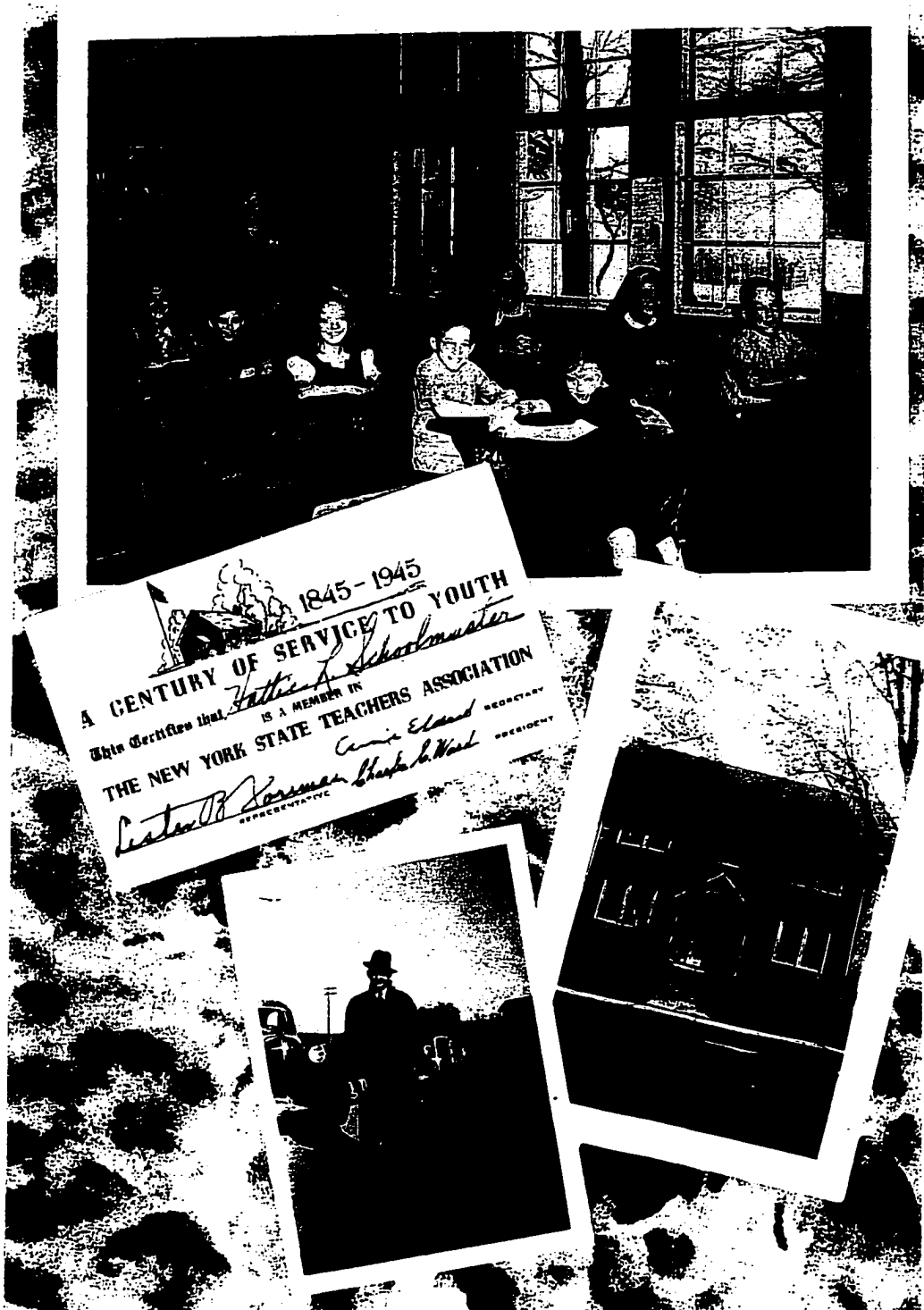


Figure 40. Julie's *The Story of My Literacy* poem and photo

My Grandpa Lives at 9 West Street

My Grandpa lives at 9 West Street  
that's around the corner from the Fairport library  
down the street from Potter Park  
four blocks over from where I live  
at 38 Miles Avenue

Grandma says before I was born  
Grandpa walked every night after supper  
pass the Fairport library up the street toward Potter Park  
four blocks over from their house to mine  
to wait with Mom for my arrival  
Dad worked nights and Grandpa was afraid  
I would be delivered soon

Grandma says Grandpa loved me a lot  
even before he knew I resembled him

I inherited Grandpa's fire engine red hair and  
his fair skin with the freckles  
along the knees, elbows, and knuckles  
my brother Jimmy got Grandpa's blue eyes and large hands

Grandpa's indigo eyes are thicker and deeper than  
blueberry syrup on pancakes  
His oversized hands are warm and comforting like  
Grandma's molasses cookies on Christmas eve

I like to visit 9 West Street

Sometimes Grandpa pulls me up the street  
toward Potter Park in my silver cart or  
he rakes piles of leaves  
bigger than a tyrannosaurus for me to jump into  
other times I help Grandpa feed the song birds or  
water morning glories or hang the American flag in the front yard

Grandpa never gets mad even though  
I beat him at checkers and  
he is the only person in the neighborhood  
who pays triple for haircuts

He sends my brother Jimmy  
to Rocky's with plenty of quarters but  
Grandpa never remembers  
on the way there is an arcade and a candy store  
Jimmy spends all of Grandpa's money

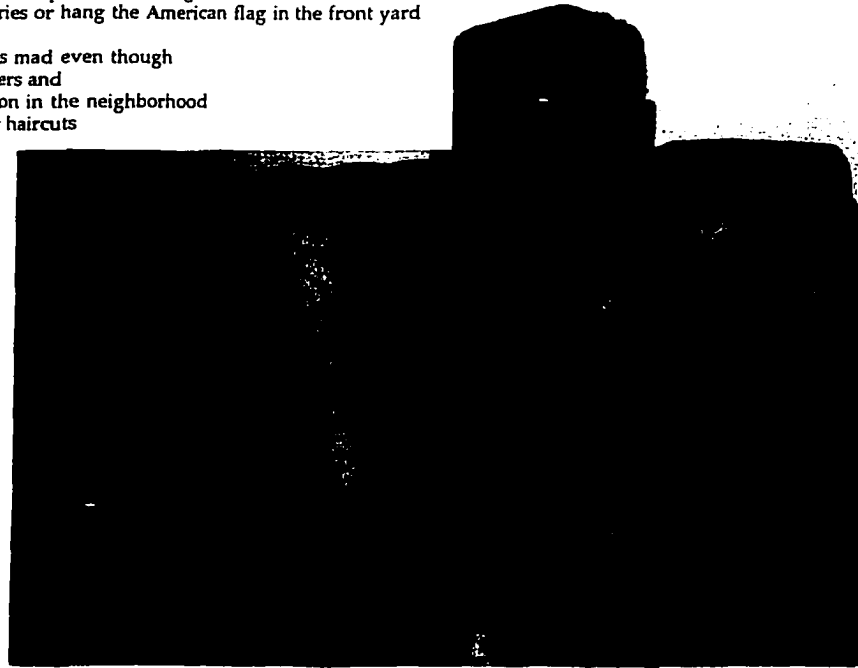
Jimmy tells Rocky the barber  
Grandpa didn't give him  
enough money for a haircut  
Grandpa pays Rocky later

When I grow up I want to be a schoolteacher  
like Grandpa's daughter, my Aunt Pat

During summer vacations Aunt Pat stores  
all her school supplies in the garage next to  
Grandpa's white Buick with the license plate 887-MOP

I teach imaginary school with Aunt Pat's stuff  
Grandma reminds Grandpa  
Aunt Pat is going to be mad when she finds out but  
Grandpa tells Grandma to leave me alone until August  
when he comes outside to assist me in putting  
everything back the way I found it

Aunt Pat never found out



## Safety

### A Feeling of Safety Grew Among the Women in Julie's Journal Group

In her middle school classrooms, Julie had learned the value of writing in journals and doing so in writing groups. And yet Julie only wrote and in her poetry journal. She wanted to write in narrative form in a journal. She did try:

I tried many times ... I started two or three journals with the intent of writing daily and often, and then abandoned them. I lost days and important parts of my literate self in the abandonment. In the meantime, I had more and more stories to tell, stories lodged deep inside of me, cluttering me up and spilling over, stories that couldn't wait.

Though she had long valued Natalie Goldberg's (1990) words, "There is no excuse. If you want to write, write. This is your life. You are responsible for it. You will not live forever. Don't wait. Make the time now..." (45), her own journal writing was not going well. She had not written in her journal for over a year. She realized that, like her students and other writers, she needed a writing group in order to write:

If you can believe it, I, a writer, ... spent an entire year without writing.... I need help from special individuals.... Once I started to tell my story, I discovered I could go no further without the assistance of other people. ... [E]ven though I did belong to many reading and writing communities at the University of New Hampshire, I still did not possess my own personal and free space in a disciplined, supportive, and close-knit community. I did not live a writer's life.... I contacted other people I knew, women I felt a connection with, and asked them to tell their stories also (Brooks, 1997, 9).

As a result of her experiences in other more academic writing and reading groups, Julie knew she wanted to feel safe enough to write and share her writing -- she invited colleagues who had already become her friends.



Figure 41. Julie's Invitation to her women's journal group

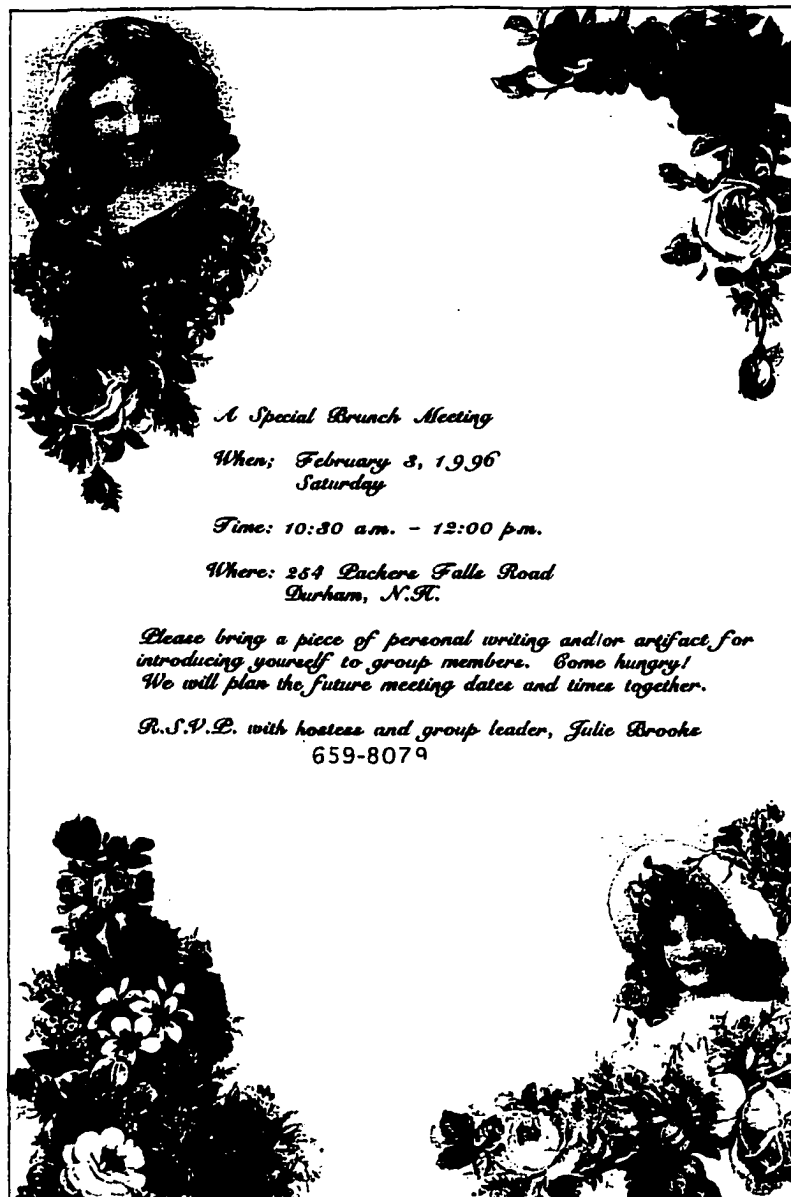


Figure 42. Julie's written reflection to accompany her invitation to her women's journal group

About the Women's Journal Group  
by Julie Brooks

Where the idea sprang from . . . If you can believe it, I, a writer, once spent an entire year without writing. A part of my literate self seems lost, but not permanently. Words enable me to reconstruct what I have misplaced. I am reconstructing my lost year as well as my present one.

I need help from special individuals . . . Once I started to tell my story, I discovered I could go no further without the assistance of other people. I contacted other people I knew, women I felt a connection with, and asked them to tell their stories also. The writing of stories is not a burdensome responsibility when shared with others. A writing community provides a sense of commitment and discipline, especially when the writing community includes women in relationship with other women like themselves.

What I want to find out . . . What present life circumstances support the easel on which writers display their past and ultimately, shape their literate self? What literary behaviors and events result from connections to the writing community? Will these literary behaviors and events strengthen and/or change the personal and professional lives of the writing community? What is the function of a writing tool like the journal?

Who belongs and What do they do . . . All women educators in various stages of their careers whose current pursuits involve teaching, graduate school, certification, or child rearing! Individuals write reflective journal entries about events and ideas stemming from life and work 3 - 4 days a week, and maintain a regular leisure reading time as much as possible. Group members are encouraged to collect and/or construct physical artifacts connected to their reading and writing. Meetings to share reading, writing, artifacts, and other discoveries occur twice a month. Discussions are transcribed and used for ongoing and future research.

January 18, 1996

In this group Julie brought her friends together, most of whom did not know one another, graduate students in English and Education, who were also teachers and writers, "for the sense of commitment, security, structure, collaboration, affirmation, and discipline" she needed.

Julie hoped this group would help her overcome her resistance to writing, "Like many of the writing students we interacted with, as much as we desired to express ourselves in writing, we resisted it as well. We needed each other to get through the rough spots" (10).

Julie and her friends intended to write regularly, then choose something from their journals to share with the group when they met every two weeks. They would struggle to make their writing "work" by holding one another accountable for writing often and from the heart.

However, even within their "safe," and relatively "risk-free" situation, group members continued to censor their writing voices (11).

One evening, Ann, a graduate student in education, who did not consider herself to be a visual artist, shared visual art work in her journal. She had found writing in a journal a great deal more difficult than she had expected. She became bored with writing every day. In contrast to her own lethargy, Ann noticed that the first grade students in her research classroom came to their writing each day excited about their work. She wondered if she should try what they did and draw before, during, and after writing, but felt daunted by the thought. When she shared her misgivings with first graders, one boy reassured her, "Who can't cut and paste?" She resolved to set aside her own fears and standards of perfection to try visual art to get her thinking and writing started. Once she did, she marveled at the playfulness she experienced. This playfulness stood in stark contrast to her previous struggle and fear. In addition, to her surprise, these materials helped her to express what she had to say more completely and in a clear voice.

After hearing Ann's story, members of the group, including Julie, decided to try "multi-media" in their journals. They agreed to use any and all available literacies to

help them capture what they had to say, what they were feeling, to set aside their own paralyzing standards of perfection, and to allow their entries to be “messy” enough to capture their “real voices.” By starting with visual art, Julie and other group members no longer felt isolated, alone, when they wrote.

Later, in her portfolio, Julie placed one of her journal entries (See Figure 43 below), her visual response to a line from an Adrienne Rich (1979) poem: “What kind of beast would turn its life into words?”

She included this drawing alongside a copy of the article she wrote and later published about her “close-knit” women’s journal group in *Voices from the Middle* (Brooks, 1997).

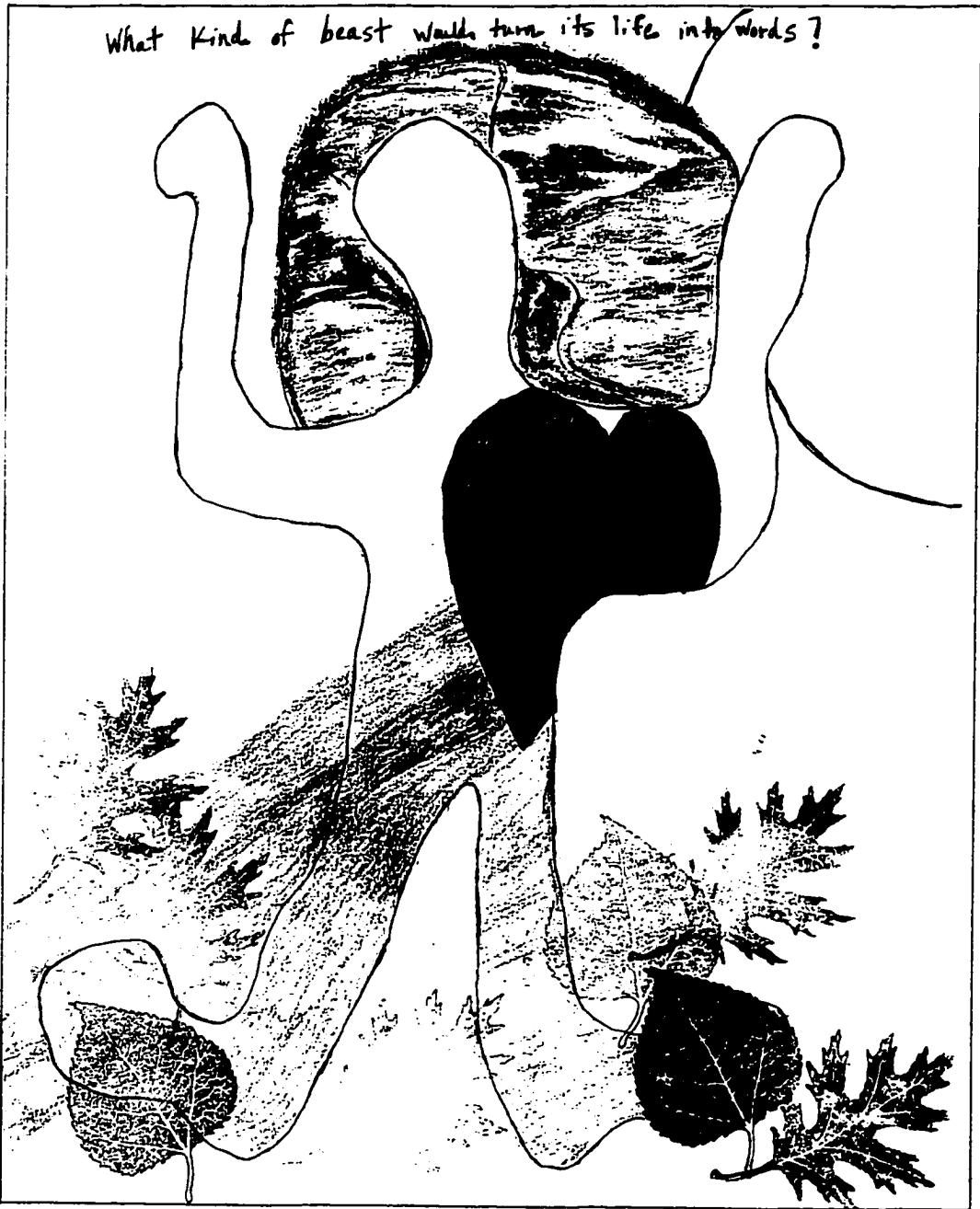
In this article, Julie wrote, “A personal, emotional commitment to a writing community will change the way a writer thinks, feels and acts.” She wrote of the “trust” and “comfort” she and other members found in the “unconditional acceptance” which evolved in the group. They came to see this acceptance as essential if they were to reach down into their true selves to tell “spirited and determined” stories. Once the thoughts were written down, they could reflect on their work, and revise or “polish” it, as they wished.

Julie quoted Elbow (1973) on the need for a group which can help a writer express her true voice, a group in which she can feel heard and understood:

When people not only begin to improve their writing ability but also find themselves in a group where their words are heard and understood better than they usually are, they discover messages they want to send which they had forgotten were on their minds. They want to say things that are complex and difficult to express which they previously learned to ignore because it had always been impossible to get them heard (Elbow, 123).

Julie and her friends felt they had formed such a group via multi-media. They felt these literacies helped them feel the freedom, and security, they needed to “pour the stuff of their lives into their journals” with real voices.

Figure 43. Julie's Beast



## In a Seminar, Julie Felt Safe Enough to Evaluate Herself as a Multifaceted Person

As a result of Julie's experiences in this group, Julie felt confident enough to take her multi-media self-evaluations into the more public and academic forum of the Ph.D. seminar. She assigned herself the task of creating a new multi-media image to capture and share the essence of who she was and what she valued as a teacher and person.

As seminar members shared portfolio entries at the beginning of the spring semester to re-connect, Julie took her turn and shared "The Dance," the multi-media evaluation with which I began this chapter. She created this complex self-evaluation to "name" herself and her portfolio: a colorful, abstract sketch of a dancer, an audio-tape of a favorite song, and handwritten lyrics from the song. She created a multi-media symbol for who she was and what she valued as a teacher and person -- someone willing to take risks to become better, to take the good with the bad, "and just dance." With these, Julie felt she captured the essence of who she was and what she valued far better than she could with words alone.

Julie was finally able to bring together, evaluate, and share her experiences with multi-media to create an image in which she triangulated who she was as a whole person in an academic setting. Multiple literacy evaluation had been all around her. She had been hit from more than one side to try this type of reflection. Without all of these experiences, she might never have tried multiple literacies. All of these influences worked together to cause her to take the plunge, to try them, and then eventually to value them. The combination was so powerful that it changed her teaching forever.

In the final paragraph of her article about her journal group, Julie wrote of her plans to study multi-media journals in a middle school classroom to help students to read and write in "a personally connected peer reading and writing community." She felt that doing this would provide them with "the space and reasons to record, revisit and remark [upon] their lives." To do this research, she would continue to challenge herself

to live her literacy. " I am more sensitive to my students' reading and writing struggles. I am closer to their discomforts when I relate them to my own ... I am a living model of what I propose my students should be and do on a daily basis as I welcome all the fragmented, disjointed pieces from the other areas of our lives into the English classroom."

She returned to a middle school classroom to do her dissertation research, wondering if multi-media would help students free themselves from their own writing "harnesses."

### As a Teacher Researcher, Julie Learned from her Middle School Students about Safety to Learn

Julie planned to help her middle school students read and write from the heart. When she returned to a middle school English classroom to do her dissertation research, Julie also returned to her original commitment to help diverse students learn to read and write through journals. However, her interest in journal writing re-surfaced with a twist. She now planned to invite her eighth grade students to evaluate and capture their thoughts and feelings from the heart -- via multi-media (Pantano, 1999, 71).

While her students would also use multi-media in portfolios, Julie focused her research on journals because of her own success with these, and because of her belief that readers and writers need to accumulate evidence of who they are as readers, writers and persons before they step back to evaluate themselves more formally. Though she knew her students would evaluate themselves continually as they searched for what they valued, she knew their prior notions of evaluation would loom large, and at first, at least, interfere with their willingness to read and write from the heart.

As a long-term substitute, Julie had from September through February to find out if multi-media would help these adolescents connect with reading and writing in school. To

**make the most of their time together, Julie and her students would alternate weeks of reading and writing in workshops at school and for homework. To encourage their use of multi-media, she planned to play music in class, read aloud, show paintings, create drama exercises, and encourage them to use classroom “art kits” whenever they wished. She planned to create a “safe, caring, supportive learning environment” similar to the one in her Women’s Journal Group to help students read and write from the heart.**

**Julie learned not to take safety for granted. Julie was surprised to find how difficult it was to create this environment. She learned that her students could not feel safe to read and write from the heart – until they “connect[ed] their hearts.”**

**She realized later she had entered into her research with three assumptions:**

**I assumed that it would be relatively easy to transform a middle school language arts classroom into the open, sharing literate community that my Women’s Journal Group was..., that the words ‘school’ and ‘literate community’ were practically synonymous..., [and that] my middle school students would be committed to realizing their own literacy growth (176).**

**What to do?**

**She learned she could not create this sense of safety for her students; they needed to create it themselves. To help them do this, she needed to create a “social curriculum,” as well as a reading and writing curriculum. She found she needed to “devote much class time to explicit instruction, modeling, and classroom talk about the kinds of social behaviors that [she] desired for [them] to emulate” (179). When their sense of safety with one another fell apart, she searched for ways to help them rebuild their trust in one another. One day, after a particularly deep schism, she brought in Hershey’s Kisses for all students to give one another to “break the ice ” (180). She found this “social curriculum” as important as content and learning strategies for helping students become readers and writers.**

**One-by-one her students unfolded into the sanctuary of trust and mutual respect they**



created together. One-by-one they became readers and writers of the world. She found this shared identity helped them “help themselves and one another” grow as “whole literate beings.”

Once within this sanctuary of shared identity, they could begin to get to know and value one another and themselves. They could begin to experiment with different ways to express themselves, and to communicate with one another. They could begin to learn to listen and respond to one another in positive, productive ways in the “Share Center.”

The “Share Center” became the heart of their classroom. Every day, they came to class, put down their packs, and gathered on the rug to read or write. This became a time and place to close the door on the “us vs. them” conflicts they experienced in the wider school culture. These were not allowed into this classroom. Then, after a quiet worktime, students returned to the Share Center and volunteered to take a turn to share their work, while others listened and responded with care. Gradually, this sense of sanctuary permeated their classroom and beyond.

Multi-media offered students more options to participate. In the beginning, many of Julie’s students reported that they disliked reading and writing in school immensely. She found that some, like Doug, had long resisted learning and literacy in school. Doug had felt excluded from membership in mainstream learning environments for much of his time in schools and he received special education services. Like many, he saw himself as “dumb,” and saw no need whatsoever to become a “whole literate being.” Julie discovered in his conversations with others that he and his friends were “... extremely active outside of school in football, hockey, dirtbiking, and snowmobiling...” In class, he and his friends often took advantage of the close quarters of the share center to poke another with their pencils and/or talk, and did little work, if any.

Something “clicked” for Doug, however, on the glorious fall day Julie took their class outside with their journals. He found things to write and draw about in the outdoors he

loved. Doug was amazed, as he later told her, "I don't know what's wrong, but poetry is just flowing out of me."

Doug's subsequent sharing of his poems and his peers' positive responses helped him "shake" his former perceptions of himself as a learner. He felt esteemed and validated by others. His peers began to refer one another to him for help with poetry.

Julie learned that more students, like Doug, who originally resisted, began to feel valued by their peers when they brought in "subjects they cared about and wanted to write [and read] about..."

At the same time, other students, like Joey, who initially resisted, and eventually participated via multi-media, did not come to see themselves as traditional writers in her class.

Joey was one of those students who had a "bad attitude." He often "talked back" to Julie in front of the whole class. After days and weeks of "welcoming acceptance," however, he began to draw birds in his journal, and eventually birdhouses. As he worked alongside his peers, they were amazed, and asked questions to learn more. They learned he had a close relationship with his grandfather, and spent hours working with him in his woodshop. Joey later constructed a birdhouse with his grandfather according to one of his intricate plans, and brought it in to share. Once he felt comfortable enough to bring in his personal and family interests and strengths, he became a participating member of his classroom of learners. However, he seldom wrote in print literacies in Julie's class.

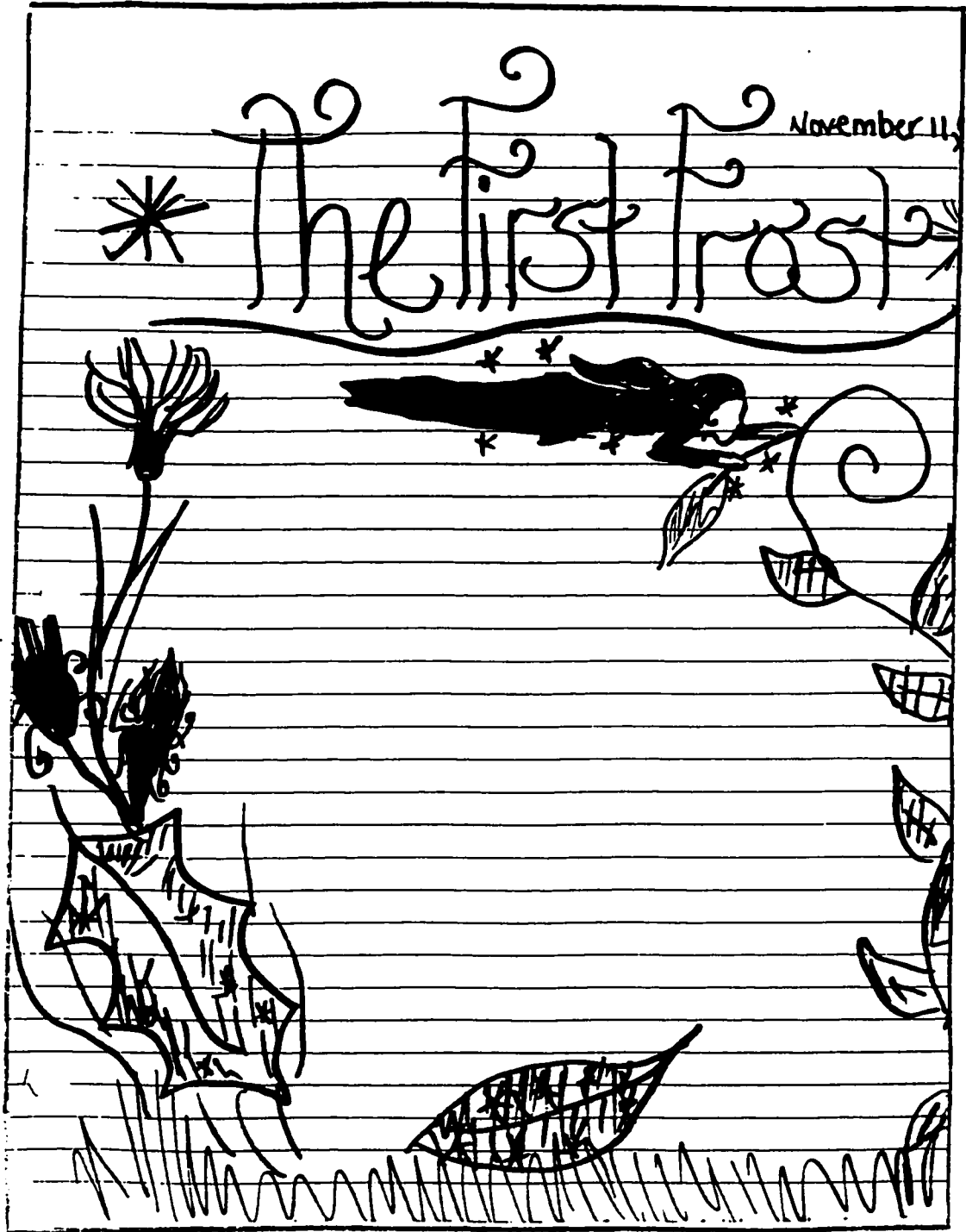
Students' knowledge of strategies and purposes grew. Jyl spoke in a clear, strong voice when she contributed her own understandings of strategies for making meaning to the group. She shared the need she saw to tell stories in different ways, "I like to do theater, especially the performing arts.. One of my favorite types of dance is lyrical movement.... I can perform the movements that relate to the words of a song. I have to use my whole body to tell the story. So it makes sense to me that a writer

**has to use many different forms to tell a story.”**

**Jyl, a self-proclaimed “shy, silent” student, became “more confident and articulate” as a member of the classroom when she brought her painting, drawing, dance, and music into school. She felt more comfortable sharing her preferred ways of making meaning, and learning new ways. She wrote, “...in eighth grade language arts ... people paid attention ... The share center gave me practice being more outgoing... I felt like I knew everyone from the share center.”**

**When Jyl shared her own strategies, Julie and others learned that she often shifted back and forth between writing and art, in order to express what she wanted to say. She also needed choices and time to learn. She wrote, “Writing and art helped me come up with more ideas for my writing and to get a better idea of what I wanted to write about. It just made it easier.... I approach my learning slowly. I have to think about it for a long time. I do better on things that I have an option. If I am given something to write ... I don’t do as well.” When students like Jyl shared their multi-media strategies, they and other students learned.**

Figure 44. Julie's middle school student Jyls' multi-media journal entry  
(Pantano 1999, 145)



Another student, Lorine, deepened her understanding of writing by reflecting on ways she expressed herself via art, dance, and especially, music. She wrote, "When you listen to a song, you are interpreting what the writer wrote.... When I play my flute, I hope my listeners, young and old, can tell I'm enjoying myself through music." She shared what she was learning about the power of putting her whole self into writing, as she did in music:

Musicians have found many ways to express themselves in ... song, as writers do on paper. As a reader and writer of the world, I've learned to put all my emotions into writing. When I read a paragraph, it's not just a paragraph, it's a paragraph with feelings and the writer's life all strung into it. There are so many ways to express ... literacy. I will express it through music. The power those little notes have on your mind and body is absolutely amazing (Reflection).

Lorine wrote of the need for perseverance in various media, "It may be a lot of work... You don't just play a song once and say it's too hard... When I read for the first time, I didn't give up. You practice and work at it until you get it right."

When she shared her own understandings, Lorine encouraged other students to realize connections in their own work. Another student, Mike, began to compose song lyrics as poems to share with the class. As Julie wrote, "Expressive activity [via multi-media] is what told my students about and defined for them the 'art' in language arts."

Julie learned that multi-media helped students share their array of strategies, topics, and genres, and learn from one another. They learned by observing and asking questions while others worked and shared. Though their favorite type of sharing remained "celebration," they also learned when others responded to their own requests for help when they shared. With this experimentation and celebration often came growth in their knowledge of strategies and purposes for reading and writing, and otherwise capturing and communicating their thoughts and feelings. Their multi-media journals [and portfolios] became "roadmaps" through which they looked back over their own and one another's strategies and purposes, and looked ahead to what they wanted to try next.

**Students acted as agents in and out of the classroom.**

Once Julie's

students felt secure with one another, they learned to act on what they valued. Some students, like Lyn, entered the classroom with "rich, fulfilling ways" (Pantano, 1999, 163) in which they spent their time outside of school. Lyn worked in a soup kitchen and with homeless families, but brought none of this "abiding concern for others" into her work at school to share with others.

In her journal, Lyn gradually began to capture what she valued and become more invested in her learning in school. Though she was not comfortable with drawing, Lyn recognized "quickly that cut and paste and simple drawings enhanced her writing process and kept the creative momentum going" (166). Lyn collected news stories and photos, wrote about books in her area of interest, and began to create her own stories about people, such as ambulance attendants and medical examiners, who assisted others, as she wished to do.

Lyn's experiences with multi-media helped her change in class and out. She and her peers learned to take a more active role in their own learning, and "not to judge each other." Lyn wrote:

The first few days of school my classmates and I thought the share center was for kindergarten students. But then as the days passed, once we heard what it was about, we got more into it. We learned not to judge each other. That made me more comfortable as a writer. I wrote about what I wanted to in my multi-media journal, and not necessarily what someone else might like.

With this notion of withholding judgment in mind, Lyn saw her peers and their interactions through different eyes:

Outside our language arts classroom, it was a lot different. I went out there and people were picking 'rubber' fights. Rubber fights are not fist fights, but badmouthing, making fun of something.... When we walked into language arts, though, it ... wasn't allowed. A couple of people ... surprised me. I had Rick in my class. I was surprised that he wasn't making fun of anyone. I saw him becoming a writer. To me, he didn't look like someone who would become a writer (Reflection).

**Lyn also realized new options for her own interactions with others:**

**... Courtney [was] writing this good poem about angels. Just because she was a little overweight, a lot of people didn't like her and would pick on her. I wasn't friends with her, but I wouldn't tease her. I just wouldn't say anything to her. I was indifferent. But after that poem, I said to Courtney in the share center, 'This is awesome. You are a good writer. This is a good poem'.**

**Lyn began to take responsibility for acting in accord with what she valued:**

**I saw myself as a more mature person as I practiced my writing more and more. In the hallways, I saw people doing immature things. And I used to do them too. But then I got into language arts, and I told myself, 'Okay, I have to calm down now. Got to behave.' I was more aware of who I was as a person. I knew that hurting others wasn't the thing to do.**

**Julie learned that the sense of safety in her class helped students help one another realize more positive ways to interact with others in school and out. It also helped them realize they wanted to act differently, more purposefully and responsibly, as persons and learners.**

**Lyn wrote, "I learned in eighth grade language arts that the things that I read and wrote about, the things that I thought were important, I can use them in my life" (172).**

**When some students shared these realizations, other students, like Jennifer, learned ways to take their learning outside the classroom to make a difference in their world. Jennifer wrote and published newspaper articles to fill a gap she perceived in local sports coverage in her community. She became more "personally committed" to her work in and out of school.**

**Julie learned, however, that reading, writing, and evaluating the world could never be 100% risk free, 100% of the time. The safety to look for what they valued in various literacies allowed many to participate and grow, but Julie worried about Joey. Though his experiences in her class, such as making sketches for woodworking, and being appreciated for his strengths, might transfer to his world outside of school, Julie**

was unsure of this.

Before she left, Joey gave her the birdhouse he had made during her class, perhaps the last project he would make with his grandfather. His grandfather died a short time after Julie left the school. Joey's behavior deteriorated after she left. She wondered if he had had more time to feel safe to follow his own questions, would he have come to value written language in his life? Would more time have helped Joey, as it helped students like Corina in Julie's Manchester research? If so, his other teachers would need to know how to help him learn and evaluate himself via multi-media.

### **Risktaking**

#### **Julie's Teacher Education Students Explored Their Personal and Academic Selves**

Early in the semester, in a science building across campus from the education building, teachers and pre-service teachers sat in a circle of chairs, chatting amiably, waiting for class to begin: Instruction in the Teaching of Writing. A classic nor'easter blew outside. Julie and a few more students blew in, dripping coats and umbrellas. "Hello! Thanks for coming out on such a cold and windy night. It's nice to see all of you," Julie was happy to be there. Despite the two-hour drive from her current home in Massachusetts, there was no place she'd rather be. Calm, clear, and confident, she had a sense of who she was and what she valued as a teacher and a person: she wanted to learn about her students.

When her students shared their weekly multi-media artifacts and reflections, she learned many of them took risks necessary to explore and celebrate various aspects of their personal lives in this academic course. Many, like Trisha, created visual collages to explore who they were and what they valued as persons, in school, and out. Trisha showed that when not busy as a sixth grade teacher, she was an individual, a friend, and a member of her family and community. An image of a turtle showed she took



her time in making important decisions. She enjoyed fresh air and sunshine, lakes and beaches in all seasons, as well as speedwalking, swimming, and bikeriding. She felt inspired by poetry, her family history, theatre (She had done a few shows), visual art, prayer, dance, music, letters, community events, and jewelry. She also explored her long-standing interest in writing via travel journals which had become priceless souvenirs for her.

Deanna represented her nursing career via drawing to show her appreciation for her previous experiences. Shawna included a play bill to show herself as a person who had acted a few times. Ellen looked closely at various aspects of her life through photographs as well as writing about her students and her brother who struggled to read and write in schools.

Another student, James, a teacher, felt journals and portfolios helped him and his own students “pay attention to their lives” so they could write. In one weekly reflection, a response to Georgia Heard’s book, *Writing Toward Home* (1995), he drew analogies among various literacies in relation to writing. Because of his own experiences in schools, he had only recently considered calling himself a writer. He had come to see that writing could become much more than communication. He felt writing could become an artistic medium, like painting with words. As in French film making, he saw the potential for writing to provide both aesthetic and intellectual appeal. He wanted to write, as dancer Martha Graham suggested, “to keep open and aware directly to the urges that motivate.... Keep the channel open” (Graham in Heard, 24-25). Reading Heard’s book reminded him of lines from a song written by Bob Dylan, *Tangled Up In Blue*, which he felt captured the writing he would like to create, “... [E]veryone of them words rang true and glowed like burning coal. Pouring off of every page like it was written in my soul.”

**Rebecca built bridges from dancing to writing and teaching.**

Throughout Julie’s course, Rebecca created links among dance, writing, teaching, and

life. At the time, she was studying to become an English teacher and working as a classroom aide in an alternative high school English class, as she continued to dance and teach dancing.

She had been a dancer since she was a young child. She reflected on who she was via a page of photos of family, dance programs, newspaper articles about dance programs, and a written reflection:

**I began ... taking ballet lessons at age eight. It did not take long for me to discover that dancing came naturally to me. I loved it. I can remember making an important decision when I was nine years old that I would dance instead of participating in other activities after school. I have been dancing since then, with short breaks ... during which I am never quite happy with life. I tried, during my first semester of college, to stop dancing, but I was miserable. I have been studying modern dance since I was fifteen and this form has led me to the creative process of making dances. The programs and articles that make up my second portfolio artifact reflect a life-long relationship with and love of dance as a performer and choreographer (Reflection).**

Rebecca must dance. She wrote in her journal how she felt when she danced, "It is when I'm really dancing that it happens. I am so comfortable, happy -- when I am in the moment of dancing. I know there's nothing else I would rather be doing in the world... it's difficult to describe in words.... I feel most ... free and alive. It is home for me."

In her journal and portfolio, dance was present on almost every page. She felt the connections she made via dance, and her very few visual images, helped her express what she sensed about herself, but which she hadn't been able to put into words.

On the cover of her journal, Rebecca explored aspects of who she was in photographs. In one photo of two dancers, she explored what she valued in personal relationships (See Figure 45 below).

Figure 45. Julie's student Rebecca's two dancers



In a reflection Rebecca wrote:

The photograph of the dancers has always been a very beautiful image to me, partly because it's dance, and partly because it represents to me what, perhaps, is an ideal relationship. At the time when I put together this journal, I was still suffering intensely from the pain of having [separated] from my husband. This picture seemed to represent a successful relationship, and served as a visual reminder, because I knew that my relationship with my husband was not at all like the image of those two dancers: intertwined, ... but still free, distinct individuals.

Making meaning via these other means of expression "spurred" Rebecca to think about who she was and who she wanted to become. They gave her access to "power [and] more information ... than ... words."

**She spoke strongly about the value of including personal aspects of her life, and including multi-media, alongside her academic life and work. These gave her a better sense of perspective:**

**It was really important for me to be able to include these personal images alongside my academic work. It helped me begin to define success on my own terms, as a student, teacher, and as a person. While that definition is still developing, part of it includes acceptance of my passion for dance, the knowledge that true growth in students may be the most difficult to 'measure,' and an unwillingness to sacrifice my passions for ... money .... (Reflection).**

**In her portfolio introduction, she wrote of her appreciation for synthesizing various aspects of her life, "I think the thing I love most about this ... is that I began putting reflections, observations, notes, and ideas about all aspects of my life into it. I wrote about love, family, school, dance and work. I appreciated the way [it] helped me synthesize all the parts of my life."**

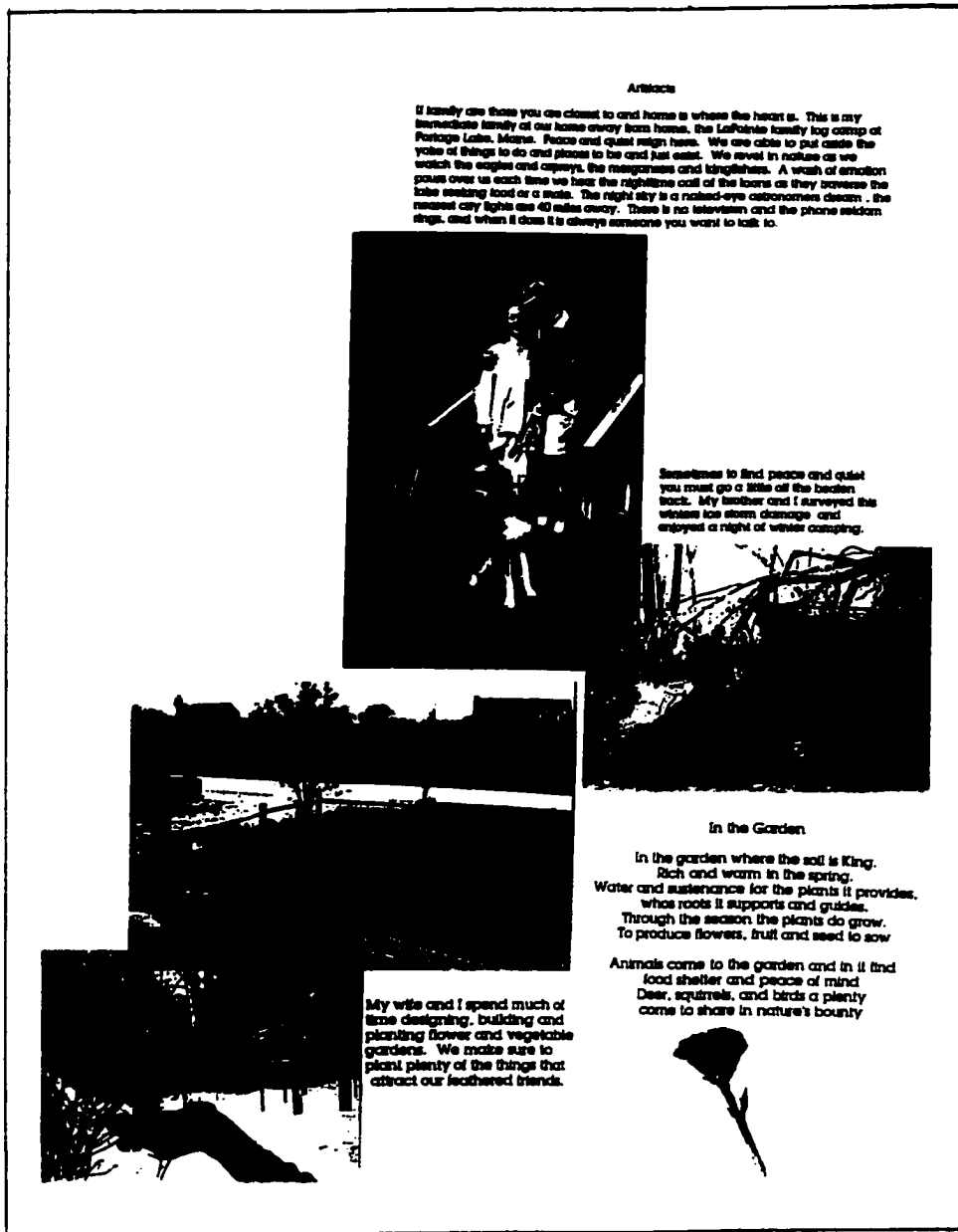
**Baron found the roots of his teaching in the complexity of his life.**

**As a middle school science teacher, Baron artfully arranged various visual and tangible artifacts in his portfolio to evaluate who he was and what he valued in Julie's class. He found his passion for science teaching had roots in his personal life and relationships:**

**I have always had an affinity for the sciences. This I can trace back to my earliest days as my father explained the complexities of nature or my mother showed me how to handle a wild snake. The curiosity I developed as a child has remained with me and continues to guide my path as I explore the heavens, learning about astronomy with my students, or as the whale watching boat takes us to within shouting distance of a sixty ton fin back whale. 'To wonder, that is the seed of science.' - Emerson. I hope I never stop wondering for that is what makes life worth living (Reflection).**

**Nature had been and continued to be a source of energy for him as a teacher and person, and he hoped to pass this energy along to his students (See Figure 44 below).**

Figure 46. Julie's student Baron's collage of family and nature



Baron wrote in one reflection that “nature, ... immediate family, and home [are] where [his] heart is.” Alongside his reflection, he shared photographs of his “immediate family,” ie., his wife and dog, at his family’s lake cottage, as well as photos of his garden, birds, an actual flower, and himself as an ice climber and cyclist, and wrote a reflection about their meaning:

If family are those you are closest to and home is where the heart is, this is my immediate family at our home away from home, the ... family log camp... [in] Maine. Peace and quiet reign here. We are able to put aside the yoke of things to do and places to go and just exist. We revel in nature as we watch the eagles and ospreys, the mergansers and kingfishers.... The night sky is a naked-eye astronomer’s dream, the nearest city lights are 40 miles away....

To accompany his artifacts of who he was as a writer, reader, and teacher, he wrote:

Who am I as a writer? ... I do my best writing when I am expressing my feelings about someone or something that I feel very strongly about. This always brings out the best in me because I am writing from the heart.... I am very happy to have signed up for this class, for it forces me to take time to write and examine myself more closely.

He wrote about his love for reading, “Who am I as a Reader? Reading to me is a necessity. If I was not allowed to read...., then I believe that I would truly go mad.... I can not imagine how frustrating it must be to someone who can’t read. I truly believe it to be a basic need...”

Throughout the course, Baron reflected on who he was and who he wanted to become as a person and teacher. He also wrote of his love for teaching, “Who am I as a teacher? I am a teacher of kids. I teach from my heart. I really believe in teaching the whole child....”

He wondered whether he would continue to teach science, or become a teacher of literacy. In either case, he felt frustrated by the the diverse demands made on teachers:

I feel a little trapped and very frustrated. I am being pulled this way and that. The curriculum pulls one way, middle school philosophy pulls

another, and State Assessment Standards pull yet another. No one can decide on a course, therefore I feel as if I am wallowing in a sea of indecision. Who is in charge anyway? What to do to swing the momentum in the right direction? ... So I continue on my journey to discover who I am as a teacher and where my energies would be best focused. This stop on my journey is already teaching me a great deal about who I want to be as a teacher. Perhaps this is the lifeboat I've been searching for to pull me to safety.

### Julie's Students Took Risks to Learn from and about One Another

Julie learned that many of her students in this course had never been encouraged to learn from their peers. She made it clear from the first day in classroom discussions and in her syllabus that she expected them to learn from one another. She asked them to regularly reflect on what they learned from one another. As they shared their work, she and they learned about learning from colleagues in their "literate classroom community."

She learned that some students echoed Camela's sense that though they might see themselves as "outgoing and assertive," they felt somewhat "private" about their writing, which made it difficult to write and share their first papers with the rest of the class -- at first. Once they shared, however, they got to know one another and felt more connected.

Baron learned from others. In their portfolios, more than a few students included artifacts and reflections created by fellow students. Baron reflected on two other student's artifacts and reflections, and how they had helped him learn about the importance of establishing a "socially safe community" in the classroom. While building rapport had always been a strength for him, he now wanted his students to feel safe to learn from one another, as well.

In his reflection, Baron credited James with causing him to think about the kind of teacher he did not want to become. In keeping with James' lines from the Bob Dylan song

(above), Baron titled his reflection with a line from a current popular song: 'What are we racing towards...?' to consider the question of how to deal with "time" in the classroom:

**'What are we racing towards...?'**

**Time is our master, it dictates how we spend our lives... We race around trying to do everything that we should do, want to do, are asked to do ... what our conscience tells us to do.... Do we do any of it well? ... James' reflections of sitting in uninspired classrooms through most of his school career scares me.... I don't want to be one of those inflexible teachers mired in the curriculum ... who is so far out of touch with his students that little learning is taking place in his classroom.**

James' reflections nudged Baron to explore his own constraints as a teacher, and to find ways to overcome them.

Baron also wrote of another student, Jeanine, who had credited him with making a major contribution to her learning. In response to Baron's paper on "time," she wrote that she sat up and took notice when Baron wrote about time. She realized she had been feeling the same pressure. Baron's struggle helped her decide to help students follow their own questions. Her acknowledgement helped Baron, in turn, think about ways students might benefit when they share their struggles and understandings with one another.

Baron' experiences learning among peers in the "positive" classroom environment in Julie's course convinced him to help his students inspire one another, "Being in a class such as this is refreshing because it puts me in a positive academic environment... The sharing of ideas is invaluable. I have been inspired by my classmates writing and comments.... I want to foster this kind of enthusiasm in my own students."

Baron's goal as a teacher to help his students learn from one another via multi-media in his science classes became his "number one priority."

**Rebecca learned about the complexity of supportive relationships.**



Throughout her journal and portfolio, Rebecca had sprinkled evidence to show that she valued safe, supportive personal relationships. When she entered Julie's class, some of her relationships had offered her varying degrees of support during a time of transition in her personal and academic lives -- from marriage to single life, and from being a graduate student and assistant teacher to becoming a teacher.

In her reflection on Georgia Heard's book, *Writing Toward Home* (1995), Rebecca wrote about one relationship. She began by saying that she had no artifact; after reading the book, she had promptly given it to a friend:

Today, my friend ... was telling me about her life. I knew she was going to be quitting her job soon.... I didn't know she writes poems and stories.... She has journals, poems and stories that go back for ten years now.... I love this book, and I plan to buy another copy, but I knew I had to give the book to her. ... She had given me a tape of music made by her sister ... so I could use the music for choreography. I was glad to give her something meaningful, something to help her explore life....

Rebecca valued and invested energy in supportive relationships with friends. She also valued being a member of the classroom community in Julie's course. In her journal, she wrote about what happened when they shared artifacts and reflections to answer the question, "Who am I?" "Everyone shared personal experiences, strengths, weaknesses, and perspectives. The first thing I noticed... was everyone feeling a little more at ease. While sharing is challenging work, I think people get a sense that they are starting to understand the people they are with. (I do!)"

In her portfolio, Rebecca placed a reflection by each of her classmates. In her "Portfolio Introduction," she reflected, "I included my classmates' one-pager responses on these [questions: "Who am I?" and "Who am I as a reader, writer, and teacher?"] because ... early on [they] revealed so much about them...."

She felt learning about her peers did more than help them feel more comfortable sharing their growth throughout the course, it helped them learn from one another and to respect common and diverse perspectives:

Sharing personal artifacts also helped us find common ground as members of a classroom community.. We all realized (in a concrete way) that we have so much in common ... I do believe we take this matter for granted all too often. Conversely, but of equal importance, was the discovery of what is unique to us, what makes us different from others. By understanding that we are all different we can begin to respect differences and understand when disagreements arise that a person's perspective is shaped by experiences. Perhaps, right and wrong are less important than respecting others' voices and trying to understand why they see things a certain way, what shapes their perspective...

In one journal entry, she reflected on the benefits of sharing the details of their lives: "It is through the details [of a person's life] that we understand and can begin to respect ... [one] another..."

Rebecca reflected on an artifact which represented sharing diverse perspectives, as she had learned from one of her own students:

When one of our students wrote about this picture of the irises, she noticed the movement in the picture. I was really impressed with her kinesthetic perception and her ability to describe motion. She [also] remarked that the white flower stood out. I hadn't ever noticed the white flower when I looked at the picture. This could certainly be a metaphor for what happens in the classroom. [All] perspectives are valuable...

In her journal, Rebecca wrote about the value of unique and diverse literacies in a democracy:

Literacy is ways of knowing, seeing, understanding, experiencing..., we are unique in these ways.... Literacy is an essential part of understanding and developing ... insight into our unique perspectives..., in accepting the responsibility of living in a democracy..., and accepting our freedom. Our insight ... helps us understand what we can do with our freedom. Accepting... the plurality of perspectives, what others see, feel, hear and sense is important...

Sharing a plurality of perspectives in various ways helped Julie's teacher education students accept responsibility, as well as freedom.

**Julie's Teacher Education Students Helped Their Students Take Risks to Grow as Multifaceted Persons**

Whether veteran teachers, or studying to become teachers, all of Julie's students took risks to grow while in her class. Many used multi-media in journals and portfolios to initiate, sustain, and guide their own growth as teachers/learners and whole persons. And some learned to help their own students do the same.

When Colleen's students created and shared artifacts and reflections, she felt they could begin to see themselves as readers, writers and learners. Similarly, Joan was impressed that one of her students who had a long-term hand injury, and had experienced difficulty writing, felt more inclined to write when he drew elaborate cartoons to find out what he wanted to say. One of Ellen's students who carried around a "tough guy image," along with a photo of his young son, became engaged when he wrote a poem about his young son.

**Rebecca helped her students realize they had something to say.**

Through her own connections in Julie's course, Rebecca realized that not only is "true growth ... difficult to measure" (Reflection), but in order to grow her alternative school students needed first to realize they had something to say.

In Julie's response to Rebecca's work and final paper, she wrote about what she had learned from her:

Dear Rebecca,  
You have contributed so much to your classmates and me throughout the course of the semester! [Your] depth of reflection is moving and instructive as well... The most important point you make in [your final] paper is how we ask students to use writing to communicate with others before we let them use writing to communicate with themselves! How true! How can they possibly consider audience and genre under those conditions! I also appreciate how willing you were to bring in other ideas from all that you are studying and contemplating right now....

Rebecca saw her students' need to discover they had thoughts and feelings, before

**working hard to communicate them in writing. In her final paper, she wrote:**

**Rarely, do we [as teachers] ask students to use writing as a means for shaping, clarifying and sharing their thoughts, ideas and feelings... We tend to judge writing even before it gets on the page. Schools have taught us, whether intentionally or not, to look at writing as a finished product to be evaluated [ie., judged by others].... As a literacy instructor, I want students to understand that writing can be about discovery as much as it can be about refined expression....**

**Rebecca wanted to present an approach to literacy instruction that acknowledged students' multiple understandings and ways of knowing:**

**I want ... to make room for these other forms of literacy in my classroom because I think they can help students connect with language and writing if they do not naturally do so.... I want students to be able to write well, but I also understand that some students will respond more naturally in ... forms ... other than writing. Because it is important for students to develop their capacities with language to the fullest, I will encourage those students to connect other forms of response to their writing (Reflection).**

**Rebecca wanted especially to reach students, like her current students, who "perceived themselves as incapable of making progress in reading and writing" (Final paper). She felt these other forms of response would help those who had had prior experiences different from ones often expected in schools -- and ones different from her own. Referring to Delpit's (1995) demands that teachers not assume that students have the same experiences as they do, as people or as writers, Rebecca wrote that her primary role as teacher was to learn about her students, "It is not enough for [me] to decide whether students should receive one ... skill or the other; [I] need to be able to recognize where they are coming from, where they are going and most importantly, how learning and literacy fits into and affects their experiences and their perceptions of themselves."**

**She wanted students to discover their own voices and purposes for written language. While dance was key for her, she reflected others had different ways, "What stimulates**

us to write is very diverse. For me, it's interaction and movement. For someone else, it might be a picture or music... We are all different, ... students ... are not me!"

Rebecca realized that to continue to take risks to help diverse students say what they had to say, she would need to continue to do the same:

I have made many connections this semester between writing and movement. Writing has also opened me up to responding visually. I found that as I wrote more often, I had ideas for paintings and drawings that I would sketch or try to describe. These ideas would usually come very close to writing, striking me before, after, and even during writing. All of these forms of response have been ways for me to see significance in my life.

Over the course of the semester I have become a writer.... I now know that I can use [writing] all the time to ... find out what is on my mind.... Continuing to investigate the powerful roles that reading and writing play in my own life will be central to my life as a teacher (Final paper).

Baron helped his students read and write in a content area. In Julie's response to Baron's final paper, she wrote that she learned from his efforts to teach literacy in science:

Dear Baron, I greatly admire your query into how good literacy instruction can be part of the content area classroom. It's a struggle that many educators are fighting to resolve within themselves, and unfortunately there are no easy answers... However, you have hit upon some key elements.... First, of all, we teach kids first. Second, they deserve to have ownership in the learning process that is often messy, noisy, and social. Lastly, a literacy instructor must establish a supportive community in which modeling and organization are two of his utmost priorities.... Thank you for all you have contributed to me and your peers.

While a student in Julie's course, Baron took the risk to "pilot" multi-media student portfolios and journals in his science classes. He wanted his students to think about what they valued as whole persons, and to connect those interests with one another and with school. They collected artifacts to answer the question, "Who am I?" and wrote reflections about what they meant to them. One student wrote that his flag artifact was important because it reminded him of where he came from [Puerto Rico] and reminded

him of his whole family. In his reflection he wrote that via his flag and other artifacts, he hoped to clear up other people's confusions about his ethnicity.

Baron valued learning about his students, and helping them learn about themselves and one another via various media: "[W]e learn about each other's backgrounds and interests. The reflections are important to them because they make the students think about what is important to them and why...."

He wanted his students to feel that their lives were "worth writing about ... [by] listening and learning from them." He wanted to help his students "evaluate [their] strengths and weaknesses ... [to] confirm what they know [and help] build their confidence in their own abilities."

To do these things, he realized he would have to make major changes in the ways he taught and evaluated. He relaxed about covering the maximum amount of curriculum in his limited time with students. Rather than being led by curriculum, he did as Calkins (1994) suggested, and took his lead from his students. He wrote about some of the risks involved in making such changes, "Stepping outside of one's comfort zone is very difficult and risky. Especially if you don't enjoy being controversial, for change in education breeds controversy. People who are not comfortable [with change may] put road blocks in your way at every turn."

Despite the risks, Baron planned to continue to use portfolios [and multi-media journals], "In this short pilot program I can already see many uses for portfolios, but most of all I can see how they can be used to give us a better understanding of our students and to help in building a socially safe community" (Reflection).

He believed encouraging his students to bring in their strengths and interests would help them connect with school and one another. In his final paper, he wrote of one reluctant student who finally did this:

I asked them to think and write about short and long term goals... In one class a reluctant student ... decided that he did not want to participate. He elected not to sit with the group. A funny thing happened though, as we

began to share our individual goals. I noticed [he] was paying close attention to what was being said. He finally picked up his chair and came ... to join the group. He said, 'I want to get good grades the rest of this year, so I can go to high school, then I want to go to the Manchester School of Technology to learn about auto mechanics so I can go to work for my uncle as a mechanic.' Students affirmed his sharing with comments about their own interests in cars. I find it remarkable to see how effective positive group dynamics are in pulling some of the most reluctant students out of their hard, glossy shells. What was most impressive is that this came from a student who a month earlier was refusing to do work because he didn't need school (Final paper).

Baron felt knowing students' interests and goals would provide him with avenues to help them grow. In addition to portfolios and journals, his students also created exhibits of their multi-media interests to share with others while he was in Julie's class:

I was impressed by the amount of participation, almost everyone brought something in to share. We learned ... things about one another that we would not otherwise have known. We had a group of students perform a fashion show, some brought in their boy scout awards and camping equipment, while others sang their favorite songs and performed ethnic dances for the whole group (what guts! I was amazed). The looks on the teachers' and students' faces mirrored the newfound admiration and respect for one another that we came away with that day (Final paper).

From this focus on what students valued, Baron felt students would become more connected to one another and more committed to science projects for later exhibition, and community service projects, than students in the past. He now organized his science classroom as a writing, reading, and science workshop, "to allow [students] to choose their own paths, to expose them to many different genres, [and] to get them to try new things." However, he felt organization would continue to be his "greatest challenge."

In Julie's response to his portfolio, she wrote what she had learned from Baron about continuing to grow despite the risks, "Your soul burns for children -- and it's this, your passion for learning, for nature, for kids, for your family, that will always direct you in the right direction ... Thank you for sharing so openly and honestly and taking such great risks!"

## CHAPTER VI

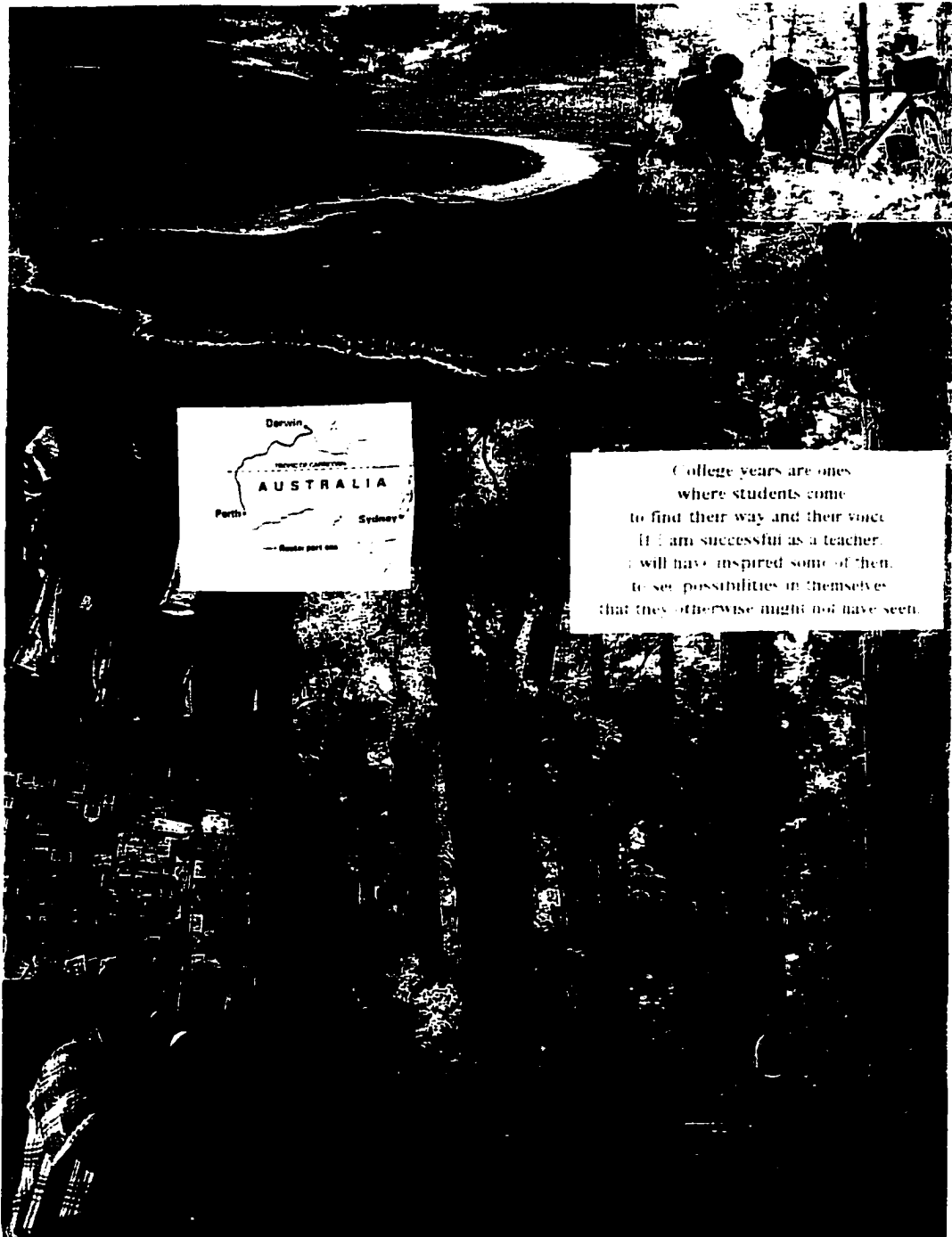
### DAN ROTHERMEL DISCERNES AND ACTS IN ACCORD WITH WHAT HE VALUES: RESPONSIBILITY, CONNECTION, AND CHALLENGE

As a teacher educator, Dan has changed his image of evaluation. He began teaching with a more conventional image of evaluation as accountability to outside standards that placed value on print literacies. With this image in mind, Dan took full responsibility for judging his students' work in accord with those standards. He now holds a different image of evaluation. Dan sees the student "as primarily responsible" for his/her own evaluation. He feels his role as a teacher educator is to help his students become engaged as learners and evaluators, and to have them make their own choices of what they need to learn or do next. And multiple literacies help in this process. Dan now teaches his students to evaluate themselves via multiple literacies, and uses them as he evaluates himself as well. He does so in order to gain insights into ways he can help his students take responsibility for their own learning, connect with others to increase their opportunities for learning, and challenge themselves to grow.

What has influenced him to change? Why, as a teacher educator who has not history of reliance on multiple literacies, does he now value the use of multiple literacies in evaluation? To begin this chapter, I take a brief look at one of Dan's most recent self-evaluations, a multiple literacy artifact and reflection in which he discerned what he valued as a teacher and person and how he intended to act in accord with this value. I take a closer look at this evaluation later in the chapter. After this glimpse at what he does now as an evaluator, I return to his early years as a teacher/evaluator to begin to explore why and how he has changed. Along the way, I consider what he said and did, what he valued, and who or what influenced him to change.



Figure 47. Dan Rothermel's Australian bike trip collage and reflection/caption



College years are ones  
where students come  
to find their way and their voice.  
If I am successful as a teacher,  
I will have inspired some of them  
to see possibilities in themselves  
that they otherwise might not have seen.

In Dan's collage (See Figure 47 below), forest shades of yellow and green lure a cyclist onward. A map and aerial view of Australia show the way. Towering trees promise shade; a pub refreshment. The cyclist undertakes an adventure into unknown territory, but in responsible ways.

Via multiple literacies, Dan brought his own values forward, shared them, analyzed them, and used them to inform his inner standards or criteria when he evaluated his growth. Via writing and a pictorial collage, he made his inner aesthetic more visible and tangible than he could have with one literacy alone.

Dan "set the bar high" for himself to act on what he values. In his brief written reflection, or "caption," which accompanied his collage, he explored and expressed his aesthetic or what he valued in print:

College years are ones  
where students come  
to find their way and their voice.  
If I am successful as a teacher,  
I will have inspired some of them  
to see possibilities in themselves  
that they otherwise might not have seen  
(Reflection; See also Figure 47 above).

In his visual artifact, Dan went beyond this brief written reflection to analyze how he would use this inner criteria to guide and evaluate his growth as a teacher/evaluator and whole person. To inspire his students to see possibilities in themselves, he planned to look for and to act on his own possibilities.

In response to an interview question from me, he said: "My art form is collage. A lot of [my] students did collage, though not all. My images came from a National Geographic article about a guy who bicycled around Australia. I find it inspirational. It makes me think about the possibilities in my self, in my own life."

In this chapter, I follow Dan as he changes as an evaluator to act in keeping with what he values. I divide the chapter into sections in accord with the values which he appeared to bring forward along the way: responsibility, connection, and challenge. In these

sections, I explore what he said and did, who or what influenced him, and how and why he has influenced his students to grow.

### **Responsibility**

As a learner, teacher, evaluator and overall person, Dan has long valued taking responsibility for himself and others. Over time, he has changed to envision and to act on this value in different ways. When he first began to teach, he took full responsibility for evaluating his students in accord with academic standards provided by the textbooks and his school district. After taking courses in writing process teaching with Tom Newkirk and Don Graves, Dan changed to help his students take more responsibility for evaluating their own work and one another's in accord with the criteria which he chose from the authors he was reading. In Jane Hansen's course, he changed further to take responsibility for using his own inner criteria to evaluate his growth as a learner in and out of schools, and to do so via multiple literacies.

### **Dan Started to Take Responsibility for Evaluating His Students according to Standards He Determined**

Before he started to change as an evaluator, Dan saw evaluation as entirely his own responsibility as the teacher. A class photo and a written reflection in Dan's portfolio represent his early years as a middle school teacher. He began teaching in self-contained fourth through sixth grade classrooms at Nevitt Elementary School in Phoenix, Arizona, and took full responsibility for evaluating his students in accord with outside standards and only via print.

Dan assigned text readings and exercises, asked text questions, and administered tests. He "scored" student work according to "answer keys" created by authors and authorities outside his classroom. He trusted those texts and tests to represent generally-accepted standards, and that they would hold his students -- and himself --

accountable to those standards.

In his early years of teaching, Dan witnessed the failure of many students, as he reflected later, in “tracked group[s] of lower performing ... Chicano, Anglo, and African American students.” Though his students failed at the tasks and tests he set before them, he did not question these routines, the rituals of “assignments, completions, assessments and grading.” Both his students and Dan were familiar with the routines, and both expected these students’ failure.

Dan began to question these rituals. He created his own tests and assignments to take more responsibility for engaging and evaluating his students. He worked to align their daily work, assessment, and everyday experiences. The connections he asked students to make to their everyday experiences didn’t work. For example, he asked students to write in response to prompts, such as, “Write a story about being on an island with three things that are important to you. What would those things be?” When he did so, he knew from their blank stares that they had difficulty mustering enthusiasm for their answers. He avoided reading their answers. They sat on a shelf behind his desk.

He undertook an extensive search for ways to teach and evaluate which would help him reach diverse learners. He received a Masters’ Degree in Elementary Education, and another in Physical Education. He moved across the country.

### **Dan Helped His Middle School Students Take More Responsibility for Evaluating Themselves But in accord with Criteria He Determined**

In the 1983 Summer Writing Program at UNH, Dan discovered writing workshop teaching and evaluation. With these methods, he felt he could help his students take responsibility for their learning. In classes with Tom Newkirk and Don Graves, he learned that writers take responsibility for their own learning. Students evaluated their work to ask for assistance and receive feedback from peers, as well as teachers. He learned that writers create and experience a sense of learning in a community. In these

learning communities, they learn to analyze their work, to take risks to choose new strategies, and to evaluate their growth in accord with their own inner standards. He learned these things by taking responsibility for himself as a writer in a community of writers.

Dan soon set out to help his students create and maintain writing workshops in his middle school classrooms. To implement these techniques in his classes represented a major change for Dan as an evaluator. He helped his students share their work, and give and receive positive response – according to academic criteria which he taught them.

In his book, *Starting Points (1996)*, he wrote about how he taught and evaluated to help his students monitor and promote their own progress during this time. His students often “checked-in” at a whole class meeting to answer a key question: What will I do to improve my writing? (10). Throughout the year, he helped them learn the criteria and strategies they would need to know to answer this question. He felt he did this best by writing with his students and reading his own writing to them to receive their feedback. He helped them learn what good writers/creators do by modeling various criteria and strategies, and pointing them out in his work and theirs, and in the work of other authors. He gathered these criteria and strategies together in rubrics (44) and “information sheets” which he created and discussed at the beginning of each assignment. Further, he taught his students to evaluate themselves and one another before, during, and/or after their work according to these criteria which he taught them.

He wanted to pass on to his students the criteria and strategies which he had internalized over years in school and which he knew they would need to succeed. He created lists of these criteria and strategies, such as “Suggestions for Goal Writing Choices” (See Figure 48 below), and “Writing Workshop Self-Evaluation” (See Figure 49 below). Dan was extremely thorough in making available the standards which he had internalized through his years in schools, and which he wanted his students to internalize, as well.

Figure 48. "Suggestions for Goal Writing Choices" (Rothermel 1996, 17)

<b>SUGGESTIONS FOR GOAL WRITING CHOICES*</b>	
	<ol style="list-style-type: none"> <li>1. Narrow the focus of your piece. Stick to one topic.</li> <li>2. Give more specific information to develop your story so readers can see, hear, and feel your stories – more conversation and description of actions, thoughts, and feelings help.</li> <li>3. Make more use of direct quotes, bringing speakers to life, rather than paraphrasing their words.</li> <li>4. Punctuate quotes correctly.</li> <li>5. Proofread; check for missing words and confusing explanations.</li> <li>6. Draft in paragraphs.</li> <li>7. Watch for too many paragraphs.</li> <li>8. Conference with the teacher more often.</li> <li>9. Conference with a peer at least once.</li> <li>10. Complete all drafts.</li> <li>11. Meet all deadlines.</li> <li>12. Use all conventions correctly.</li> <li>13. Experiment with alternatives. Try several different leads, conclusions or titles; then choose and work with your best.</li> <li>14. Confer with yourself more often, trying to be more independent in deciding what works and what needs more work.</li> <li>15. Spend more time at home on your writing; at least _____ evenings per week.</li> <li>16. Work at organizing yourself. Take time at the end of each class to straighten your folder and decide what homework you have.</li> <li>17. Take more time and care with final copies.</li> <li>18. Work on better handwriting in the final draft.</li> <li>19. Watch for comma splices. Start a new sentence or, when appropriate, use a semi-colon.</li> <li>20. Self-edit for spelling by circling any words that you are not sure how to spell correctly and then look up those words.</li> <li>21. Show excellent work habits each day.</li> <li>22. Look at the assignment from a different point of view and challenge yourself to write it.</li> <li>23. Select your own personal writing goals.</li> </ol> <p style="text-align: center;">*Some thoughts from Nancie Atwell's <i>In The Middle</i> with additions.</p>

Figure 49. "Writing Workshop Self-Evaluation" (Rothermel 1996, 36)

<b>WRITING WORKSHOP SELF-EVALUATION</b>	
	Name _____ Date _____ Section _____
	1. What changes have you made from first to last draft?
	2. What did you do well in this writing workshop, and explain why you think that?
	3. What did you learn from this writing workshop and how will you put that knowledge to use?
	4. What are one or two goals you will choose for the next writing workshop?

Dan taught his students to evaluate themselves in order for them to "take ownership" of their work, that is, to do the work for their own purposes. However, they couldn't fully take ownership, nor work for their own purposes, as long as Dan set the criteria for what had value. However, he had yet to realize this. He wanted them to value external criteria, and to set out to achieve them as efficiently as possible. He wanted to save them from embarrassment and possible failure in schools and in the wider culture.

As one way to help students want to get better as writers, Dan taught them to take "control" of their weekly conferences with him. He asked each student to prepare for this conference by filling out a form, telling three things: (1) the number of the draft, (2) the focus of her piece, (3) the part or parts she wanted Dan to read, and (4) the questions she wanted to ask (See Figure 50 below).

During the conference, Dan taught directly, and efficiently, in response to the student's focus and questions. He answered students' questions, and asked his own questions to learn more. One of his goals was for students to take responsibility for the

conference and to see the value of writing well, rather than make changes to satisfy him as the teacher.

Figure 50. "Student Preparation for Teacher Conference" (Rothermel 1996, 29)

<b>STUDENT PREPARATION FOR TEACHER CONFERENCE</b>	
WRITER _____	
<b>Before you fill out this sheet read your piece in a one foot voice</b>	
This sheet is for a conference about what you are trying to communicate; to determine whether your focus is clear and whether you have given your audience enough information (development). Later conferences will address grammar and spelling.	
1. Number of draft _____	
2. Focus _____	
(In one sentence write what the story is about.)	
3. What part of the piece do you want me to read? (beginning, middle, end, or certain paragraphs) _____	
4. List the questions you want to ask me.	
A.	
B.	
C.	



In addition to learning and responding to academic print alone, Dan's students had time to "connect their artistic side with their literary side." Dan wanted students to draw on their many and varied talents to "delight and entertain" their classmates. He wanted them to plan, demonstrate, and evaluate their work in literacies beyond print, as well as print. In one activity, a "demonstration," he asked students to make a presentation to the whole class about a personal object which was meaningful to them. In other activities, such as "storytelling" and "a memorable incident," Dan asked students to teach something to their classmates via various literacies, such as talk, posters, pictures, drama, music, props, costumes, and often writing, in addition to these other literacies.

In these multiple literacy projects, Dan helped his students "set the bar high" for themselves and one another, rather than doing this for him, as he had always done in the past. He taught them criteria in various literacies via modeling and "information sheets," and "expect[ed] them to be responsible for their own learning." He asked them to evaluate their work and, at times, one another's' via rubrics he designed (See Figure 52 below).

51. "Demonstration Workshop Rubric" (Rothermel 1996, 44)

DEMONSTRATION WORKSHOP RUBRIC				
	Name _____			Section _____
	Incomplete	Basic	Proficient	Distinctive
<b>1. EXPLANATION</b>	___ minimal	___ sufficient details	___ detailed description, stories	___ many details, with examples and tips, stories
<b>2. VISUALS AND PROPS</b>	___ careless work, misspellings, too small, hard to read	___ legible, correct spelling, uniform printing	___ legible, correct spelling, variety of lettering, well organized	___ legible, correct spelling, colorful, details, creative organization, distinctive appearance
<b>3. EYE CONTACT</b>	___ none or little	___ most of time	___ always, takes in whole audience	___ always, takes in whole audience, eyes dance
<b>4. ENTHUSIASM</b>	___ smiles little, stands in place, few gestures	___ smiles, gestures, body movements	___ smiles, appropriate gestures and body movements, has fun, speaks up	___ smiles, dynamic gestures and body movements, has lots of fun, dynamic volume
<b>5. TIME</b>	___ under 3 minutes or over 7 minutes	___ 3 to 4 minutes	___ 4 to 6 minutes	___ 6 to 7 minutes
<b>HABITS</b>	1. Inquiry 2. Diligence 3. Quality			
<b>ADDITIONAL FACTORS</b>	_____ Reviewer			___ met deadline    ___ student additions

Dan's vision or aesthetic of evaluation had already changed a great deal. Though he continued to feel responsible for teaching and evaluating his students in accord with his criteria for good writing, he now helped his students take more responsibility for evaluating themselves, and for getting better at using these criteria for their own purposes. To these ends, he taught them to evaluate their own writing and to set goals to get better.

Though his students demonstrated and evaluated their learning in various literacies, they did not evaluate themselves over time. Though they did collect their writing in folders, they did not organize or reflect on their collections. Later, in response to an interview question from me, he reflected on his thinking during this time:

My students had folders for their current writing and for their on-going writing. Students didn't reflect or organize. I simply returned writing to the students.... The same with response journals. I didn't feel I had time to respond to all of them.... Like many teachers, I [felt I] had too many students to respond to each one all the time.

Regardless, more students took on engaged roles as learners and evaluators in his classes than before. However, some students continued to have difficulty; some did not yet value print for their own lives and purposes. Still searching for ways to help these students take responsibility for engaging in learning, Dan enrolled in Jane Hansen's course, "Foundations of Reading." In this course, he learned the power of evaluating himself as a learner as well as a teacher in accord with his inner standards via multiple literacy artifacts and reflections.

### Dan Took Responsibility for Evaluating Himself in accord with his Inner Criteria

Dan knew that writers evaluate themselves and share their writing to receive feedback. He taught his students to evaluate their work together. He knew that writing teachers write and continue to work on getting better as writers. However, he did not

yet formally evaluate himself as a learner and writer. This was about to change.

In Jane's course, he evaluated himself as a writer and reader via multiple literacies. Evaluating himself in a portfolio helped him change his understanding of evaluation, as he later reflected, "I created a portfolio [to evaluate] myself. This was crucial. My understanding had a place to grow once I did it."

In this course, Jane invited Dan and other students to gather multiple literacy artifacts in portfolios to show what they valued as teachers, learners and persons in and out of school. And she asked them to write reflections about these artifacts. She believed sharing these artifacts and reflections would help them bring what they valued and who they were into class, and help them analyze these values, and use them to evaluate their own work. She also believed they would help students get to know one another.

Dan adhered closely to Jane's model when he created his artifact and reflection in response to this assignment. From her own portfolio, Jane had shared a two-part evaluation to show who she was as a writer and person in and out of school. She shared a photo-collage and a narrative she had written when she taught freshman composition in 1993. She told the class about a trip she had taken from Minnesota to California as a college student. Against her parents' wishes, she had visited her aunt and grandmother for Christmas. Meanwhile, her father had taken out a life insurance policy on her before she left!

Jane read her narrative and shared her visual artifact: a photograph of her grandmother and aunt superimposed on a road map. As she responded to students' comments and questions, her understandings evolved, and she later changed her narrative and artifacts to reflect her new understandings.

When Dan evaluated himself, he wrote about a trip he took during his college years - another unorthodox trip westward. Before his senior year in undergraduate school, a friend had encouraged him to change from a small college in Ohio to a large university in Arizona. He had wanted a new start as a learner. He had wanted to become responsible to his own "self-imposed expectations," rather than simply "other people's expectations"

**(written reflection).**

**Like Jane, Dan created a collage to represent his bold adventure. In creating his visual artifact, he mustered courage to step off into unknown territory -- as he had in changing schools. Though he did not consider himself to be a visual artist, he fashioned an artful collage of images: a striking western scene with looming cacti and an intense rose-colored sky from an *Arizona* magazine; a caption/title, saying Arizona; and a color copy of his photo-ID/drivers' license. He wrote a reflection about his artifact and the challenge it represented for him (See Figures 54 & 45 below).**

**To evaluate himself, Dan challenged himself to create a visual artifact, a simple but artful and colorful collage, a literacy unfamiliar to him, and in a one-page written reflection, a familiar literacy. As he did so, he offered a glimpse of what he valued as a learner and teacher: responsibility, connection and challenge. Though he didn't venture far from Jane's model, he took risks to share what he valued via a literacy new to him, photo-collage, and narrative, a more academic print, as a written reflection.**

Figure 52. Dan's Arizona trip collage

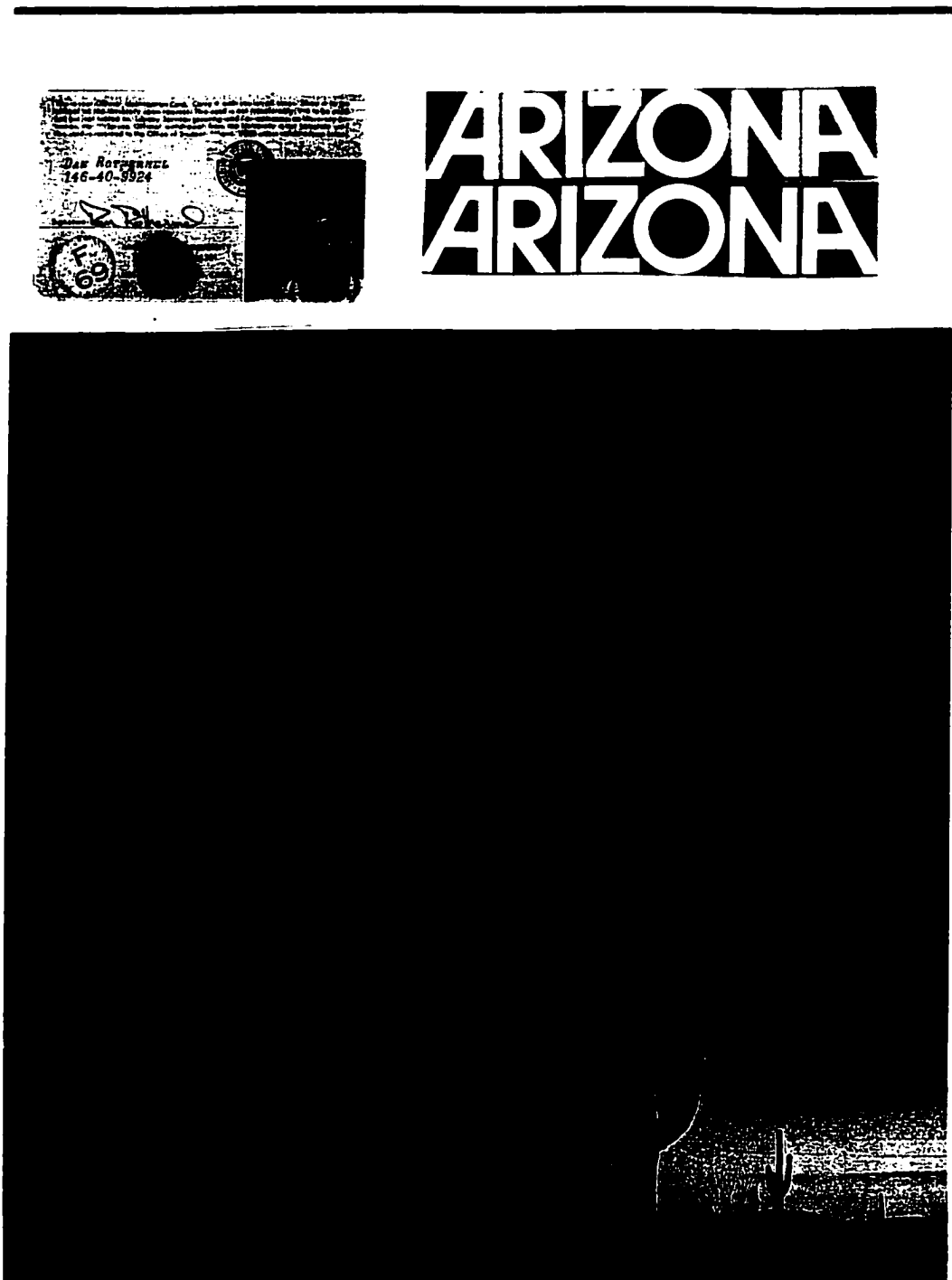


Figure 53. Dan's Arizona trip written reflection

Out West

A ping pong table welcomes me into  
the first floor lounge at Irish Hall.  
Transferring to Arizona State as a senior  
from the College of Wooster in Ohio  
left me feeling alone and out of place.  
It's good to see a friend of a friend  
with its green surface and well-worn paddles.  
Stepping up to take on Gene Brophy, the head resident,  
I smile for the first time.

My life as the principal's son at Fair Lawn High School in New Jersey  
had its self-imposed expectations that I behave and get good grades.

Though that was not difficult or a sacrifice,  
I experimented little to find out  
who I was and what I believed.

My decision to attend a *good* school  
like the College of Wooster was full of unanticipated expectations,  
decent grade points, the best fraternity, and a steady girl.

In time,  
choking under the burden of meeting other people's expectations,  
I nearly cracked.

I didn't sleep well, stayed to myself in the dorm.  
In addition, during the late Sixties, the specter of the draft  
for the War in Viet Nam limited my option to drop out.  
Trapped in my unhappy world,  
I was sinking out of sight.

But good news came  
from my roommate, Jim Francis from Idaho.  
*Dan, there's a big beautiful world out west  
for anyone interested in looking to see it.*  
Jim was transferring to the University of Utah  
in Salt Lake City that coming September.  
The seed for me to make such a dramatic change,  
grew quickly and strongly.  
Within the month,  
the daring took hold.

Gene hits a backhand long.  
Given another chance to start anew,  
I serve at three-two.

Dan Rothermel  
January, 1996

In other evaluations, Dan showed he holds and acts on what he values in various situations. In a three-part evaluation a photo-collage of family photographs, a postcard-collage from a family trip to Alaska, and a written reflection, he showed his commitment to responsibility, connection, and challenge (See Figures 55, 56, & 57).

In his written reflection, Dan wrote about some of the challenges he experienced on the car trip he and his family took to Alaska when his children were young:

I have never seen the likes of what has happened to our steel belted tire. The tire is shredded down to the strands of steel, so much so that the jack barely fits under the van. We don't tell the kids we've never changed a flat in the van and have always let Bob's Automotive rotate our tires. We unpack absolutely everything, find the jack, and head for the underside of the van. As we jack up the van, loosen the lug nuts, and position the spare, I realize that this experience is one of those defining moments for Hannah and me as parents. The kids certainly note that we successfully change the flat, but mostly they watch to see our composure as we deal with this emergency.

In his portfolio, Dan amassed multiple literacy artifacts and reflections, evaluations which acted as tangible and visible evidence of who he was, what he had done, and what he valued in and out of school.

Dan invested a great deal of time and care in creating these multiple literacy evaluations. In response to a question I asked later about what he saw as the usefulness of literacies beyond print, he reflected on the process of creating a photo collage of his family,

*My family's life in pictures: I could see the stories and the moments of our life together as a family. My reflection began with a starting point and my life 'replayed' as if it was a second showing of a film, ... not one with exactly the same details, but a new version based on my new learning about what matters to me and what I understand about myself and my relationships... There's joy in the pictures. I'm reminded I have a past that I care about and [that] has given meaning to my life.*



Figure 54. Dan's family trip to Alaska postcard collage



## Figure 55. Dan's family trip to Alaska written reflection

Hannah and I toast the evening with wine from a box, knowing Dawson Creek and the start of the Alaska Highway are but two hours away. The Alaska Highway was built in eight months during World War II to provide access to Alaska in case of a Japanese invasion.

Traveling out of Fort Nelson, British Columbia, some three hundred miles into the Alaska Highway, we hit the far end of the Rocky Mountains. Since ours is a van that allows me to stretch out in the back seat to nap while Hannah drives, a ke-chunk, ke-chunk right by my head grabs my attention. Though technically the Alaska Highway is paved all the way to Fairbanks, in fact, there is much road under repair. I raise myself up on one elbow as the kids look to me for an explanation. We are soon forced over to one of the infrequent pullouts on these shoulderless roads.

I have never seen the likes of what has happened to our steel belted tire. The tire is shredded down to strands of steel, so much so that the jack barely fits under the van. We don't tell the kids we've never changed a flat in the van and have always let Bob's Automotive rotate our tires. We unpack absolutely everything, find the jack, and head for the underside of the van. As we jack up the van, loosen the lug nuts, and position the spare, I realize that this experience is one of those defining moments for Hannah and me as parents. The kids certainly note that we successfully change the flat, but mostly they watch to see our composure as we deal with this emergency. This time we pass, as the kids are soon back to their puzzles and headsets as Hannah drives on. With no spare, I spend the better of the next three hours worrying if we'll make it to Liard River some one hundred sixty kilometers away. As usual, the worrying gets me nowhere and thankfully subsides as we approach Liard River, population forty.

It is after nine when we arrive in Liard River, British Columbia, but we find a four dollar campsite in a field that allows the kids to play soccer and Hannah and I to sit with wheat thins and cheese doodles. Best of all, we are within walking distance of Liard Hot Springs Provincial Park which has a free, one hundred four degree, all-you-can-soak hot spring. At ten-thirty, with just the first hint of darkness, we slip in up to our necks and surrender to its spine tingling warmth.

The next morning we purchase a suitable replacement tire for \$155 Canadian. We use our Visa Card rather than cash so we receive the current bank exchange rate, rather than the smaller one folks on the road compute themselves. Later that same day a motorist passes by and waves us over. *Your left rear tire is low*, he says with a German accent. This time we unload the van, change the tire like Mario Andretti's pit crew, and repack in twenty minutes. Traveling the two hundred forty kilometers to Whitehorse, Yukon Territory, again with no spare, I feel like we've earned our Alaska Highway merit badge.

Dan Rothermel  
June, 1995

Figure 56. Dan's family photo collage



Dan felt his visual images helped him “see” the stories of his life. They helped him reflect on what he valued, on what gives meaning to his life. Replaying his experiences helped him celebrate the joys of his life, the triumphs. He reflected on what he valued, who he was, what he could do. He reflected on challenges he had overcome. He built a case for himself as a person of integrity, a person who had values and who acted in accord with those values.

In Jane’s class, Dan took responsibility for evaluating himself -- for amassing evidence of what he valued as a multifaceted person. In so doing, he gained confidence to undertake another momentous adventure. As a teacher educator, he committed to teaching his students to evaluate themselves via multiple literacies, as he had learned to do. He wanted them to share their work and learn from one another, as well as from him. In order for his students to take on these responsibilities, however, he knew they would need to feel a sense of safety and support for learning in a community, similar to the one he had experienced in Jane’s class.

### Connections

Dan had long held connections with others as one of his values as a person outside of school. He connected with family and friends, but when he began teaching, he did not see personal, one-to-one connections as an essential part of his teaching or his relationships with colleagues. Over time, he changed to act more in keeping with this value in school, as well as out. In Don Graves’ and Tom NewKirk’s classes in the UNH summer writing program, he experienced a sense of community in an academic setting, such as he had never known. In these classes, he learned from personal experience the power of a supportive writing community to help writers evaluate and plan their own growth. As a teacher, he had set out to help his own middle school students give and receive response to maintain a sense of support in a learning community. In Jane Hansen’s class, he had learned to value sharing multiple literacy artifacts and reflections as a way to “create a safe place in which ... writing and relationships will

flourish.”

As a teacher educator, he set out to help his students learn what he had learned: to connect with others via multiple literacies in order to grow and evaluate their own growth via their own values and literacies. He helped them multiply their learning opportunities by creating safe places in which to learn, and by considering differences as strengths to be shared.

### Dan Helped Teachers Create a Safe Place in Which Their Writing and Relationships Would Flourish

Dan had learned from his own experiences as a life-long learner and teacher of school literacies that a writer feels vulnerable “handing herself in on her paper” along with her writing. He knew from his experiences as a learner in Jane’s, Tom’s, and Don’s classrooms that once he felt connected with others through sharing his writing and multiple literacy evaluations, he felt more confident and comfortable in sharing his work and learning from others. He was more willing to take the risks he needed to take in order to grow. In the summer writing course he taught for teachers, he set out to help his students connect with one another, as well as with him: “I think of how vulnerable these practicing educators/students are. Therefore, it’s incumbent on me to provide a safe place for them. That safety allows the writing and the relationships to flourish.”

Dan would help his students connect by asking them – as Jane had asked him – to share their stories via multiple literacy artifacts and reflections. Since many of his students lived on campus and away from home for their three weeks in his course, he wrote a letter to them before the course began, asking them to bring artifacts from home: “I would like you to bring three artifacts (objects or things) that show what you value (has meaning, represents you) in your life beyond the classroom and three things that show what you value about your life in education. Your passions and your interests....”

He wanted students to share and write about what they valued, their passions, their interests, in their lives in and out of school. He hoped sharing these would help class members create a sense of connection, of being a community, as he wrote, "We have only three weeks to become a meaningful community of learners."

When I observed Dan's class during the second of their three weeks together, his students were abuzz about the artifacts they shared the first week. As Dan conferred with one student, others met to share writing in pairs. I listened in as Sueann read her writing to Mariam. She talked about the powerful sense of connection, the "personal bonding," she felt with Dan, Mariam, and other students in the class as a result of seeing their personal artifacts and hearing their stories. She felt more relaxed with them. She felt something close to what she called a "spiritual connection" with them, though she said she would never speak of this connection in traditional religious terms. She felt this connection was helping her and others in the group write with more "passion" and "voice."

When Mariam was called away for a conference with Dan, Sueann retold to me Mariam's story of the "little man," her artifact. For nineteen years, Mariam and her Dad had taken turns hiding this tiny wooden man where the other would find it and be surprised. For example, one time she hid it in her newborn baby's hand. Her story and artifact were especially touching as Mariam's father had died seven months before the class.

Sueanne and Mariam were not the only ones who wrote and talked about the power of the connections they felt with with one another through sharing multiple literacy artifacts and stories. Janine wrote that she felt she had known class members for a long time:

I've laughed, and I've cried and in one week's time I feel closer to the ... people in this class in some ways than people I have known or years. I've learned how important it is for all people -- not just students -- to tell the stories they need to tell and to share what they have written.... I've also learned the importance of creating a class environment as you

have here: safe, structured and organized but fun and relaxed. Wow – you’ve done that in just one week – what’s your secret?

By the end of the first week, ten of Dan’s twelve students had written in their self-evaluative “Dear Classmate Letters” about the sense of closeness they felt with others through this sharing.

Dan commented in an interview on the value he placed on this sharing:

This story [of the little man] is still very much a part of who [Mariam] is. If I had not given her the opportunity to tell it, I would not really know her. The artifact gave her a place to tell that story and through it to connect with others. It showed she was willing to take risks. I don’t think [stories like this] would have happened without the actual artifacts. They allowed [students] to tell their stories.

Dan and his students connected with one another, and with him, through this sharing. They also connected with the confidence they would need to take risks to learn. As writers, they realized they had stories to tell, and people who wanted to hear those stories.

Dan and his students valued sharing multiple literacy artifacts and stories for the sense of safety and the mutual respect this sharing unleashed. Dan also valued this sharing because it provided opportunities for the students/teachers to learn from their own and others’ differences.

### Dan Helped Teachers See Differences as Opportunities to Learn

Dan asked his students to reflect on what they learned from one another. He asked them to write “Dear Classmate Letters” [DCLs], rather than “Dear Dan Letters” as he had asked students to write in the past. In an interview later he commented on this change, “I asked them to write “Dear Classmate Letters.... They write to everyone. I told them I want them to learn from all others in the class.”

Dan didn’t leave this learning to chance. He specifically told his students he wanted

them to learn from others in the class. He told them that this sharing of weekly self-evaluations would help them become more aware of one another's differences and strengths, as well as their goals and struggles. Dan was explicit regarding this focus for his teaching and their learning. In a weekly letter to the class, he told students he wanted them to include in their DCLs "what [they learned] from others *in this class* and what [they had] done to help others learn..."

One of Dan's students, John, reflected in a class letter on the value of seeing and hearing various possibilities from peers: "I learned so much just by hearing others' stories... We are all serving as models for each other... I am excited to organize it all and try it out in August... My goal [is] ... to make my portfolio ... a lot more organized... Seeing Heather's and Shelly's helped." John learned from others' stories. His peers helped him see options.

Dan wanted his students to "bump up against as many learning opportunities as possible." As the teacher, Dan wanted his students to learn from one another. He highlighted both differences and similarities as resources to be shared. In doing so, he expanded the repertoire of possibilities from which his students could choose.

Dan believed "mutual respect" was an essential first step toward learning from others. He felt his students learned this respect when they looked for what they valued when they saw, heard, and evaluated their own and others' stories. He wrote, "I have them experience seeing others as resources. They collaborate on projects, study with a partner, and share responses and evaluations in class."

Dan encouraged his students, who were teachers themselves, to help their own diverse students, especially those who didn't learn easily, to see differences as strengths to be shared. He wanted them to help their students see a wide range of possibilities, as he helped them do in his class. To further inspire his students to value their own and others' differences as possibilities, Dan shared with them a letter from his portfolio which he wrote to his daughter's principal. In this letter, he wrote about his appreciation for one of his daughter's teachers: "I can't say enough about the individual



attention and caring Carlene and others have given Robyn. Robyn is a nifty kid, but she needs the thoughtful caring of someone who, when she sees kids with individual differences, sees possibilities. Carlene is such a teacher. And for that I am very grateful.”

Dan hoped the teachers in his classes would learn to view differences, as this teacher did. He wanted them to see differences as possibilities, rather than deficits, and to help their students do the same. He wrote to one class, “The wealth of possibilities you offer each other is astounding. Open sesame to the power of the learning community.”

### Challenge

In his reading for a graduate level course on experiential learning, Dan was reminded of the principle reason why he taught students to reflect on what they valued, and to connect with one another in supportive and responsible ways. He wanted them to feel comfortable enough to challenge one another to grow.

At around this same time, in a doctoral seminar, Dan discovered how these notions of challenge and connection fit with his growing image of evaluation. As Amy, a teacher educator and fellow doctoral student, shared her portfolio in the doctoral seminar, she showed artifacts and a reflection. One artifact was a manuscript she was writing about her daughter Betsy’s kindergarten portfolio [year]. Betsy had done a cutting activity in school. She had attempted to cut along the wavy lines her teacher had drawn for her and other students. They were to cut smoothly along these lines as a small motor exercise. Betsy decided her own cutting was “not so good,” and she wanted to work on it more.

Dan was impressed to realize anew that learning was not all about successes. He later wrote about learning from Betsy’s informal goal-setting:

Initially, my portfolio was a collection of triumphs. Amy’s daughter Betsy taught me that it can include learning experiences that wouldn’t be described as successes ... My portfolio is ready to become a living document. That transition has come about because I am at the point where I am ready to make it a vibrant part of my teaching life. I [am] only now

ready to do that. ... [This] was a powerful missing piece in the life of my portfolio (Reflection).

In hearing about Betsy's portfolio, Dan realized that evaluation can come alive, become more vibrant. He shifted his focus in evaluation to highlight current challenges, growing edges of his teaching and learning.

### **Dan Decided to Challenge Himself**

In *Exploring Teaching*, the course Dan taught for college sophomores who were considering teaching as a career, he set out to challenge himself to change as an evaluator. Actually, he challenged himself and his students to explore a current struggle in their thinking about teaching. Two-thirds of the way through the spring semester, he asked students to replace one week's "Dear Classmate Letter" with an "artistic artifact" and to accompany this artifact with a brief, written explanation, or "caption." [See Dan's artifact and reflection/caption at the beginning of this chapter.] This activity is significant in Dan's journey as an evaluator in two ways: 1) he challenged his students to learn about multiple intelligences, and 2) he challenged himself to explore a current struggle in his teaching via multiple literacies alongside his students for the first time.

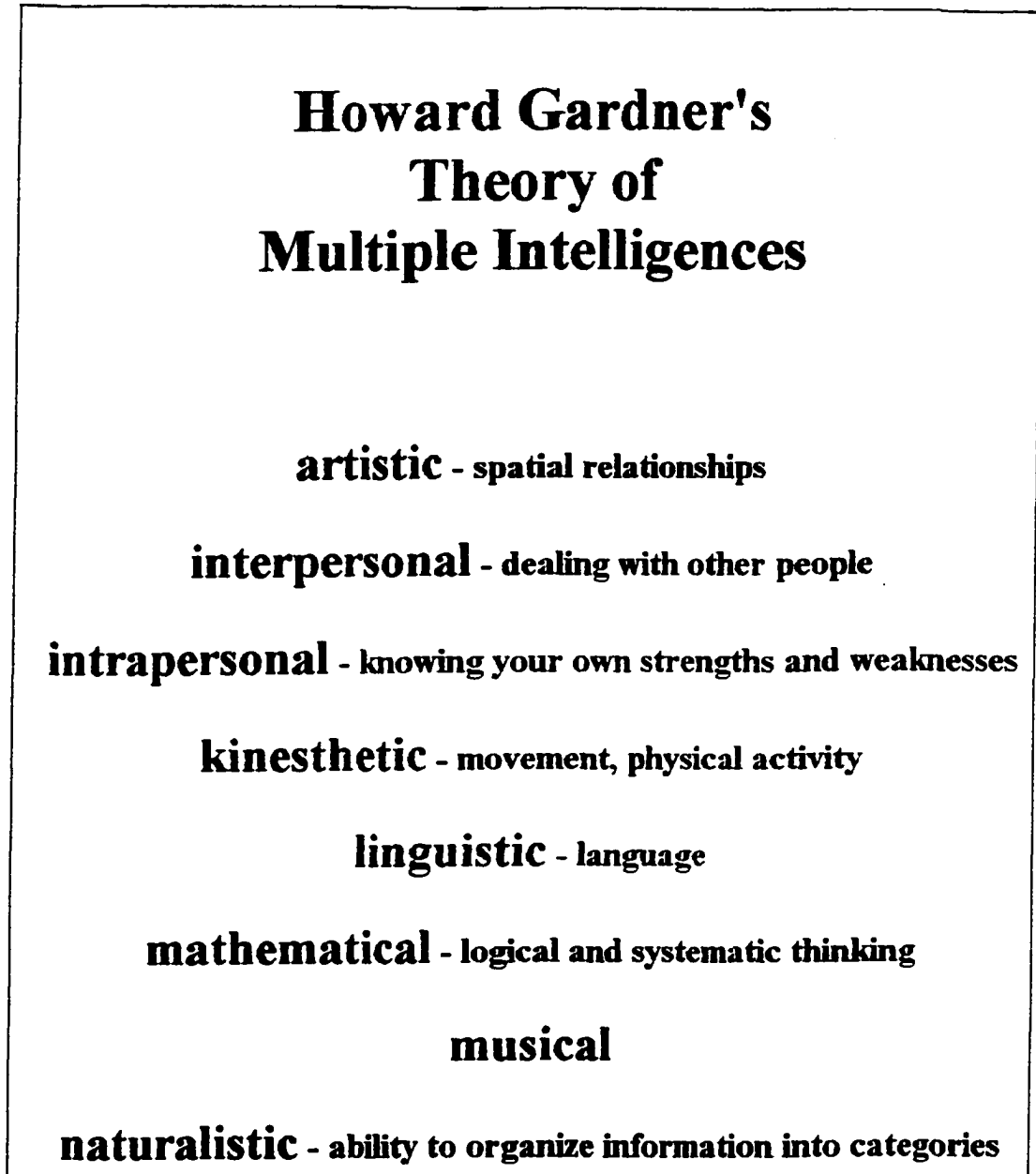
Dan offered this assignment and his own model to challenge his students to learn about "multiple intelligences," and to consider their importance as they became teachers in diverse classrooms. For Dan, differences among learners/teachers included Gardner's notion of multiple intelligences. He felt experiencing these intelligences would help the preservice teachers in his class value differences among students in their future middle school classrooms. Dan later reflected:

I thought it important to deal with another of Howard Gardner's multiple intelligences. Since public schools primarily deal with linguistic and logical/mathematical intelligence, I thought it important for preservice teachers to deal with more of the intelligences ... with their middle school students [in their observation classrooms.] Therefore, I needed to demonstrate the value of other intelligences myself

by using them in the Exploring Teaching class.

In his portfolio, Dan placed an artifact to show he valued this learning-evaluation via multiple intelligences: a list Gardner's multiple intelligences.

Figure 57. Dan's list of Gardner's Multiple Intelligences



To accompany this artifact, he wrote a reflection on his own experiences feeling different, "like a square peg trying to fit into round holes," and his knowledge of his daughter Robyn's and other students' experiences in schools. He felt strongly that many students' differences are not seen as strengths and, further, that school assignments and evaluations are often narrow. Many students are not able to show what they know unless they draw, for example, which is sometimes seen as a way to demonstrate knowledge.

For the sake of their own students in present and future classrooms, as well as for themselves, Dan provided his pre-service students with experiences in evaluating and challenging themselves via multiple intelligences. He wanted them to begin to feel the power of these various intelligences for helping people, perhaps some more than others, to learn throughout their lives. To create an "artistic artifact" was one of these experiences.

In this artistic artifact assignment, Dan challenged himself to take advantage of the value of these intelligences, once again. Dan first discerned the question he wanted to explore. He wondered how to help all students learn in diverse classrooms. To find a solution to his "problem," he then turned to his philosophy of education, which he had written two years earlier, in which he carefully laid out what he valued in teaching/learning. He discerned what he valued and narrowed down twelve pages to one paragraph (see at beginning of this chapter.) In this brief written reflection, or "caption," he committed himself to helping all students and teachers learn to "see possibilities in themselves that they might otherwise not have seen." Dan felt most successful as a teacher when he helped his students reach beyond what they currently valued and could do alone (Vygotsky, 1978). In his visual artifact, a collage, he showed a cyclist exploring a remote part of the world, as Dan enjoys doing. This medium helped him focus on what he valued as a learner and teacher, as he wrote, "Having to think about the art helped me focus. The writing in my educational philosophy was longer, not appropriate for the picture." Working in two relatively concise literacies forced him to discern what he valued most, to narrow down what he valued in his work as a

teacher/evaluator. To create his visual artifact, he went deeper than with print alone to discern the “essence of what I’m trying to say.” He stepped back to think about what he valued from a different perspective. He critiqued himself and his work, who he was and who he wanted to become. He added another dimension to his understanding.

As Murray suggested in writing, Dan learned during the creation of his visual artifact, “I did mine different than I thought I’d do it... It’s interesting, my artistic representation came from my writing ..., then I found artwork to say it.” As in evaluating his writing, he reflected on his unique processes, his ways of thinking. He realized how he learned while he learned. Once he narrowed down his thinking in writing, he found visual images to push his understanding further.

Challenging himself to create an evaluation in two literacies, Dan used two lenses, and in so doing, focused on what he valued more clearly than with either alone. With both, he created a more tangible, visible sense of his personal belief in the importance of challenge, a value that guides his work. He wrote, “Now it’s easier to ask myself, ‘Does this stretch beyond what I’m doing? Am I doing something new?’”

### Dan Challenged Himself and His Students to “Think Out of the Box”

Dan realized the importance of experiences with multiple literacies in teacher education. If teachers/learners are to challenge themselves to make paradigm shifts, to make substantive changes as teachers and evaluators, they need to learn to think “out of the box.” Only in this way will they grow beyond their long-held notions of evaluation and teaching.

Students in teacher education classes must be required to have these experiences. As he wrote, “I wouldn’t have taken the risks to try multiple literacies if they had not been a requirement [in Jane’s class]. I had always succeeded in the traditional system.” He felt teachers have often been successful in traditional literacies, and many have lost track of alternative literacies and now consider themselves to be “not good” at them.

Without new and successful experiences with these literacies, Dan feared many teachers would not realize the potential of these for helping learners become responsible for their learning and for evaluating their growth.

Dan knew from experience that “traditional” images of evaluation are firmly ingrained. They are solid, self-perpetuating codes. Once teachers acquire these codes, it is difficult to turn back -- to take the risk to speak and learn again in languages and ways beyond school walls. However, Dan was committed to helping students re-think what they had previously taken for granted. He wanted them to rethink the autocratic nature of the conventional teacher’s role as an evaluator, but his assignment “to represent their learning in an artistic way,” was disconcerting for many.

He persisted. Dan challenged his students to experience and cultivate the role of active learner-evaluator, rather than compliant or resistant student. “You are not just students,” he wrote in a class letter, “you are learners.” He wanted them to value learning for the sake of learning.

This semester, through having you think, write, and speak in a variety of ways, I ... hope to push you out of your comfort zones to have you challenge yourself and expand your feelings of competence to be more powerful change agents in your own lives. If you see yourself as more responsible for and active in your own learning than before, I’m glad. Thank you all for contributing to my learning.

His students were to re-envision themselves as teachers who were learners and evaluators of themselves, as he has done. Dan had learned that challenges, such as learning how to make difficult decisions, would not be valued by all students in his classes. Though some would receive this new learning/teaching and evaluation with open arms, it would not be what some had come to expect. Some would resist. Some would challenge him, instead of themselves and their long-held beliefs.

Dan valued being challenged by his students “to make [his] teaching hit the mark.” He wrote of one of his students, Pete, who put his convictions to the test. Pete challenge Dan -- and himself -- to be true to what they valued.

### Dan's Student Challenged Dan and Himself to Evaluate Themselves in accord with Their Own Values

In this particular *Exploring Teaching* class, Dan had worked hard to help his students create a supportive learning community in which they could take risks to learn. He encouraged his students to set aside their former, familiar "student roles" (Brooke, 1991) and to become active, responsible "learners." However, students like Pete had enacted passive "student roles" for years, as Pete later reflected, "If teachers give me a shortcut, I'll take it. Just passing is fine with me. I know the tricks and will pull them until the teacher is wise to me." Students often used this student role to immediate advantage. For example, Pete had purposefully done poorly on early papers in courses, in order to show significant progress later on. He knew progress was what teachers valued, so he learned to play the game -- in less than productive ways.

Like many students, Pete had learned to count on his teachers to not know who he was and what he could do. As Dan later wrote about Pete's former approach, "An important part of [Pete]'s strategy for good grades is that he relies on not being known by his professor. What irony for this class that is learner-centered and focused on giving each student a voice!"

In this class, Dan eventually convinced Pete he was serious about wanting to know him, and wanting him to make responsible choices. Dan persuaded him to take risks to become known to him and his classmates. Pete was able to work to higher standards, his own, as well as others, when he felt known by his teacher and peers. He was able to set aside his "student" role and participate as an active, engaged learner and evaluator.

Once convinced, Pete did not hesitate to step into his new and more equal learner and evaluator roles with gusto. He not only challenged himself, he also challenged Dan. Specifically, he challenged Dan on aspects of his teaching which did not ring true to Dan's professed values. For example, Pete questioned a small group activity which he felt fell

short of Dan's stated purpose for the activity -- to offer practice in making informed choices. He felt that in this activity Dan had, instead, asked them to choose from unknown possibilities. Dan learned from Pete's feedback, and revised his teaching of this activity for future classes.

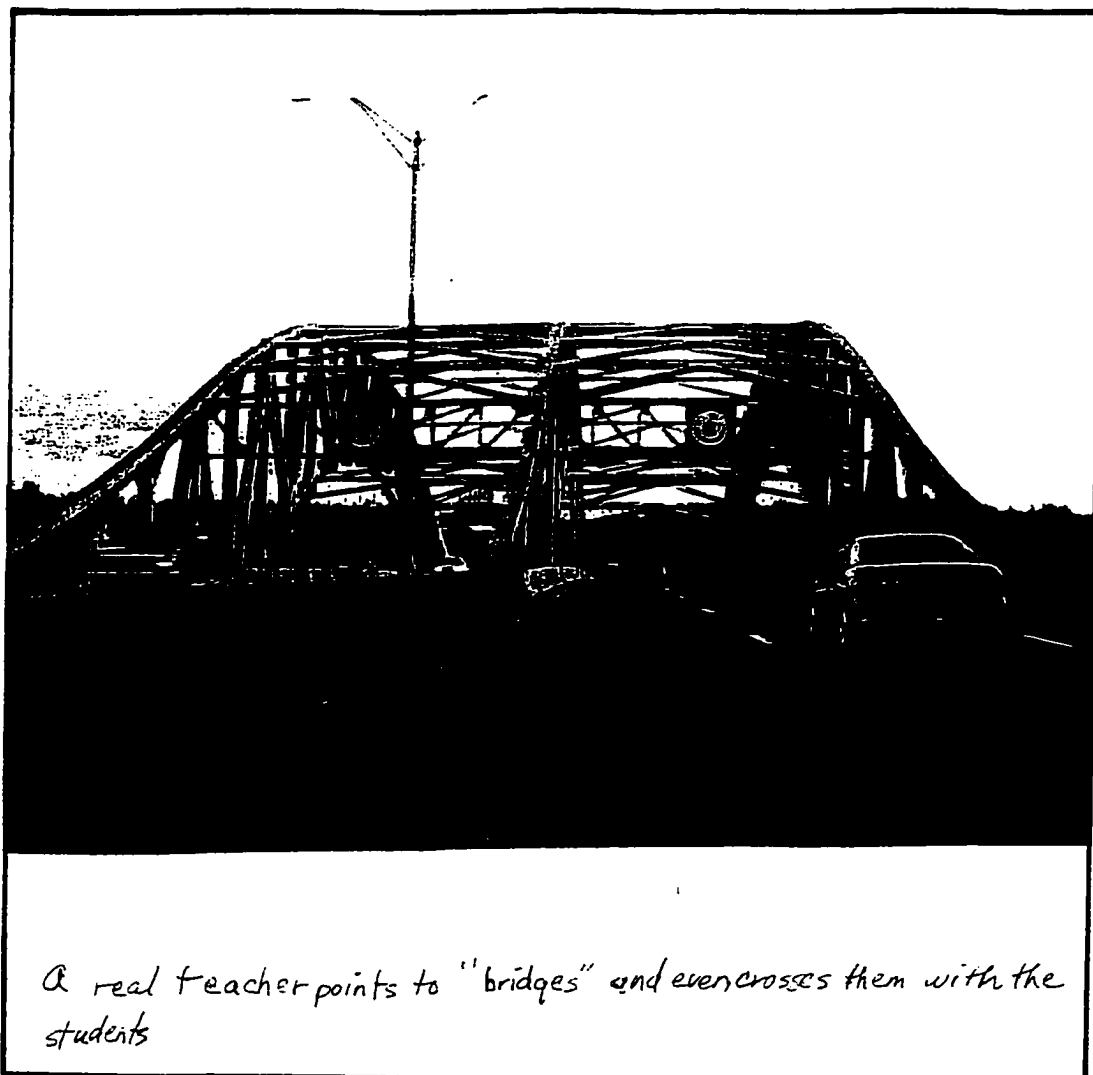
Dan wanted to know what his students thought, what worked for them in his teaching and what did not. He asked for feedback, received it graciously, and learned from it. Though this is not easy, he invited and met these challenges to his "status quo." Though he did not always change in response to this feedback, he always thought more deeply about his teaching and evaluation. He wanted to improve by thinking critically about his work, and he wanted his students to do the same.

When Dan and his students represented what they valued as teachers and learners in their artistic artifacts, it appeared, at first, that Pete was challenging Dan. Though other class members created thoughtful and often elaborate collages, drawings, and paintings, Pete's artifact was simple. Too simple? A single photo bore the crest from a bridge. His handwritten caption read, "A real teacher points to 'bridges' and even crosses them with his students."

Pete had put together his photo and caption in a somewhat haphazard way. The photo curled up from a wrinkled white page. The caption was written in pencil so lightly it could barely be read (See Figure 58 below).



Figure 58. Dan's student Pete's bridge photo and caption



When Dan evaluated Pete's work through his revised lenses, however, he looked for more than surface compliance and neatness. He looked deeper for integrity, for evidence that Pete was challenging himself to act in accord with his values. And he found it. As he later wrote, "[Pete]'s artwork ties in with his emerging philosophy of teaching: '...to teach well is to know your students.' He reaffirms his democratic ideals." In his artifact and reflection, Pete appeared to commit himself to knowing his students when he became a teacher – as Dan had made an effort to know him. He wrote that he planned to "listen to the questions they ask," point out possible bridges or options they could choose to go where they wanted to go, and cross those bridges with them when necessary.

When Pete first came to Dan's course, he brought his developing ability to reflect in critical ways. Dan hopes all of his students will develop this ability. Pete wanted to start his own school which would be student-centered, rather than curriculum- or teacher-centered.

As Dan wrote later, "[Pete] comes to this course with just the questioning approach to critique the status quo that I am looking to develop in all students. He'll be no technician in the classroom, but one who pushes, prods, and demands that his students be better." Dan felt Pete would continue to challenge himself and his students to act in accord with what they valued. He would also likely challenge his peers and others around him.

But Dan worries about students like Pete. Though Pete was able to challenge himself and Dan effectively in Dan's class, he was not out of the woods yet. Would he continue to challenge himself as a learner in productive ways? Would he continue to play the learning game in ways which are responsible to himself, as well as to others, in ways which would "[elevate] his personal dignity?"

Dan did not want students like Pete to leave behind their passions, their resistance to their own and other's status quo. He wanted Pete to help others do the same. Within reason. In his final self-evaluation, Pete wrote, "I could really understand [other students' views] and look at them impartially. What this course has done is widen my educational view. This was mostly because of the people in the seminar and Dan and simply hearing their ideas ... Now I have the task ... to sort out these ideas and make a philosophy for myself."

Pete valued opening up to wider views of teaching and evaluation. He valued other viewpoints. Dan hoped that one day all of his pre-service teacher education students, like Pete, would work within the system to reform it, to create supportive learning communities, to continually make schools more democratic. He wanted his students to help themselves and one another to become ever more responsible and connected, and to challenge themselves and one another to grow.

**Will Dan continue to challenge himself to grow as an evaluator? He has built challenge into his teaching to insure that he will continue to challenge himself: 1) he evaluates himself via multiple literacies, and shares these evaluations alongside his students, and 2) he asks for his students' feedback on his teaching and their learning in weekly "Dear Classmates" letters and "Exit Cards." He looks forward to compiling a portfolio of his own work with students, colleagues, and the community which he is required to hand in to the education faculty and dean each year. He would like to evaluate himself more than he does, but he writes,**

**Self-evaluation is still a hard one for me. Since I want things to go well in my classes, I reflect which is a form of self-evaluation; but with few people to turn to since few have seen me teach, I have made some changes in private. I am eager to share my learning, I publish and make presentations; but I miss the dialogue of colleagues that help my self-evaluation. I'm not sure self-evaluation is valued by others, one reason being the hectic nature of the lives of college folk, be they students or teachers. There's just not time. Self-evaluation is time consuming. Without regular conversations with colleagues, [evaluating myself often becomes] lost in the hectic nature of the daily lives of college folk, be they students or teachers.... (Interview).**

**"Without regular conversations with colleagues..." Dan's comments make me wonder how teacher educators grow and continue to grow as evaluators. How do teacher educators, like Jane Hansen, grow and continue to grow as evaluators? In my next case study, I follow Jane to learn how and why she has changed as an evaluator over time.**

## CHAPTER VII

### JANE HANSEN DISCERNS AND ACTS IN ACCORD WITH WHAT SHE VALUES: VOICE, CONNECTIONS, AND GROWTH

Jane often opens her portfolio with a poem and aerial photo of her childhood home in Minnesota. This is where her story begins.

Over the years, Jane has changed as a teacher educator and person from being puzzled by a look into the distance to embracing the possibilities of a vision.

As an evaluator, Jane has also changed. She has left behind a more typical image of evaluation, which she remembers from elementary and high school, as judgment from her teachers. She now envisions evaluation as opportunities for herself to promote her own growth in accord with her own values via multi-faceted artifacts and reflections.

In her reflections/evaluations which she entitles, *My Geography* (In Franzosa 1999; and in her portfolio), Jane changed her earlier notions of her roots as she explores her larger self and what she values as a professor of reading and writing:

Back to the farm, where a curious mixture of history and geography exist. In the process of writing [about my non-academic experiences], I initially thought my history influenced me more than my geography. I thought my Danish ancestry outweighed the openness of the Minnesota farm. Then three events happened quite close in time, and I may have change my mind. First, I attended a poetry reading by Seamus Heaney where he said, 'You can get away from your history, but you can't get away from your geography.' I thought he'd said it backward. Next, I read Patricia MacLachlan's book, *Sarah, Plain and Tall*, about the vast plains of Nebraska, and, finally, my parents sent a color, aerial photo of our farm (Hansen, In Franzosa 1999, 77: See also Figures 59 & 60 below).

Figure 59. Jane Hansen's aerial photo of her childhood farm



Figure 60. Jane's poem, *My Geography*

## MY GEOGRAPHY

In Southern Minnesota  
when I was young  
my dad stood looking  
across ebony fields, dotted with spring green crops, rows  
meeting at the horizon.  
"Isn't that beautiful?"  
he said.

In Southern Vermont  
when I was a young adult  
friends took me on a drive through the "country."  
We rode around curves,  
amidst trees and dwellings strung along the road.  
All closed in. No space. No horizon.  
We never got to the country,  
I thought.

In Northern New Hampshire  
only a few years ago  
my dad stopped the car at a vista in the White Mountains,  
stood looking afar,  
across layers of peaks,  
"Not much here. This land's not worth anything,"  
he said.

In Southern New Hampshire  
quite recently  
a friend said, "My husband and I would live anywhere  
but the Midwest.  
That whole center of the country, I'm sorry,  
Jane, but I think there's nothing there."

In Southern Minnesota  
children race, arms outstretched,  
through fields of summer, waves  
of blue and green that never  
stop until forever.

Jane now values the strong voices that thrive in the open spaces of her childhood, as she explores her “non-academic” roots to analyze what she values as an academic person. She helps students and teachers assume responsibility for their own growth in an atmosphere of openness, as well as support.

Jane works to enable students and teachers to bring their own values forward, and to use them to plan and evaluate their growth in schools. She has learned that in order for some to do this, they need access to a wider range of literacies. She now studies self-evaluation via multi-faceted artifacts and reflections.

How has Jane come to this point? What or who influenced her to change as an evaluator, and to help others change? No one required her to explore and share what she values via her own multi-faceted artifacts and reflections. No one required her to create supportive learning communities. In this chapter, I follow Jane through her various research and learning communities to explore how and why she changed. I analyze how and why she re-envisioned evaluation in accord with her own values: voice, connections, and growth. And I investigate how and why she helps other learners and teachers revise their own images of evaluation.

### Voice:

#### Jane Values the Strong Voices of Students, Teachers, and Herself

#### Jane Spoke in a Strong Voice as a Student

Jane experienced frustration with evaluation when she was an elementary student. In “My Voice, my voice, MY VOICE,” a portfolio reflection with a children’s book cover as an artifact, she explored the roots of her commitment to speaking in a strong voice for change. Whereas her inner voice was always strong, she reflected on specific occasions when her spoken voice varied in strength, “At times my elementary school teachers gave me no voice, and at other times I used an inappropriate voice in my struggle to find my stance...” She remembered the unfairness she felt in seeing the huge red “X” her

second grade teacher drew from corner to corner on one of her worksheets, and as a fourth grade student, she also remembered raising her hand in the middle of the instructions for a standardized test to ask her teacher why they had to take these tests.

**Good question!**

As a high school student, Jane felt shock at her English teacher's unfair evaluation. Though she had earned a *B*, the teacher felt she should have earned an *A*. He gave her a *C+*. He taught her a lesson, but not the one he intended to teach. In addition to an array of report cards (See Figure 61 below), she included a poem she had written to reflect on her experience:

**C+**

Wells High School  
Jane Lindorff  
Grade 12  
Days Absent: 0  
Signature: HWLindorff

Marking Period 1  
English C+  
Conduct / (/= Average)  
Work Habits P (Poor)

I'm livid!  
I enter Mr. Drugg's empty classroom  
I stand at the end of his center-front desk  
I inquire

He flips open his grade book'He slides his finger across the row of boxes after my name  
He shows me the B's  
"You should be getting A's,  
so I marked you down  
to make you work harder."

Marking Period 3  
English C+  
Conduct P  
Work Habits P

Marking Period 4  
English C+  
Conduct (blank)  
Work Habits P



Figure 61. Jane's report cards collage artifact

### REPORT CARD

**Wells Elementary School**  
WELLS, MINNESOTA  
1901-1902

Grade \_\_\_\_\_

Name \_\_\_\_\_

Teacher \_\_\_\_\_

SUBJECTS	For 9 Week Marking Period			
	1	2	3	4
Arithmetic	A	A	A	A
Reading	A	A	A	A
Language	A	A	A	A
Geo. or History	A	A	A	A
Science	A	A	A	A
Writing	A	A	A	A
Spelling	A	A	A	A
Phy. Ed. & Health	S	S	S	S
Vocal Music	A	A	A	A
Instrumental				

Subject Marks: Superior, Average, Below Average, Inferior

Days Absent: \_\_\_\_\_

Times Tardy: \_\_\_\_\_

Interview with Parent: \_\_\_\_\_

Parent Requested: \_\_\_\_\_

Star:  *Best student*

CONDU. \_\_\_\_\_

WORK HAB. \_\_\_\_\_

Social CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

Chemistry: A U-U-C B- A-94

CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

Music Theory: A A A- A- A 97/100

CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

Vocal \_\_\_\_\_

Instrumental: B B A-A A-

### REPORT CARD

**Wells Elementary School**  
Wells, Minnesota  
1949-1950

Grade 2

Name Jane Ann Lidar

Teacher E. F.

SUBJECTS	Six Weeks Period						Final
	1	2	3	4	5	6	
Arithmetic	A	A	A	A	A	A	A
Reading	A	A	A	A	A	A	A
Language	A	A	A	A	A	A	A
Geography	A	A	A	A	A	A	A
Writing	A	A	A	A	A	A	A
Spelling	B	A	A	A	A	A	A
History	A	A	A	A	A	A	A
Physical Education	A	A	A	A	A	A	A
Vocal Music	B	A	A	A	A	A	A
Art	A	A	A	A	A	A	A
Instrumental Music	A	A	A	A	A	A	A
Effort	A	A	A	A	A	A	A
Conduct-Cooperation	B	B	B	B	B	B	B
Days Absent	0	0	0	0	0	0	0
Times Tardy	0	0	0	0	0	0	0
Interview with Parent	0	0	0	0	0	0	0
Parent Requested	0	0	0	0	0	0	0

Subject Marks: Superior, Average, Below Average, Inferior

Days Absent: \_\_\_\_\_

Times Tardy: \_\_\_\_\_

Interview with Parent: \_\_\_\_\_

Parent Requested: \_\_\_\_\_

CONDU. \_\_\_\_\_

WORK HAB. \_\_\_\_\_

Social CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

CONDUCT \_\_\_\_\_

WORK HABITS \_\_\_\_\_

Vocal \_\_\_\_\_

Instrumental: B B A-A A-

A--Superior      S--Superior  
 B--Above Average      /--Average  
 C--Average      P--Poor  
 D--Below Average  
 E--Inferior

(46)

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Jane's reflections on these and other early experiences have helped her understand her strong voice for change in evaluation. As a professor and researcher, she now expects her students evaluate to themselves in "classrooms that depart from the norm." In a portfolio reflection she wrote,

Many of the teachers in my classes are drawn to something different than they experienced as a child. I represent a voice for change, a minority view, one who may be destined to remain a spur in the side of educators who may not challenge their own thinking.

### Jane Found a Strong Voice as an Elementary Teacher

During her twelve years as an elementary teacher, Jane taught in six school districts, and spent the majority of her time simply following the curriculum provided. However, upon reflection, she heard a strong voice that remained in the back of her mind for the last six years of her life as an elementary teacher.

In one multifaceted evaluation which she titled *The Challenge of Creative drama*, Jane combined various artifacts, including plays and a children's book, with a written reflection (See Figure 62 below), to explore the challenges she experienced when she used literacies beyond print in her classroom.

Jane recalled the day her principal misunderstood when she walked into her first grade classroom during a creative drama lesson, and how much she learned about her students when they engaged in non-print literacies. One second grade boy's art work showed his strong voice in response to a Paul Bunyon story Jane had told to the class, as she wrote: "[O]ne boy who had lots of trouble with school ... drew an ax the length of his 12" x 18" sheet of paper. Reaching down from the top of the drawing was a hand, to grasp the ax. The close-up of the hand and ax was so powerful for such a young artist."

### *The Challenge of Creative Drama*

I stand in the corner of my first-grade classroom, with my class scattered across the classroom floor, each in their own "teeny, tiny bed." Everyone is sleeping, quiet, motionless, as my principal walks in. I think "Oh, no, she'll break the spell." She glances about, leaves, and I sigh in relief. After school I tell her what was going on.

"I had just told them the story of *The Teeny Tiny Woman* and we were dramatizing it. We were doing the final scene where the teeny, tiny woman hears the scarecrow's voice coming from her closet. I was the scarecrow and they were each a teeny, tiny woman. You should have stayed till the end. When I yelled, they all jumped up and screamed, "TAKE EM!"

She said, "When I saw them all around the room, so quiet, I thought you were disciplining them."

That scene stays with me, as does a scene from the day I tell a Paul Bunyan story to my second grade. After they dramatized, the children drew, and one boy who had lots of trouble with school) drew an ax the length of his 12" x 18" sheet of paper. Reaching down from the top of the drawing was a hand, to grasp the ax. The close-up of the hand and ax was so powerful for such a young artist. The dramatization helped many children explore meaning in more expansive way than they typically did.

The professor from whom I took my creative drama course, Eloise Hayes, at the University of Hawaii, taught us by telling us stories and having us dramatize them each week in class. So effective, and so unusual for a college course in those days. I still remember her words of encouragement to us as we tried to conjure up the courage to have our students take part in creative drama, an uncommon classroom procedure that might raise eyebrows. he said, "Don't ever ask for permission to do something you know is right in your teaching. You might be told, "No."

Figure 62. Jane's reflection, *The Challenge of Creative Drama*

Jane learned that literacies beyond print helped her students express what they valued in literature. Even though she reverted to traditional ways of teaching during the final three years of her career as an elementary teacher, her reflections help her realize that her new ideas about evaluation have deep roots. She wrote:

The professor from whom I took my creative drama course, Eloise Hayes, at the University of Hawaii, taught us by telling us stories and having us dramatize them each week in class. So effective, and so unusual for a college course in those days. I still remember her words of encouragement ... as we tried to conjure up the courage to have our students take part in creative drama, an uncommon classroom procedure that might raise eyebrows. She said, 'Don't ever ask for permission to do something you know is right in your teaching. You might be told, 'No.'

Several years later, as a researcher in Somersworth, NH, Jane took her first major steps in her journey toward change.

#### As a Professor, Jane Heard the Strong Voices of Students and Teachers

Students in Jane's research classrooms wrote and read with strong voices.

On the first day of school, when Jane and Don Graves asked Ellen Blackburn-Karelitz's first grade students, "Can you write?" the children answered with strong voices, "Yes!" They saw themselves as writers.

When Ellen invited students to write, some wrote; many drew. All talked about their writing. When they heard their own voices--and others' interest, they realized they had stories worth telling, and stories worth capturing.

At this point, Jane realized that students' own voices are the driving force of their writing and their teacher's instruction. She later wrote:

It's the desire to give voice to students that underlies writing instruction.... I consciously seek teaching and evaluation that highlight students' voices. I learned to do so from Graves, and he learned it from Murray. It comes from Murray's focus on Voice. Every writer has her/his own voice. It's the driving force of writing instruction....

Jane continued to seek ways to help students maintain their strong voices as writers within a research project in Lee, NH. From students, she learned to provide time, choice, response, structure, and a sense of learning within a supportive community to help them develop strong voices (1987).

In a subsequent research project in Stratham, NH, Jane learned that there is one essential element in helping students write and read with strong voices: the student's strong voice as evaluator of her/his own work and growth: "The center of evaluation is the writer's voice in the writing conference. This is where we hear the student's voice as a self-evaluator. The writer talks about what is working for her and what isn't. The teacher responds -- provides instruction."

However, this center of writing instruction was getting lost; they focused their data collection on the students as evaluators. Jane and her colleagues searched for ways to help students speak in strong voices about their work.

Several years later, when the director of writing in Manchester, New Hampshire, invited Jane to come their schools to study their urban students, she intended to learn more about students as evaluators of themselves. She also took a promising new tool for evaluation: portfolios.

In a summer class, Jane and the teachers strengthened their notions of themselves as readers and writers. To prepare for this new research in Manchester, Jane evaluated herself via a portfolio for her summer class in Reading and Writing, and asked the teachers who were her students to join her in this inquiry.

Initially, they all kept track of their own growth as readers, writers and teachers of reading and writing in colored, pocket folders. Jane created a list of books she had read, and pieces of her writing.

However, she learned from other teachers in her course not to separate reading and

writing in her portfolio. When one teacher could not decide whether a poem she was reading belonged in the reading category because she read it, or the writing category because she was writing a poem, she, Jane and the other teachers decided to stop segregating reading from writing (1998, 5).

When the time came for her to head for Manchester, Jane had developed a stronger notion of who she was as a reader/writer, learned a few things about self-evaluation via portfolios, and felt ready to learn more.

In Manchester, NH, elementary and secondary students strengthened their notions about what they valued in and out of school. In Manchester, Jane found that differences among students abound. As descendants of textile workers who immigrated from various European countries at the turn of the century, Manchester students continued to live within separate ethnic enclaves throughout the city. Others continued to immigrate from around the world.

However, students' cultural differences alone did not cause Jane to expand her image of evaluation. She soon learned from students that their complex and intertwining cultural, sub-cultural, and personal values and literacies are key to evaluating themselves in school. When all of their values were not honored, many of them did not respond with enthusiasm when asked to evaluate themselves. Some felt there was no reading and writing in school that they valued. Jane later reflected: “[We] wanted the portfolios to be places in which students placed what they valued, [but that] was problematic. Some students had no work they valued. Empty portfolios. We had to get to know these students....” (Written reflection).

Fortunately, students solved the problem. They creaked open the door of evaluation to bring in reading and writing that they valued – from outside of school. One high school boy dragged in his backpack overflowing with computer materials he read at home with friends, though he did not read at school. An upper elementary girl read and wrote rock

magazines with friends after school, though her school file was labeled, "ILLITERATE," in large block letters.

There were other students, however, who felt they had no reading or writing that they valued at home. In fact, there were some students who felt there was nothing in their entire lives that had value.

Once again, students nudged open the door of evaluation wider to find artifacts to represent aspects in their lives that they, in fact, did value. One high school girl brought a picture of her Doc Marten boots from a catalog.

At first, Jane and her colleagues were not sure what to make of these new artifacts from outside of school. They did not fit with their images of what it meant to evaluate. Fortunately, they realized students used these artifacts to speak in strong voices about who they were and what they valued. From this base of strength, students began to find value in themselves -- and one another, as Jane later reflected:

When [students] brought one item for their portfolios, they opened the door. They began to answer the question, Who am I? They began to find some value in themselves. Some who said, 'I am nobody,' started to shake their belief. To put something in your portfolio is to acknowledge to yourself that you exist. But--this can be scary. It may also mean someone might expect something of you.

Many students watched as peers brought electric gizmos, notes to each other, leather bracelets made for each other, poetry they don't read and write in school, sports articles... They were fascinated with cars, family pets, toys, momentos from babysitters, ... items from years ago when they were little.

They were amazed and impressed that teachers wanted to know who they were as people. I remember one junior high boy who said, 'I've gone to 7 schools. No one in any other school has ever wanted to know who I am.'

Before long, their portfolios contained quite a bit of information about them... (Written reflection).

Jane learned that evaluation worked when students brought their values from outside of school into the classroom. They brought these values in via their artifacts, then used these to create work they valued in school. She wrote:

Evaluation works when we value the students. We can value them when we know them. We can know them when they share themselves with us. When they bring their values into the center of the classroom, we can all create work for them to do that they value. Then they have something to evaluate. Then school has value (Written reflection).

With these artifacts, students accessed, explored and expressed what they valued and opened up avenues to speak in strong voices in school. Students in Manchester returned to “landmark items” again and again to explore their significance as persons who drew, played baseball, played the violin, as persons who had potential.

In her book, *When Learners Evaluate* (1998), Jane reflected on whether these artifacts, these voices, were actually literacies:

[M]aybe this is literacy. One reason for including these entries in portfolios is to place value on students' entire selves, to broaden our notion of what it means to be literate. Too often, in schools, we have devalued the talents of many students and they suffer from our narrow vision of their possibilities.

When their teacher and classmates recognize their various talents, many students more easily see value in school. These students start to feel comfortable in the classroom. When they are recognized for what they can do well, they start to see potential in themselves and may become more involved in their academics (40-41).

These entries helped students feel more comfortable and involved in school. No longer did they feel as marginalized as they had for years.

Jane and other teachers added new dimensions to their voices. To understand what happened when students found and created artifacts to show who they were and what they valued, Jane and other teachers/learners in her research projects and classes did the same. When they did, they spoke in stronger voices as evaluators of themselves. This is when Jane brought artifacts from her childhood, and reconceptualized the creation of artifacts. She decided to try literacies beyond print to explore who she was and what she valued.



At the urging of Judy Fueyo, one of her graduate students, Jane took slides of students' artifacts and reflections, and found that she looked at her data more closely. Plus, she shared it more clearly with others. When Jane studied what students said and did via this additional perspective, she saw more detail, "I used [the slides] to see ... what was happening in the classrooms, ... to reflect on my work to see the research reflected back to me in a different way than it is reflected when I write. I see more details in the slides. I see faces, posture, movement...." (Written reflection). Via these slides, Jane reflected on students' stories in a different way. Her slides added power and credibility to her presentations. Her research evidence was there for all to see.

As a member of one of her early audiences, I experienced the power in her multi-faceted presentation. I was impressed by the stories she captured and shared in her slides and oral storytelling. I saw the power of this self-evaluation. However, part of me resisted. These stories did not fit with my image of evaluation. I decided to take the upcoming summer class on evaluation which Jane would teach with Mark Milliken, a fourth grade teacher whose students evaluated themselves.

To begin the summer class, Jane showed her slides. She showed us some of her favorite slides stored in a plastic sheet with pockets in her portfolio. Through these and other slides, she told us about students in Manchester who helped her rethink evaluation to include literacies beyond print. One student opened his teacher's mind to drawing as a means of reflection. When his English teacher asked him to write reflections about what his many artifacts meant to him, he balked, saying, "When I want to figure out what something means, I don't write about it—I draw it!" His teacher let him draw.

Jane invited us as her students to try these literacies to evaluate ourselves in this class. She wanted us to experiment with these literacies, to speak in strong voices about what we value. What she didn't yet know was how strongly some of us as teachers need these literacies.

Jane watched, listened, and responded alongside us as we brought in artifacts to introduce ourselves to one another. One teacher, Karen Wolf, shared her detailed pencil

drawing of a tree, and brochures of places where she and her husband performed music together. Another teacher, Kathy Jarvis, shared her interest in drama in and out of school. I shared photographs of the log home my husband and I built. To speak with strong voices about what we valued, we experimented with various literacies, such as drawing, drama, collage, music, alongside our reading and writing, throughout the course as we evaluated ourselves. We learned from one another, and traded literacies, as well as book titles, topics, genres, and strategies.

Within this atmosphere of joint inquiry, Jane decided to take another risk. Though she had not drawn for many years, she decided to draw to “figure out” her growth as a writer.

Her journal articles spanned ten years of her life as a writer, and as she studied them into the late hours of one night, she finally saw her growth; she carried one central concept from each article forward into the next article.

She then experimented with ways to show her growth in a drawing. This took her forever – almost all night. While she might have written a reflection in a few minutes, this project took her hours. She stuck with it, and was glad she did. Via a multi-colored chain of interlocking flowers, she tracked her writing process through time. In the center of each flower, she wrote the title of each article. On each petal, she wrote a central point of that article. One petal of each flower overlaps the next to show growth.

By creating this sketch, or graph, exploring an array of the first pages of her recent articles, and writing a reflection, Jane evaluated her own writing process. She also discovered that literacies beyond print do not lose their usefulness after first or second grade, when some educators discourage their use. They are more than simply access to academic print. They are central ways of learning for some persons. She learned from some learners and teachers that they use these literacies as part of their reading and writing throughout their lives. Jane now knew that teachers, like her, who would not typically choose these literacies, may also benefit from viewing themselves and their work from another perspective.

**Figure 63. Jane's flower chain artifact to evaluate her writing process**

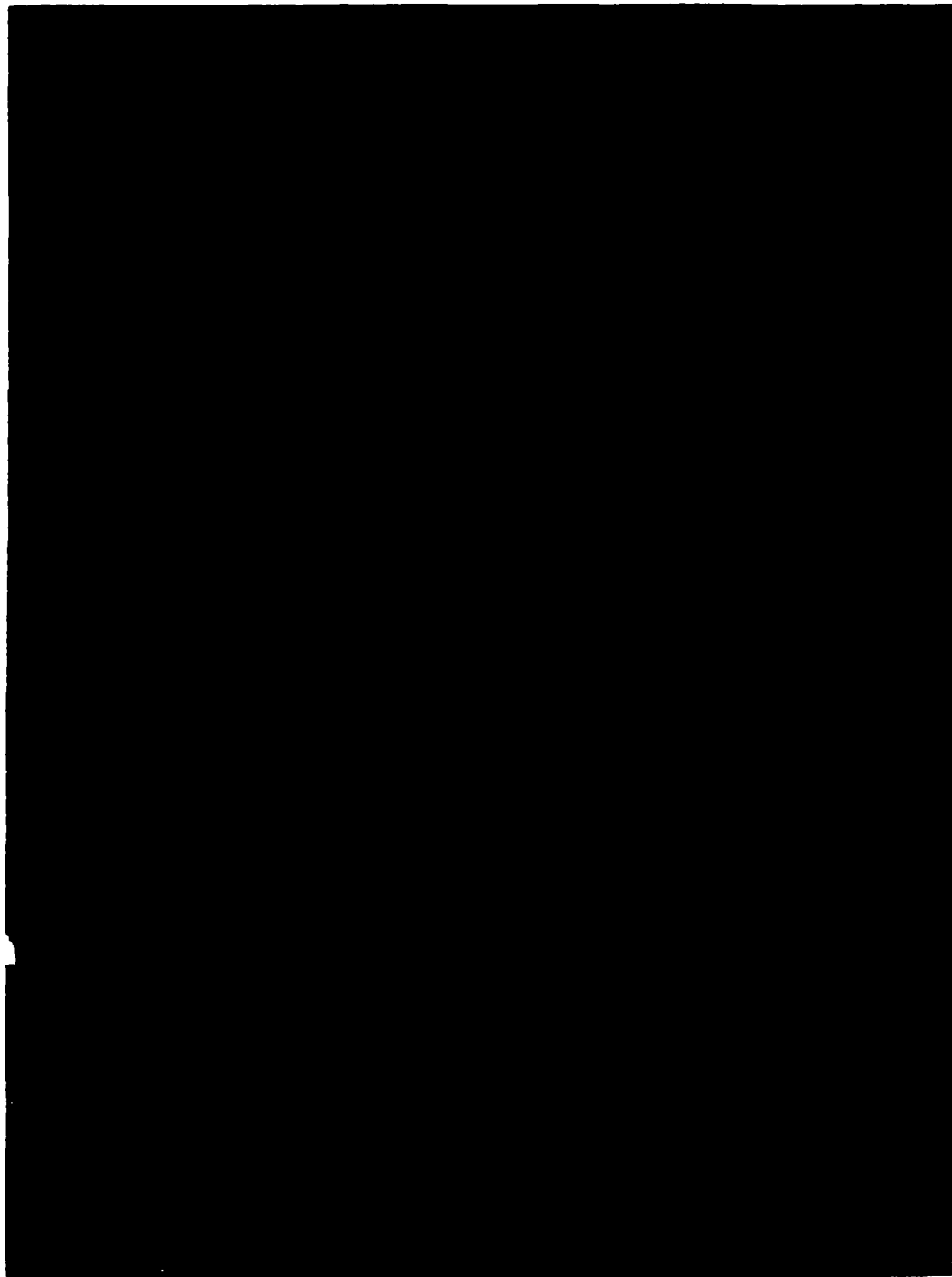


Figure 64. Jane's reflection on her writing process  
to accompany her flower chain and array of her articles

### My Writing Process

I created this entry several years ago in one of my summer classes and keep it. It not only shows my writing process, it shows my use of art to evaluate my growth. During the previous year, in our Manchester *Students as Evaluators* project, a high school student who was an artist, created a beautiful portfolio, but left his reflection pages blank. Jane Kearns, the research who taught his class, hounded him in her humorous, serious manner. Finally, one day, he looked her in the eye, "Miss Kearns, when I want to figure out what something means, I don't write about it. I draw it."

Quite a pronouncement!  
She, of course, said, "Fine. Draw!"  
He did.

In my summer class, one of the teachers was also an artist. She created an oil painting as her reflection about her reading.

The two incidents helped me realize the improperness of written reflections for some people.

Also during this summer, I wanted to create an artifact to show my growth as a writer. Several young students place items in their portfolios to show their

growth, and I wanted to have one as a demonstration for teachers.

I decided to try to figure out my growth via drawing, rather than writing a reflection.

What a task! I took home several of my published articles, scattered them on the living room floor, and studied them. I tried to figure out which ones I could use to show some kind of growth. How had I grown as a writer? In ten years, I should have grown. I took me ages to finally find a change in these articles. I eventually selected four in which I stepped, one point at a time, into new territory. In the sense that I systematically explored new territory, these articles showed my growth.

Now that I had found evidence of growth, I gave myself the task of showing this growth in a drawing. This took ages! I could have written a reflection in 15 minutes, but it took me hours to figure out how to show this in a drawing.

The flowers on the left show what I discovered. In the center of each is the title of an article, and on three petals are the main ideas of it. One main idea from the first article is also a main idea in the second, with two new main ideas. One of these is a main idea in the third article, with two new ones, and the pattern continues.

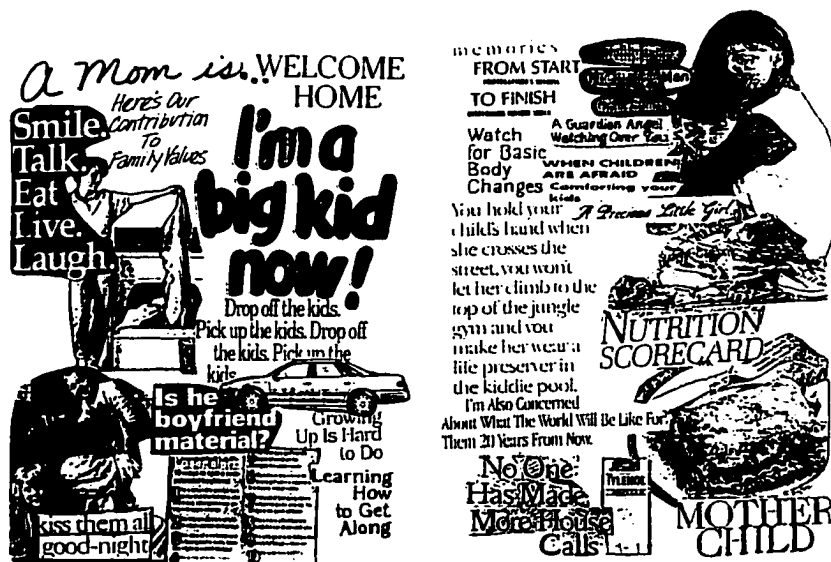
I typically show this entry on the first night of my classes in hopes of encouraging those with an artistic bent to use their artistry to their advantage when they create their portfolios. I should work harder to encourage other teachers, those who are more like me in that they wouldn't naturally draw, to do so as a matter of exploration in order to come to a greater understanding of some of their students.

She learned that multiple literacies help her and others gain deeper understandings of their work and growth. Some teachers become more aware of who they are and what they value.

Jane learned from one teacher, Becky, a student in her Masters-level Foundations in Reading course, that multiple literacies help her and others speak in strong voices about the inseparability of their professional and out-of-school lives. To answer the question, “Who am I as an educator?” Becky created a two-page collage to show the roles she played as a mother.

At first, Jane feared Becky had misunderstood the assignment. When other teachers responded to Becky’s collage and written reflection, however, Jane heard them share their own struggles to integrate the complexities of their lives (1998, 16-18). Jane realized, “When [the parts of their/our lives] fit together, life works. When one has to be kept in a closet, [the teacher] feels inner conflict—and probably outer conflict” [Portfolio reflection].

Figure 65. Jane’s student Becky’s collage



Jane learned that some teachers use various literacies to their advantage to speak in stronger voices about what they value in and out of school.

However, some teachers experienced a great deal of inner and outer conflict when she asked them to speak in strong voices about their complex values. The connections these teachers made with others often strengthened their voices, an insight Jane was soon to learn in various contexts.

### Connections:

#### Varied Values Brought Students, Teachers, and Jane Together In Somersworth, First Grade Students Helped Each Other Learn to Read and Write

Children wrote, heads together, in Ellen Blackburn's classroom at Somersworth.

Jane later reflected on what she learned from these students and Ellen about connections among learners in a classroom community:

In the early 80s when I was a researcher in Ellen Blackburn-Karelitz's first grade class, those little children worked together. Ellen *didn't segregate anyone off by themselves into groups of lower or higher status. That shatters a sense of community. They all pitched in and helped each other learn to read [and write]. And they wrote every day from day one and shared from the author's chair every day and knew all about each other. They cared. Ellen cared about them. They knew that. They were all very important little people.*

Jane learned that when children work together, rather than in a segregated fashion, they learn from one another. One child knew how to draw motorcycles. One watched his uncle work on one. A third dramatized the bumps and noises of riding a motorcycle. Another listened, and asked questions to learn more. A fifth child knew how to hear and write the sounds in the word, "motorcycle."

The children got help when they needed it -- as adults do -- via talk and other means, "We expected the students to talk about their work, and get help with their work at any

time they needed it. Our expectations said, 'If we see you quiet all the time, you must be doing things you already know how to do. You must not be learning anything new.' Our expectations were higher than they used to be...." (1987, 193).

When children shared their diverse experiences and literacies as strengths, Jane saw them increase their opportunities to learn: "The wider the range of support available to learners, the greater their chances for progress. As teachers, we learn to foster diversity because diverse thinking promotes challenges that push our students' and our own learning" (1987, 59). Diversity in thinking and evaluating -- not sameness -- challenges learners to grow.

### In Manchester, Elementary and Secondary Students Connected with One Another and with School

In Manchester, Jane began her research expecting students to connect with one another to learn to read and write. She saw this and more. She discovered that students learned to value their differences when they created and shared their evaluations via a wider range of literacies.

Jane listened and observed as students [and teachers] shared their diverse stories. First grade children saw each others' differences as strengths. Jeffrey asked a fellow student to show him how she drew a bow-tie on her illustration of Arthur, her favorite book character.

Fifth graders sat enthralled as Tatiana read from a Spanish book in her portfolio. When they clamored for her to teach them Spanish, she proudly agreed.

When one eleventh grade boy finally shared artifacts, his classmates began to replace their fear of him with respect. In the past, he had listened with barely-veiled contempt, as others shared their stories. One day, he felt ready to step forward and give his classmates and teacher what they had asked for: what he valued. He shared photographs and maps, his stories of who he was -- a truck driver. He expected to be ostracized, as

had happened to him throughout his life, but his peers surprised him. They learned what he valued, and asked questions to learn more. Once he felt heard and respected, he found it easier to listen to others. He and his peers connected to discern what they valued [and did not] in their own and others' diverse lives. They learned to act in keeping with what they valued, and were coming to value, rather than simply to react.

Children and teachers in Manchester developed supportive learning communities by sharing their stories via artifacts and reflections.

As a researcher in Kathy Mirabile's U.S. history classroom, Jane heard Kathy ask students to collect and share artifacts to show the histories of their families and to connect these with U.S. history. Some students jumped right in. They found similarities and differences among themselves via artifacts and reflections about their family histories. One student, Deanna, shared artifacts, reflections, and her amazement at learning that her great-grandmother was one of many women, who were forced to give up their citizenship when they married men from other countries. The alien card her great-grandmother was required to carry helped Deanna connect with a classmate who pulled her own current green card from her purse to show Deanna and others. Some had never seen one.

Inspired by Deanna's and other students' connections, Jane went in search of her own stories. When she and her parents unearthed a box of old papers in the attic of her parents' Minnesota farm home, she was amazed to learn that her own grandmother's story was similar to that of Deanna's great-grandmother.

Some students held back. They said they could not possibly do a family history. In time, as they saw more classmates' artifacts and enthusiasm, many developed momentum to dig for their own artifacts.

One student, Steve, who originally expressed doubt, saying his grandfather only sat around with his cronies, found reasons to be proud of his heritage. When a box of his grandmother's papers fell out of a closet one day, he learned that she married against her parents' wishes in her homeland, and was disowned by her family. He was



impressed with her courage to resist cultural traditions, and to work alone in Manchester's mills in order to not only bring her husband and children to America (1998, 159-160), but to bring twenty additional families to this country.

Jane saw many students, like Steve and Deanna, connect to find value in themselves, their families, and others', in the spectrum of cultures and subcultures they represented, and explored in school. She also discovered, however, that there were a few students in the high school classes in the research project who not connect. This handful were in one semester classes; given this brief period of time, and the relatively long periods of time they spent in more typical classes, some students had problems -- in school and out -- which kept them out of reach. Given that the vast majority did connect, Jane paid increased attention to connections in her own teaching.

### Jane Connected with Teachers

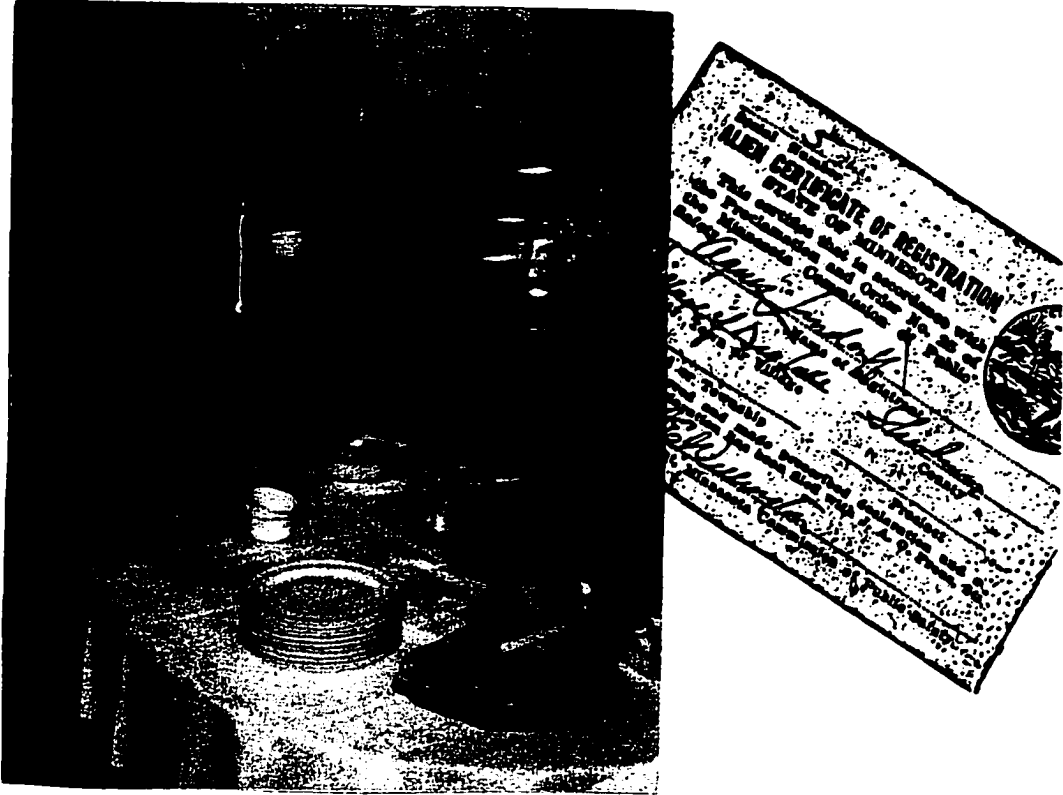
Jane and teachers in her classes established connections. To re-connect at the beginning of the second semester, Jane and the teachers in a year-long seminar shared their portfolios and their progress toward year-long goals. Jane took her turn alongside students to share what she was learning about herself as a person, as a researcher, and as a university teacher. She began with a brief explanation of her artifacts and reflections, then read her poem about her grandmother.

I'd like to share with you something about myself.... The farm where I grew up in Minnesota....

The Manchester project shows my growing edge [as a researcher] and the importance of slides is another way, other than words, to find meaning in a situation...

My grandmother's loss of her citizenship shows what I learned in U. S. history as part of the project... This poem about my grandmother goes in and comes out of my portfolio... This is my grandmother's alien registration card. Even though she was born in the U.S., she became an alien when she married my grandfather from Denmark. I have combined her registration card with two or three other items for my artifact. I am a combination of my mother, my father, and myself. This page represents my father's side of my family...

Figure 66. Jane's poem about her grandmother with photograph, alien card, and photograph of Jane as a child



Grandma stands at the top  
of her stairs,  
her white, netted hair perfectly permed.  
Her cotton, armhole apron  
protects her silk, flowered dress  
with the pin at the neck.  
Her cameoed hand raises  
slowly to match the smile  
she doesn't feel.



I stand at the bottom  
of her stairs, leaving.  
My braids tightly Frenched.  
My starched, homemade dress  
perches above my white socks.  
My eyes behind their little gold rims,  
and Grandma's behind hers, meet.  
I wave my wide, child's wave.  
And giggle.

Silence followed Jane's reading of her poem. She'd been artful and complex in her artifacts and reflection, and in sharing them. When the class did respond, they focused on an area where her voice was especially strong – when she spoke and otherwise expressed what she valued – her grandmother.

Following Jane, Beth shared artifacts and a reflection about her own heritage, which she represented by a Scottish plaque from her kitchen wall. She read the table grace on it in an appropriate brogue, and the class responded. In addition, Jane responded in a class letter:

Beth, I'm writing this in Barlett and it's raining! I'm wondering if you drove up from the Cape last night. The driving last night would have been a lot nicer than today. Thank you for sharing the table grace.... So nice that both of us happened to bring up our grandmas' kitchens in the same class session. It makes me think. When I go home this summer, I want to take pictures of family in each of the rooms of my parents' house, and not posed. There won't be tea, though. Tis coffee in my grandma's hand! I make Kringle cookies from one of my Grandma's recipes at Christmas each year. I don't have something from her kitchen wall on mine, but I do have her Welcome cross-stitch inside my door:

Come in the evening  
Come in the morning  
Come whenever you're looked for, or  
Come without warning

Jane and her students got to know one another when they shared their explorations, as she wrote, "We share our portfolios at the beginning of a course to introduce ourselves and get to know one another. And then throughout the course, we share artifacts and reflections each week to learn from one another."

In a later session, Beth helped Jane and others think about how connections with fellow learners via artifacts and reflections may help them clarify their thinking:

Beth [Reading aloud her self-evaluation]: 'My expectations for this class were simple. I expected to learn more about reading and writing instruction, and I have. I expected to learn from you, Jane, and I have. I did not expect to learn so much from others in the class, but through the unique structure of our meetings, and the expertise of my classmates, I have. I am seeing things in a different way; I

am relating, connecting, clarifying, associating and synthesizing as I read, write and teach. I am thinking about my learning, and thinking about the thinking of others.'

**Beth [Talking]:** What's more important than the content that I got from this class was the thought-processing, the way of looking at things that I really had never come to before. I really think that it's the group, ... the class, ... the structure.

**Jane:** That's really interesting. I never thought of it exactly that way before ... that by having class discussions, we might facilitate a new kind of thinking.

**Beth:** Everyone's ... connecting all around. You just can't help it ... I've been thinking about what we try to get kids to do, you know, you read all the time about building community... and this was my first experience ... building community ... trusting ... and valuing everybody...

**Francisco:** Here we are not talking about building community; we are doing it. There are many, many professors who know about it; but they don't do it; but here, we are teaching ... and learning.

In one seminar, Julie helped Jane and other students think about the need to make differences more visible. She reflected on her experiences teaching in an urban junior high in North Carolina, where she learned the value of "seeing differences." She learned from one teacher of color, in particular, who taught her, "When you look at these children you should see what they are. They are not all the same." Julie learned to see the value in Delpit's (1995) notion that if children's differences remain "invisible," the children themselves remain invisible, and then they have difficulty seeing themselves as worthy of notice.

In another seminar session, Francisco, a student from Brazil, helped Jane and other students visualize the consequences of not finding value in differences. Via a three-dimensional artifact, he represented what happens in universities: he forced a large shoe into a small shoebox, breaking down the sides of the box. Universities often force diverse students to fit into boxes made for others. He voiced the hope that, eventually, students would break down the walls of these too-small boxes, and that universities would change to allow more students to connect with others and with learning.

When Jane responded to Francisco in her class letter the next week, she highlighted what she learned from him about the need to see value in differences:

Francisco propped a huge Reebok shoe in a too-small shoebox on his desk and said, 'It doesn't quite fit,' an understatement. He drew an analogy between our view of people as black, white, or Indian, and our view of research as ethnographic, statistical, or case study. He urges us to 'stop' the separation between peoples and beliefs. Let's try to find value in people and use research to find that value. Let's not try to fit everyone in a little box...

Via Francisco's artifact and reflection, Jane and others saw differences from his point of view, as a student who had experienced the feeling of being different at the post-graduate level -- in this country.

Another student, Pauline, helped Jane think about the connections students experience in her classes as a result of her focus on diversity. Pauline, who was writing a dissertation on the creation of a sense of community in another group, valued the way Jane structures her classes to help students value and learn via diverse literacies.

Pauline reflected:

It's very different from our class. In our class, when someone brings up a concern, others say, 'Yes! I have the same concern.' And, we try to figure it out. In this other group, when I bring up a concern, others say, 'I don't know why that's hard for you. Here's what I do...'

Jane spoke in a strong voice about the value she sees in learning from differences in evaluation: "I think it rests on a basic value in the wonderfulness of diversity. My classes are usually quite diverse, with much information about people and teaching that we can all celebrate and learn from."

This image of evaluation, as connection via artifacts and reflections to learn from differences, is quite unlike the more typical image of evaluation in which everyone gives the same answer to the same question asked by the same person[s]--not the learner. How has Jane learned to help teachers and teacher educators find value in connections among diverse learners?

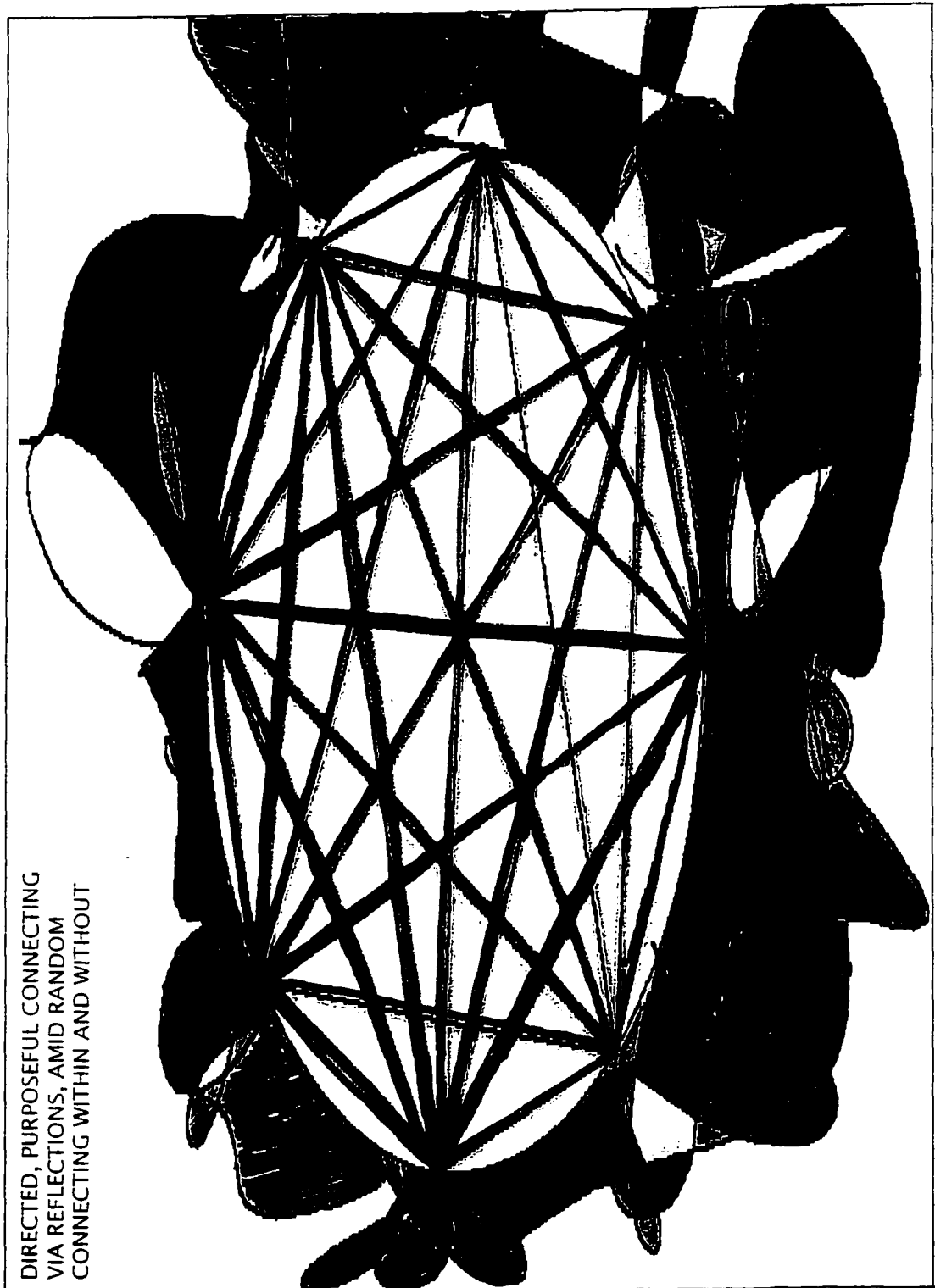
Jane thinks and rethinks about connections among learners. In her various learning communities, Jane sets out to learn about ways to show the value she places on differences.

I am interested in who the people in my classes are, and try to listen when they talk. I go early and meet most people as they arrive and I continue to do this throughout the semester. I set the chairs in a circle. I expect everyone to learn everyone's name. I have people bring artifacts to share for discussion. I require people to sit in a different place for each class session. I change the make-up of small groups. I set aside a worktime in which people move about and use each other as resources. I expect people to read aloud to the entire class for response (Written reflection).

One teacher extended what Jane practiced in regard to response. This teacher, though she had taken a brief turn to share at the end of class, was later upset [ie., in tears!] that she did not have time for response, saying, "I didn't get to hear what they thought!" Jane now makes sure everyone not only shares, but also receives oral response from the group. If there is not time for everyone to share and receive response, Jane now asks some students to wait to take a full turn sharing -- first -- in the next class. She keeps track and makes arrangements for some students, even those who have shorter turns at the end of one class, to take turns first or earlier in the next class. She wrote in one class letter: "You three people -- Kathy, Beth and Julie -- were the last to share last time, so I hope you'll be first tonight. Thanks."

She has learned to take advantage of various opportunities she finds or creates to help her students connect with one another. In her letter to the class each week, she often highlights the connections they are making with others, and suggests further connections. In one letter, Jane responded to Pat's multi-faceted reflection, which included a brightly-colored computer drawing, as well as a written reflection, to represent what she valued in the interactions in Jane's seminar.

Figure 67. Jane's student Pat's model of interactions in seminar



When Jane responded in writing, she encouraged Pat to continue to reflect on what she valued in these interactions:

Dear Pat, The relationship between reflection and learning. Reflection includes dialogue with self and/or others in various modes such as art, ... talk or writing. Learning is a social act that involves intent to bring about change in self and/or some version of one's environment. We arrive at our intentions via reflection on our disequilibriums. Julie commented, during our discussion, 'I never thought about this until I came here...' Yes, to reflect on our own, personal relationship to what we want to learn is what gives us our place in what we do. It's what all this talk about the importance of prior knowledge is about. This ties right in with what Kathy is doing with teacher educators' reflections! What do we do when we teach teachers? Why?

Jane helps students, like Pat, look closely at what they are learning via their connections with others, and what they have yet to learn from others.

In her classes, one of the roles she plays is the role of researcher; she watches and listens to what students say and do as they evaluate themselves and connect with others via various literacies. She takes tons of notes, then highlights themes which connect their work.

In one letter to a class, Jane highlighted a central idea which connected students' multi-faceted work: "reflection and intention." She connected this theme, in turn, with a central concept in her own teaching/learning:

I love all the interconnections among so many of the projects. To me, it all fits in my book on evaluation. Reflection and intention [are] the two main features of self-evaluation. It's what we do, teach others to do, and they, in turn, teach their students to do this. Simple! To teach literacy is to teach students to evaluate. I think I should change the title of my book: 'To Teach Literacy: To Teach Evaluation.'

It is important to note that Jane does not leave herself out of these conversations. As in the above letter, she connects students' thoughts to her own. In her classes, she always takes her turn sharing and receiving response. She has found that without taking this time to share what she values as a teacher/learner, and the reasons why, other



teachers may not “get” what she is trying to do. Even when she takes equal time to share, she sometimes finds this is not enough to help some teachers understand her revised image of teaching/evaluation.

She has learned from teachers that it is difficult for some to understand this notion of learning from peers in evaluation -- especially via multi-faceted artifacts and reflections. She knows some struggle to fit this concept into more typical images of evaluation. She more or less continually reflects on her teaching and students’ learning as she considers ways to help them value connections in evaluation.

Since her early days in a research classroom in Somersworth, she has known that building connections among learners has everything to do with helping them to grow in school literacies, “If we go back to writing instruction, we know that the sharing among the class keeps the writing classroom alive” (Reflection). Since Manchester, she has known that to widen the range of literacies helps learners connect -- to keep their learning alive.

### Growth:

#### Jane Learns from the Cutting Edges of Her Own Growth and that of Students and Teachers

#### Jane Learns from the Cutting Edges of Students’ Growth

In all of her research, Jane’s main goal is to study the growing edge of students’ learning. This is in contrast to what she did as an elementary teacher. With her former image of evaluation, she valued her students’ “correct” responses to questions which she and/or others asked, and she now sees that with that view of evaluation, a student might begin a school year with a higher score than many in his class or age group, and end the year with a higher score -- without having grown as a reader or writer.

As a researcher in Somersworth, and later in Lee and Stratham, NH, Jane studied student readers and writers who looked back over their work to observe their growth

and looked ahead to what they wanted to learn next. To grow became a central purpose of evaluation.

As a researcher in Manchester, she discovered that more students grow when they use varied literacies for this evaluation process. She saw that with guidance and experience, students gradually take on more responsibility for their curriculum and the evaluation of what they learn. They not only plan the work they will do next, they also plan the specific strategies they will use to get better.

### Jane Learns from the Cutting Edges of Teachers' Growth

Whereas Jane focuses on students in her research, she also learns from the teachers on those projects, and from the students in her classes, most of whom are teachers.

Teachers understand the principles of the seminar Jane creates. When members of one seminar shared their portfolios to show their progress toward goals, Jane was amazed at what she called the "magic" they created together. Each person's evaluation via multiple literacies was a work of art, while at the same time, it generated a relaxed conversation among colleagues and friends.

What is this magic, this verve? What does Jane notice? This varies, but, in general, she looks and listens for passion in their plans to move forward. She wants to be sure her students are invested in their work and have goals. Jane looks for investment and initiative, for magic in their work. And they have taught her to help them do the same for others, including their students.

When Connie shared an up-date on her goal, she felt that various literacies, such as painting and "mind maps," allowed her to "tap into her creativity, ... make associations, [and] ... go deeper" in her thinking. She drew a mind-map on the board to show her plan to ask her tutors to draw their own mind maps and to bring in artifacts "to define what tutoring is" to them.

Pat felt that “transmediating” her various language and non-language ways helped her grow in her ability to focus and express her understandings of what she values. Pat saw transmediation as a possible connection between Jane’s focus on self-evaluation, and my own focus on different ways of knowing:

To me, this [use of different ways] lends itself to considerations of transmediation [Seigel, 1995, p. 148]. What we know in different ways (emotionally, physically, non-discursively) and make known to ourselves in a language-based way is a piece of reflection and a piece of determining what it is we value. I suspect that reflection, the action of thinking about something, includes or can include some translation into language that which we “know” in another non-language way. Our reflection is triggered by a feeling, a feeling of resonance - and we rely on our feelings to tell us that this way of thinking about something feels right (hence part of self-evaluation) (Pat, Written reflection).

Resonance. Pat wrote that “non-language ways” help her deepen her own understandings about what resonates for her, about what feels right to her, about what she values. In this case, she reflected on what she valued regarding interactions in Jane’s class, via a colorful, computer drawing of group interactions (See figure 49 above):

With my metaphorical figurative drawing, I moved from language into an abstract drawing, then back to language. While I developed/composed my drawing (to represent our class), I considered how to represent certain qualities symbolically. So I both had to decide what was important and decide how to represent it. My understanding of what was important about our group deepened significantly through this process... I consider this powerful. I feel we have various ways of knowing and that we can draw on these to understand ourselves and the world more completely, capturing more of its complexity...

As I re-interpreted the group by interpreting the drawing and the decisions that went into the drawing, was I not identifying that which I valued about the group? Did I not symbolically encode what I valued into my figure and then translate that into words so I could explicitly state my values?

Via her computer image, Pat captured more of the complexity of what she valued, of what resonated for her, in her interactions during seminar.

Jane saw, as she had hoped, that widening the range of modes in evaluation helps teachers to understand what they are learning in her classes.

Teachers' growth informs Jane's teaching. The crate of markers, crayons, glue, colored paper and Playdoh that sits on a table in the center of Jane's classes each week has its origins in a teacher in one of her classes. To actually use the art materials in class, in addition to the teachers using them at home to create their assignments, stemmed from Ann Forrest, who, in turn, was following the lead of first grade students in her research classroom. Ann introduced these literacies to Julie in their women's journal group, and, for Jane's class, Julie wrote about the uses of art in their journal group. This prompted Jane to consider in-class art experiences. She wrote of her plans when she responded to Julie in a class letter:

Dear Julie, You love your journal group and keep up your personal contacts with the members. Have you started your formal interviews with the members? Your inclusion of more art experiences this fall sounds so interesting. It must be wonderful to all sit and watercolor. Hmm. Should we do this in our class????? I plan to do this more than once in my class this spring.

Jane opens the door to these experiences for students during workshop time. Her crate acts as a visual invitation, and as advance warning to students who need one, that she values multiple means for helping them to bring forward what they value, and for planning their growth.

### Jane Learns from the Cutting Edge of Her Own Growth

Jane takes stock, refocuses, and energizes her academic growth. Via her own multi-faceted artifacts and reflections, Jane continues to grow as a whole person, and to share her growth with others. She takes advantage of the learning communities she helps others create, in order to continue to grow.

In one of her two-part reflections for seminar, which she titled, *Why Bother?* she reflected on how she might ask and answer the question Pam asked herself:

**Why bother with evaluation? Why bother with self-evaluation? Why bother with portfolios? When I started my book, I had to answer these questions.... I decided I don't care if anyone uses portfolios, but I do care—very much so—that we pay attention to what students value. My story about Jennie in my class letter is the story of our nation. We not only don't value the stories of others, we deliberately want to obliterate others in order for our own values to reign. I don't care if anyone uses portfolios, but I do care —very much so—that we pay attention to what students value... Evaluation works when we value the students. We can value them when we know them. We can know them when they share themselves with us. When they bring their values into the center of the classroom, we can all create work for them to do that they value. Then they have something to evaluate. Then school has value.**

Jane wondered, as Pam and others wonder, whether learners/teachers at post-graduate levels need to bother to evaluate themselves via these collections. She answered this question for herself by reflecting on her own experiences with this evaluation:

**I'm curious to know if our entire selves, when we are at the post-graduate levels are important. In our evaluations of ourselves, do we honor our selves? Do we do this automatically? Do we need to bother with the physical collection?**

**For me, the journey I've taken since 1989 with my portfolio has given me a glimpse of myself I never explored. My current reflections continue to be helpful. To sit down two weeks ago and take stock of where I was with my book refocused and energized me. Since last time, I have finished—for now—chapters 19, 1 and 2. I'm onto 3, and will do them in order from now on.**

When she revises her portfolio -- as she does in every class she teaches -- she takes stock, refocuses, and energizes herself. She adds and subtracts entries, depending on her goals at the time. As she wrote in one reflection: "In my teaching this summer I reconsidered the notion of goals. We used our portfolios to document the achievement of them. My goal was to write an article, which I did, and this is about part of that process." Her current portfolio entries represent her growing edges.

Though she nudges herself to grow in both professional and personal areas, she creates and shares her progress toward more formal goals in her academic life. She does so to explore what she values, and to look ahead to ways she wants to grow. She also does so to hold herself accountable to others and to receive response from them. She wants to insure her regular reflection and forward movement toward new goals, as well as help her students see new possibilities for growth.

For one class, she looked back over her growth as a supervisor of interns to consider directions she wanted to grow. She reflected via four individual photographs of her interns working with children, a brightly-colored paper booklet, and a written reflection:

Figure 68. Jane's elementary teaching intern with a student



She planned to get better as an intern supervisor by 1) writing in her class letters only about her students' successes, 2) writing about students' connections with one another; and 3) finding ways to help them become acquainted with all cooperating teachers in their school.

For another class, she set out to help students "see" her "direct teaching" by documenting the mini-lessons she taught via a paper "quilt." She had learned from students in previous classes that she sometimes demonstrated more than she explained when she taught. She created a tiny quilt square for each lesson -- after she taught the lesson. Via this quilt, she hoped to make her teaching more tangible/visible, and therefore, more accessible for her students.

As a researcher of writing in math in Kathy Treamer's third grade classroom, Jane insured her forward movement by planning to gather actual artifacts Kathy and her students used in the classroom, and to write reflections on what she was learning along the way. Via students' writing about what they were learning in math, a graph Kathy created for the overhead projector, and her own written reflection, Jane reflected on what she and Kathy had learned from students, "Every child understood something about graphs, even those who appeared to misunderstand the meaning of this one. They were in the right ballpark, just off in left field. Their writing is so informative for Kathy."

To do well on the state test, Kathy's children needed to be able to respond to test items, such as: "Make one observation for your graph." Jane and Kathy planned to help students document their learning throughout the year. The weekly reflections Jane writes about artifacts she collects at her research sites help Jane keep focused.

Jane tills the soil around her own "landmark" personal artifacts, and unearths new ways to cultivate her growth. Jane has learned to explore and share her early experiences to gain a clearer picture of how she wants to grow as a professor.

In a response to Beth in a seminar class letter, Jane shed light on what she values in these shared explorations into their roots:

Beth shared a poem she wrote while watching a Scottish fiddle orchestra on TV. We loved it! *"I see kilted men, tartans worn with the pride of kings and chieftains... I am drawn home to a land never seen... My foot taps the Celtic cadence."* The pull of ideas in what I italicized intrigues me a great deal. There's something about our roots that hold us in place. When someone tries to uproot us, we suffer immeasurably. Our search to understand our roots is a look forward.

Jane feels that when she and other teachers, like Beth, explore and share their roots via their multi-faceted explorations, they keep their learning alive. She feels this search gives her a sense of what she values, who she is—and who she wants to become.

In one class, Jane reflected on her complex relationship with her mother, and in another she explored early relationships in school which may have led to her strong voice for change in education.

In another section, "UNH Teaching," she explores who she is and what she values as a professor -- via multi-faceted reflections on who she is and what she values as a person. She shows who she is as a professor of writing, via her recent personal narrative/reflection about her Dad's request for the *One White Rose* at her mother's funeral, accompanied by her mother's funeral bulletin. She explores the relationship between her parents, always a puzzle to children, and reinforces her own belief in the importance of writing (See Figure 69 below).



Figure 69. Jane's White Rose artifacts



Kathryn Lindorff died on Wednesday, August 26, 1998, at her home after suffering from mesothelioma cancer. She is survived by her husband Harry Lindorff, and lived in south-central Minnesota for all of her eighty years. Kathryn, the daughter of August and Clara Justesen, was born on Jan. 24, 1918, and spent her childhood in southern Minnesota and graduated from Alden High School.

She worked for a few years in Wells, and moved to the farm known as Baroda when she married Harry on October 5, 1938, in Northwood, IA. Kathryn and Harry lived at Baroda for nearly sixty years, where she maintained a large flower and vegetable garden, tended her chickens, and sewed extensively.

She and her husband raised four children. Neil serves as a Lutheran pastor in Sheyenne, North Dakota, where he lives with his wife Andrea, and their 3 children; Karen Bergemann owns Baroda Auction Realty in Garden City with her husband Duane; Shirley Pickett is a first-grade teacher in St. Paul, where she lives with her husband Bill; and Jane Hansen and her husband Tom live in New Hampshire, where she is a professor at the University.

Kathryn was active in the life of the church. For years she attended the First Lutheran Church in Alden, where she chaired the Cradle Roll department, and taught Sunday School. Kathryn has belonged to the Good Shepherd Lutheran Church in Wells since 1967, where she remained active in her circle until her death.

Always an active, determined woman, Kathryn will be remembered with love by the family members mentioned above, her sister, Elda Thurston in Magalia, CA, and several cousins. Her several grandchildren will miss her a great deal: Mike, Daren, Curt, and Kris Frank; Maren, Ellen and Kari Lindorff; step-grandchildren: David and Lori Pickett, Debra and Jason Erickson, Ron and Vonnie Bergemann, Doug and Joann Bergemann; step-great grandchildren: Peter Bolle, Jacob Pickett, Brittany, Katie, and Justin Bergemann.

## Kathryn Marcella Lindorff

### Funeral Services

Saturday, August 29, 1998, - 3:00 P.M.

Good Shepherd Lutheran Church

Wells, Minnesota

### The Officiating Clergy

Reverend Ray Arveson

### The Organist

Elaine Emmons

### The Vocalists

Shirley Lesto

Tom Hansen

### The Casket Bearers

" Kathryn's Grandchildren "

Mike Frank                      Curt Frank

Kris Frank                      Daren Frank

Kari Lindorff                  Ellen Lindorff

Maren Lindorff

### The Interment

Alden Cemetery

Alden, Minnesota

Figure 70. Jane's *White Rose* reflection

Jane Hansen  
September 1998

*One White Rose*

Four days after Mother's funeral, Dad tells me a long-distance story. "I've gotten thirty cards in the last two days. Some friends included a beautiful poem and Lillian Emrud wrote a nice note. She's lived in a nursing home for a few years and Mom and I visited her every once in a while. Mom always took something, maybe cookies, sometimes jam. On her card Lillian wrote *Kathryn's blackberry jam was so wonderful. I saved it for special occasions. A note like that really warms your heart.*"

Yes, Mother warmed the hearts of many, but dying of cancer was hard. In April when she first thought she was going to die, she cried and cried. Dad said, "I've held your Mother all morning, and she doesn't cry much, you know." I know. She kept her emotions to herself.

About a week before Mother's death, when her youngest granddaughter left to return to North Dakota, eleven-year-old Kari said, "I love you Grandma." Grandma responded, "I love all of you." Kari ran to the kitchen to relate this conversation and added, "That's the first time Grandma told me she loved me!" Each of her grandchildren, the four of us children, and Dad, treasure special last words Mother spoke to us. One virtue of a slow death is the chance to say good-bye to everyone, to leave in peace.

To live in peace, I fear, was not one of Mother's trademarks. Oftentimes we all wondered where we stood with her. When her granddaughter Kris, several years ago, broke the gravy bowl for Mother's china, she said, "You'll eat from plastic dishes for a year." Kris did, and didn't like it. At the visitation in the funeral home we laughed about the gravy bowl after Kris placed one of her wedding invitations in Grandma's coffin -- she will miss this October 30 occasion, our first family event without her.

About two weeks before her death Mother reflected, "I thought I'd live ten more years." Dad looked out the window and said, "That sure would be nice." Almost sixty years together was not enough.

When we four siblings and Dad went to the florist to order a casket spray my brother's suggestion determined the floral arrangement. Dad ordered 59 red and pink roses, with one white rose in the center to symbolize the sixtieth year of their marriage, cut short by six weeks.

At the Alden cemetery, as we walked away from Mother's grave, Dad said, "May I have the white rose?"

In another multifaceted evaluation, Jane shows who she is and what she values as a professor of reading via both personal and academic artifacts: a book, a video, and a photograph of friends who have connections with both the book and video, as she reflected:

For my reading class, I created an entry for *Castles Burning* by Magda Denes, an autobiography I read this fall. I wrote about the book and for the other half of the entry I made color copies, reduced, of the cover, a related video, and a wedding photo of a couple we know who have a connection to the book and the video. I found it worthwhile to analyze what I learned by watching the video, reading the book, and attending the anniversary celebration. To write the reflection helped me appreciate the significance of all three.

Jane blends what she values as a whole person in and out of school -- via various literacies when possible -- to insure that she continues to grow toward what she values. She wants to integrate her personal and professional lives.

In a final two-part entry in one iteration of her portfolio, Jane unearths additional aspects of who she is as a person. In a mostly verbal self-portrait, which she titles, "my various selves," she reflects on who she is in a way which is different from her previous entries. In the past, she has explored, and often written in more depth about separate aspects of what and who she values in her current personal life, such as, her third-prize-winning pie-making, and the Saturdays she spends with her friends and husband. For her current entry, Jane lists roles she plays as a person outside of school, and surprises herself by the length of her list (See Figure 71 below).

Figure 71. Jane's *my various selves* list and Elvis sheet music

Gardener, Entertainer, Friend, Pianist, Reader, Daughter,  
Sister, Wife, Runner

**Gardener**

Why am I a gardener first? Probably because I made a large batch of *pesto* last night. Probably because I spent hours in the garden and yard Saturday. Probably because I love this summertime creation. My garden is my art.

**Entertainer**

Why did I use the word *entertainer*? Sounds like I have a band, eh Sarah? My husband and I often have guests at our house, and will tonight. I'll use ~~some~~ of last night's *pesto* and some tomatoes from our garden, as well.

**Friend**

Maybe *friend* is a given, and doesn't warrant portfolio space? I decided it does. I place high premium on friends and set aside lots of phone time, e-mail time, time to send cards, and real time for them. My husband and I have many non-UNH friends, which I love.

**Pianist**

I have an wonderful, new electronic piano which mostly my husband and his friend play! However, it's mine, and I want to play more often. I started piano lessons in fourth grade, have accompanied many soloists, and want to polish my rustiness.

**Reader**

My reader self disappoints me right now. In 1989 I started to record the books I read and for years I read an average of a book week. However, last year I became too engrossed in being a writer instead of a reader. I am determined to place reading back into my life.

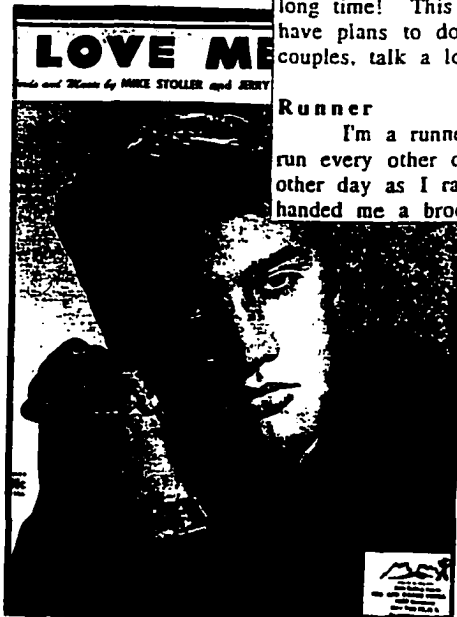
Daughter and Sister are elsewhere in this portfolio.

**Wife**

In August my husband and I celebrated our 35th anniversary -- a long time! This part of my self i nave never written about, and I don't have plans to do so. Tom and I spend more time together than many couples, talk a lot, and I know this is precious.

**Runner**

I'm a runner only if you compare me to other women my age! I do run every other day for a half hour, and it's very important to me. The other day as I ran a car pulled up beside me and the female driver handed me a brochure about a race. No way!



One of her new-to-her-portfolio selves, “pianist,” is a way she has connected with others in the past, and one she would like to re-energize. This is the first time she has brought this “self” into her professional life. Perhaps her recently unearthed artifact: a cover of piano sheet music for “Love Me,” complete with a photo of Elvis Presley, will inspire her. Perhaps, via this two-part entry, she will connect with students and encourage them to bring in their own, or try new, literacies beyond print. Perhaps her students will, in turn, inspire her to work toward what she values as this self.

She also writes of her gardening, as her “art.” She loves it. She spends hours outside in her yard and garden, as she did as a child. To garden, to be outdoors, energizes her life. This is key to her continued growth as a multifaceted person.

Her love for gardening and the outdoors, brings her back full circle to her roots in Minnesota, of which she writes in her chapter for *Ordinary Lessons (1999)*:

As a teenager, I loved the wide open spaces of the farm fields. I earned summer money driving tractor, a task I assumed as the eldest child, even though I was a girl and my mother didn’t work in the fields. She kept busy with the children, house, garden, chickens, flowers, and food, but I preferred fieldwork to housework. I had learned to drive a tractor at an early age... I enjoy the freedom of the outdoors, whether on my bike or in my garden... (72).

Jane honors her complex self and tries to integrate her academic and personal lives. She energizes herself to grow as a whole person.

## CHAPTER VIII

### FOUR TEACHER EDUCATORS DISCERN AND ACT IN ACCORD WITH WHAT THEY VALUE

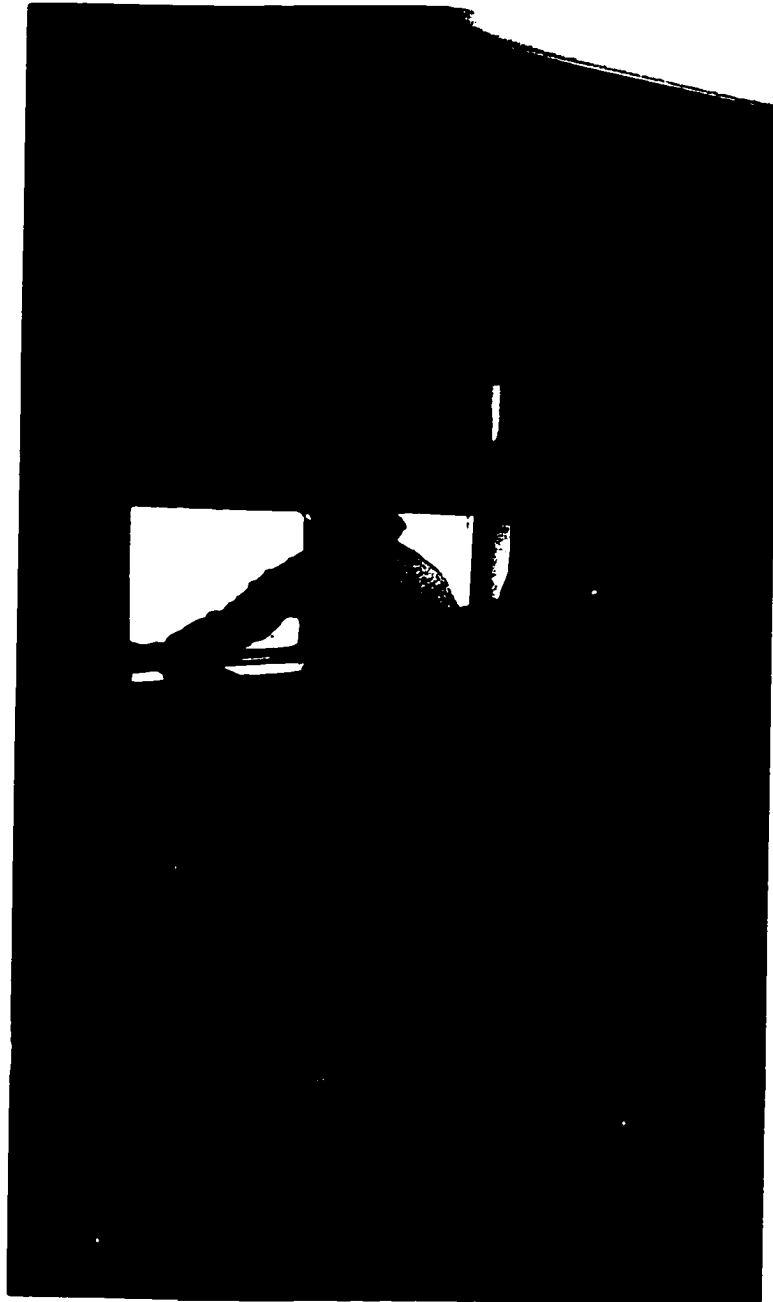
In a recent teacher education class, my five elementary teaching interns and I created tableau, or "stop-action" dramatizations, to envision revised roles and relationships in evaluation. In groups of three, we created these scenes to think about the roles we as learners and teachers perform when we evaluate ourselves via multiple literacies in diverse, supportive learning communities. This process has come to represent for me what I have learned in this study.

One group represented these roles and relationships within evaluation by creating a human pyramid. Two persons on their hands and knees were on the bottom, supporting a third person on top. They explained that each person received support from others at various times as they wanted and needed assistance.

The other group, in which I participated, envisioned a similar respect and support, together with a sense of forward movement to represent growth. We saw ourselves as learners and teachers on individual journeys which were somewhat intertwined as we offered gentle reminders that support was there as needed and desired (See Figure 72 below).

We found tableau to be a useful literacy to help us visualize and experiment with our ideas. Capturing this visualization in another literacy, photography, allowed us to reflect on our meanings over time and to allow our meanings to deepen. To talk and write about what we visualized provided further means and opportunities for discernment of what we valued in these roles and relationships as evaluators.

Figure 72. Kathy and her teacher education students' tableau



## **Writing about My Case studies Helped Me Evaluate What I Learned**

Similar to these tableau, writing about the four case studies in this dissertation has helped me re-envision roles and relationships in evaluation in ways I could not have done by exploring my own story alone. At the same time, they assisted me in thinking about ways multiple literacies allow me to evaluate and articulate what I have learned via writing and sculpture.

First, I have learned that using multiple literacies as evaluators is not about personal reflection and action alone. It has to do with enacting these more reflexive roles in mutually supportive relationships with others. It has to do with developing personal as well as professional connections with others, including our students. Through visible, tangible artifacts and reflections, we as learners-teachers offer and receive the support and resources we need to maintain our forward momentum.

When Julie shared her evaluations via multiple literacies, she opened the door for her teacher education students and herself to develop a wider range of connections, and thus, to feel safe enough to learn from one another.

When Dan showed his students that he was serious about re-negotiating the roles teachers and learners perform by sharing his evaluations of himself as a multifaceted person, he and his students enacted a wider variety of engaged roles as learners-evaluators.

When Jane took a reflexive or learner's role as an evaluator in mutually supportive classroom communities at various levels of school from first grade through graduate school and beyond. In this capacity, she tried the literacies some students used and valued; she opened doors to more connections and more learning for others, as well as herself.

Before I began this study, I already realized some of the benefits of reflecting on, that is, evaluating my own story as a teacher and person via writing. When I created and shared multiple literacy reflections and artifacts with others, I felt strengthened by



integrating and articulating who I was, what I valued, and where I had been in my various social roles. I spoke in a stronger voice. I felt more confident to act in keeping with what I valued in all aspects of my life. I saw my own stories, as if through new eyes, when I saw them alongside the diverse and similar stories of others. I saw our stories. This was key. As a visual, tactile learner, to see these stories as well as hear them made it possible for me to connect with and learn from others. When I take on reflexive, engaged roles as an evaluator via visible, tangible means, I no longer take only my own counsel, but seek and find perspectives of others in order to think more deeply and enrich my own perspectives.

Second, I have learned that using multiple literacies as means of evaluation is not about learning from others' different points of view alone. Using these literacies has to do with enacting more reflexive roles -- rather than passively waiting for others to tell us when our work is excellent and not. As in my *Turning Pointe* sculpture (Figure 1, p. i), it has to do with freeing ourselves to step away from what we know into unknown territory.

For my colleagues, almost any use of these literacies beyond print and talk represented risktaking, and, as such, served as means to help them grow, and in the process, to model risktaking and growth for their students -- often in powerful ways.

When Dan took his students' feedback into account, he showed his willingness to take a more reflexive stance toward himself, and thus, take risks to grow. Though he did not automatically change his teaching and evaluation, with the help of his students' input, he discerned whether he needed to help them understand the reasons for his actions or assignments, or whether he needed to consider change. He took the risk to open himself to others' diverse aesthetics or value systems to strengthen or challenge his own status quo. This opening, this consideration of he as evaluator knew and valued and what others knew and valued was what he wanted his students to do in his class and beyond.

Jane continues to take risks to turn over the soil of her childhood and more recent

experiences, and to share her findings with others. As she does so, she often looks for greater understanding of roles and relationships in her personal and professional experiences. She then works hard to apply what she learns -- and values -- in her present agency.

When Julie created and shared her lively visual and musical evaluation of herself as a risktaker, she took the types of responsible risks she valued. She reflected or evaluated herself in less familiar and less conventional literacies, blending aspects of who she was as a woman and a teacher, and shared these thoughts in an academic setting. In the process, she opened the door for her students to do the same, to begin and continue to take on engaged, reflexive roles as evaluators.

In my teacher education classroom, I have learned to focus on current risktaking, rather than simply sharing risktaking which I have done in the past. I learned this from my case study teacher educators. When I asked my students to help me envision and enact revised roles and relationships via tableau, I was purposefully seeking answers to a current dilemma in my teaching and evaluation -- via a less familiar literacy. The multiple persons in the tableau, and in this research, have helped me think about risktaking in pluralism as the passionate pursuit of ideas and actions based on deeply felt values.

Third, using multiple literacies in evaluation is not about learning to discern and act in keeping with our own existing values or aesthetics alone, as in my *Inner Vision* sculpture (Figure 8, p. 54). It is much more complex. It is about taking multiple aesthetics into account -- and negotiating excellence with others in multiple social worlds. It is about growth, it is about getting better at using a wide range of tools to become aware of and to act upon criteria for excellence in processes and products -- depending on particular persons in particular contexts.

When Jane shared her evaluations with others via multiple literacies, she not only realized what she valued as a multifaceted person, she saw and heard the different and

similar values of other people. She saw and heard evaluators whose paths and means to reflect and act took less conventional, as well as more familiar forms. She learned that some of us are propelled from within to use various means to achieve our life purposes. And she learned ways to help us continue to move toward what we valued via means we valued – while offering and expecting us to try options from the toolbox she [and others] had amassed over the years, including more conventional academic tools.

When Julie encountered the diverse aesthetics of her teacher education students, such as Baron's love for natural science and personal and professional relationships, and Rebecca's appreciation for dance and productive relationships in and out of school, she helped them see ways to blend their strengths and act in accord with what they valued in constructive, though often less conventional, ways.

Via multiple literacies, Dan broadened his range of ways to watch and listen for his students' diverse and changing aesthetics, such as Pete's, and to help them move forward and evaluate themselves within their own frameworks. He knew some would need his support to find productive ways to act on what they believed in the present as well as in their future lives as teachers and persons.

I learned that to share what I valued via familiar literacies was not enough, I needed to try the literacies and aesthetics of others, including my students, and require and provide opportunities for my students to try them as well.

### Creating Sculpture Helped Me Evaluate What I Learned from My Case Studies

To explore and express my understandings of what I have learned in visual, and especially three dimensional forms, such as tableau and sculpture, has helped me think about the changing aesthetics of teacher educators. Similar to music or dance, tableau and sculpture allowed me to explore and express the lyric, poetic nature of various roles and relationships, as well as the essence of what they might look like in everyday

interactions. Tableau and sculpture have similar and different advantages. While tableau is flexible and involves other individuals, sculpture is more permanently three dimensional. And yet, I can form and reform my fabricated metal sculpture to incorporate unfolding understandings. In sculpture I can explore and express the texture, the rough and smooth aspects of my ideas and impressions. To use sculpture and other visual, tangible literacies to take a reflexive stance toward what I have learned in this research has been important for me.

I think in three-dimensional ways.

I turn thoughts and impressions over and over in my mind. I feel their contours and edges. I visualize the possible ways they can interact with other ideas.

I have learned that to work my thoughts out in spoken or written words is simply not as effective as working them out in visual, and when possible, three dimensional materials and methods. I discern and explore the essence of what I mean and what I value in these literacies.

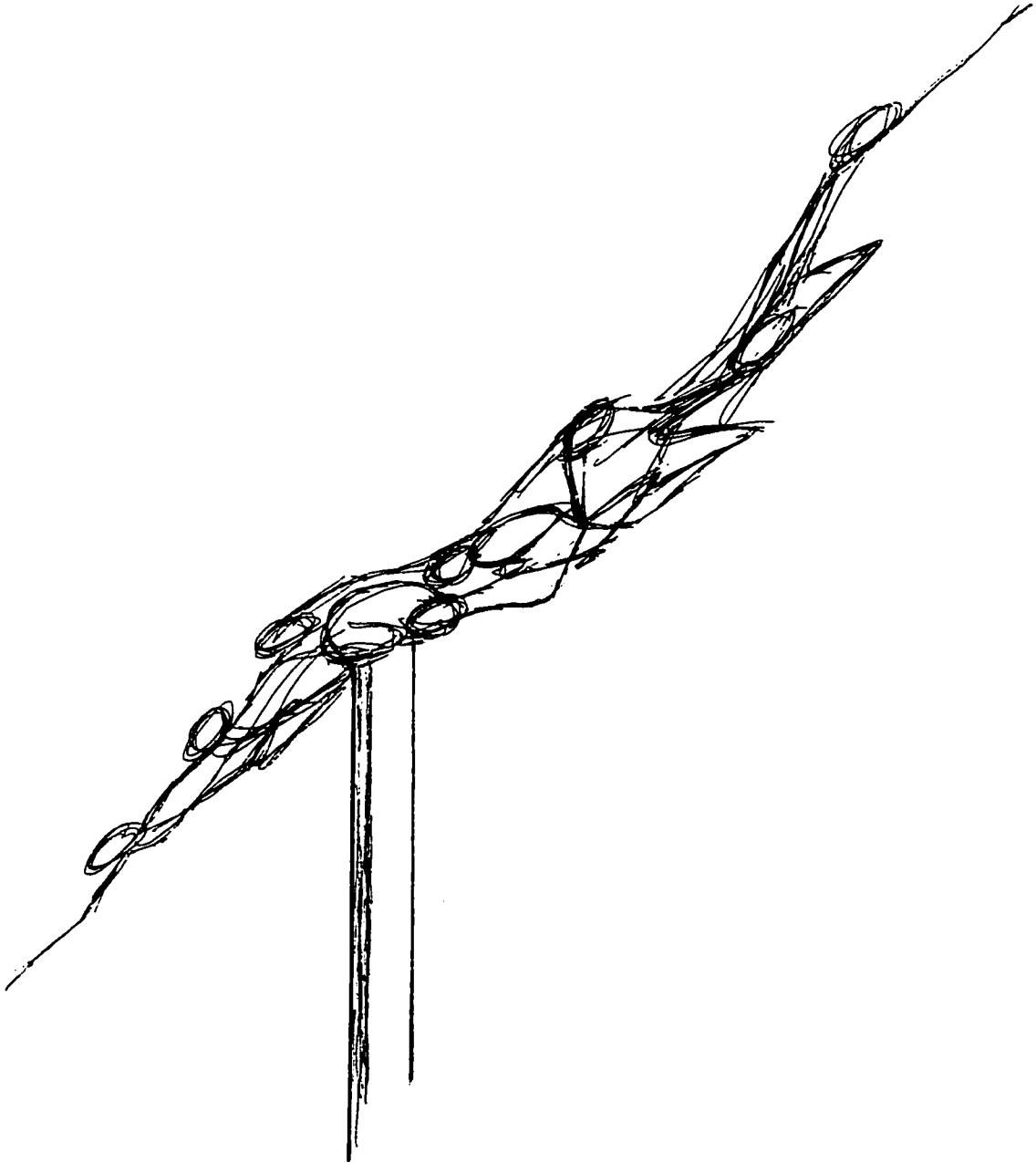
Having said this, I must admit that to re-envision evaluation for multiple persons in the form of sculpture has been extremely difficult for me. Why? As one sculpture colleague said to me, "Almost anything [multiple and dynamic] will do."

In my previous images of evaluation, almost all of my previous sculptural images had consisted of solitary figures. I could only recall my *Compañeros* sculpture (Figure 20) as having more than one part, and these two parts were not physically connected. Similar to my difficulty envisioning evaluation for diverse learners, to see multiple, diverse forms coming together to create a coherent whole in sculpture has been a struggle for me.

Via my sculptural vocabulary of flame shapes, I attempted to envision evaluators' dynamic, intertwined aesthetics, roles and relationships in three-dimensional form. Following my *Turning Pointe* sculpture, I saw them as human figures supporting one another while engaged in diverse tasks. I created various sketches and models, and studied sculptures of others with multiple figures. I watched dance and ice skating

performances, seeking insight into ways to capture the dynamic movement of my *Turning Pointe* sculpture in multiple figures.

Figure 73. Kathy's multiple figure sculpture sketch in wire



Rather than attempt to envision all possible persons and their tasks, I decided to envision these diverse roles and relationships in more abstract or less representational forms. I came to see them as separate but somewhat intertwined flame-like shapes which flickered and changed depending on the viewer's point of view, and yet, which retained a certain coherence or integrity depending on their contexts and influences. These individual shapes have come to represent for me the complex and changing multiple aesthetics or value systems within each person guides her forward momentum in her roles and relationships in multiple social worlds.

I have, at times, sought a dual image for my current sculpture, as in my *Knife-Edge of Hope* sculpture (Figure 28). In this earlier piece I represented a landscape as well as a figure. In my current piece, I want to reflect specifically on what I have learned in my research about the vitality in evaluation, and point toward a metaphor for pluralism beyond a melting pot in which all differences are lost. A jazz band image which some have suggested comes closer than others, in that each musician performs unique roles within subcultural frames, and within diverse, supportive learning communities. However, this involves only one area of literacy, music. I decided, in the end, not to prescribe the meaning my viewer would recognize in my piece, as this might limit their options. Rather, as in listening to a symphony or other music with no words, I wanted my viewer to make her/his own connections through my work. I explore and express what I mean here in writing with the hope that I will not impose my interpretations, and thus, distract my reader from her or his own. At the same time, I want to offer some of what I have learned as options from which to choose, to learn from, and/or to build upon.

This is my dilemma as a teacher educator-evaluator and as a researcher, as well as a visual artist.

In my research, when I consider what I have learned about the roles and relationships of individual evaluators, I see that each person takes a reflexive stance to look back on her or his journey. She or he does so in order to have more control over her/his next steps and their consequences. Via various literacies, each person sees that her or his

story is complex and is different in many ways and yet similar to others.' Each has multiple contexts and meanings to explore. Each has rough and smooth known territory, as well as growing edges in which they reach out to unknowns. Each has character, texture, depth. Each begins with her or his own integrity and reaches out to connect with others and other possibilities. Each increases her or his ability to perform dynamic engaged roles as an interconnected learner-evaluator in multiple social worlds. Each expects her- or himself [and others] to grow and transcend the struggles of reaching beyond. Each maintains and helps others maintain forward momentum in diverse, supportive learning relationships. Each connects with others in more productive, more egalitarian ways.

In my sculpture, I want to represent these reflexive roles and relationships via various individual but intertwined shapes. I envision these shapes as spiraling slightly on their own axes to represent looking back over experiences, while at the same time looking ahead in order to maintain forward momentum. In addition, I envision them with smooth or reflective inner planes, but differently -- even violently -- textured on their outer surfaces to represent the affects of their diverse experiences. That I see these textures/experiences on the opposite side from the reflection or reflexivity, represents for me that the evaluator never completely sees her or his experience as others might see it. However, she/he knows it in a deeper way by having lived through it from within. And as she/he carries it with her/him, s/he can return to that experience to re-interpret it over time in terms of her/his growing understandings of historical and social contexts and the relationships involved.

In order to represent connections among individuals, I envision my sculpture as having multiple parts which interact in integral, yet in as unobtrusive ways as possible, to make room for individual momentums. When I see these relationships in sculptural forms in my mind, in sketches, and in models, I see the various shapes as intradependent, and self-sufficient, but also as interdependent individuals interacting with one another in supportive ways. Though I don't visualize the individual shapes

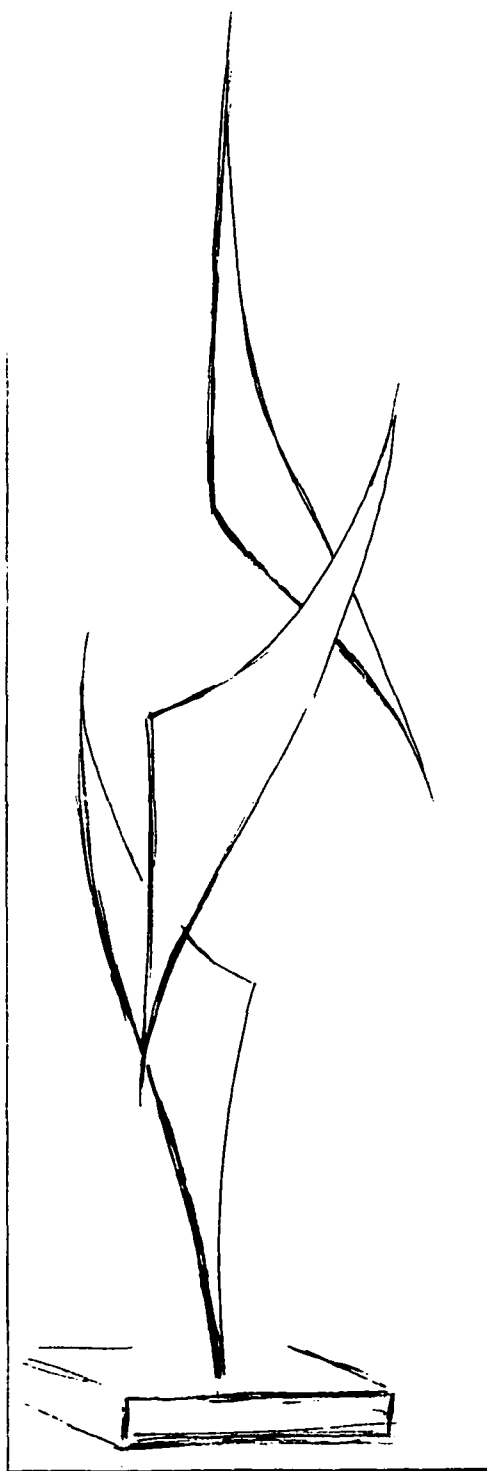
connecting with all others, they represent the potential for those connections. For this sculpture, there needs to be something of an "in-between" (Greene, 1988), the opening of spaces for coming together, for learning from and alongside one another, for freeing ourselves and one another from obstacles to growth. In the classrooms I studied in this research, participants shared and discussed their evaluations facing one another in a circle as a whole class and in small groups, as well as one-to-one. In my sculpture, however, I am beginning to envision these connections as opening out into past, present and future influences and contexts in and out of school, rather than in a circular form.

As I was making these decisions about my research and my sculpture, I continued to search for sculptural or natural images with which to explore and represent what I was learning. One day, walking around the house, I stopped in my tracks. A piece of sculpture stood neglected in the side yard. It had no name, no apparent meaning, and yet, there it was: a sculpture in the same family of shapes and relationships that I was beginning to envision for this research (See Figure 74 below). What I was learning about revised roles and relationships in evaluation was beginning to take form in my mind in a way similar to this forgotten piece of sculpture.

I had created this piece of sculpture years ago in my first course with Michael McConnell: my first course at UNH in any subject area. I have no recollection of any meaning-making which inspired this sculpture. I do remember seeing the ten-inch in diameter steam pipes strewn outside the sculpture lab door. They were available, intriguing raw material. I decided to take advantage of the curved nature of these heavy metal pipes. I drew long, thin flame shapes along the sides with welder's chalk, then cut the shapes out with a cutting torch. The metal was too thick [1/2 inch] to put together with my regular oxygen and acetylene welding torch, so Michael helped me with the electric welder.



Figure 74. Kathy's three-part *Pipe-Piece* sculpture (1989)



319

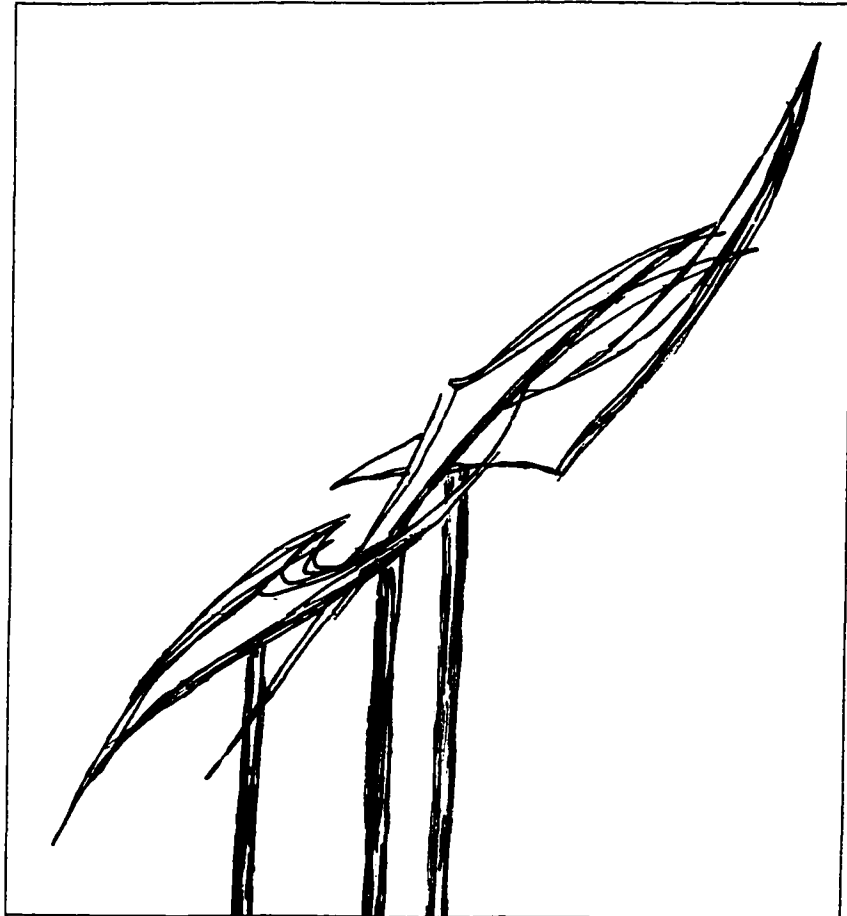
I remember sharing the Pipe-Piece at the end of the semester in a "crit," or group critique session with the rest of the class. At the same time, I also shared my *Inner Vison* piece and another sculpture [which also sits unnamed in my side yard]. I remember one student asked what I meant when I talked about my "pipes piece." Though I referred to the sculpture as the "pipes piece," the shapes were no longer recognizable as steam pipes.

To re-discover this piece of sculpture provided me with a existing framework to explore what I value in my present problem and possible solutions. As similar to reflecting on a previous experience as an evaluator, I know my solution in my present situation might not be the same as in a previous situation. There are aspects which are similar and ones which are different. For example, the individual shapes fit my research somewhat, but their interactions with one another seem too linear, too heirarchical, as if the ones above have access to growth only through the ones below. While I used this earlier piece as a frame of reference, I revised it to reflect what I was learning in my current research. This earlier sculpture gave me a foothold in my personal experience; it helped me visualize and hold onto what I value in the final stages of this research.

As a sculptor and researcher, I have decisions to make about how to think about and re-present individual evaluators and their relationships with others. In sculpture I wonder whether the diverse shapes will be different colors or metals. If I set up my sculpture in a public space, these differences in color might be important in order for me to communicate the notion of differences or plurality to my viewers. To me, however, color is too shallow to represent what is significant in differences. And yet, different materials would signify a greater separation than I believe exists between us as learners-evaluators. To represent the significances of differences, I want to represent something deeper, something which represents harmonization of more octaves of our being -- physical, emotional, intellectual, and spiritual, rather than physical alone (Moffett, 1994). I decided to make each piece in my sculpture from the same metal with

differences in textures and shapes, rather than colors or materials. As in some Native Americans cultures, I believe the same spirit moves in all things. I wanted to represent this sense of harmony and connection in my sculpture, as in my case studies.

Figure 75. Kathy's sketch for dissertation sculpture (See also Figure 76 below)



As evaluators, all of us as teacher educators focus on beginning and continuing with what we and others value in particular situations. We focus, as well, on excellence in academic and other literacies. We maintain this dual focus throughout our evaluations to help ourselves and others enact more engaged roles, to discern and act on what we value in particular situations involving particular persons. We are opposed to global and predetermined standards, even our own preset versions of these. To enact more engaged roles as evaluators, we discuss and negotiate criteria for particular situations and roles. When our values as teachers-learners do not match those of others, we are forced to read against our own criteria – which can provide opportunities for growth. To do so and still maintain a sense of self worth becomes increasingly difficult, however, when power differences exist among parties involved, such as often happens with fixed, narrow standards and testing at school or state levels.

Though we as teacher educators in this study do not give up our inner aesthetics of what is “good” in print literacies, our aesthetics become more complex. As a result of sharing our various aesthetics and perspectives via multiple literacies, we see that what is good includes aspects of self, others and everyone's growth as multifaceted persons in particular situations. In my sculpture, I represent this complexity through texture, depth and suggestions of change or growth, as contrasted with my original sculpture in which individual shapes, though dynamic and interconnected as they thrust into space, were too self-contained and predetermined.

A key element of my research has been to discover, for both teachers and learners, how we have moved toward making judgments that feel like they belong to what we value, who we are, where we have been, and who we wish to become among others. Print literacies don't promote this kind of evaluation for many people. If we are going to encourage and allow for these judgments, we have to recognize that print literacies are not going to be enough for everyone to participate. The change I have become interested in has to do with opening ourselves and others to being receptive to what our own and others' values are or are moving towards, and then to allow that those inner criteria may

be accessed, explored and expressed via a wide range of literacies. The teacher educators in this study transformed their approaches to evaluation to include multiple literacies in the search for vitality and complexity as excellence. In this research via sculpture and writing, I attempt to envision these transformations.

### **Who or What Influenced Us to Change as Evaluators?**

Who or what helped us to change as teacher educators-evaluators to include multiple literacies? Each of us was driven from within by a tension we felt as a result of reflection on our previous experiences and situations. We all set out to find new ways to evaluate, especially for those students who struggle to learn via academic literacies alone. However, these inner momentums were not enough to help us change our firmly-entrenched images and roles as evaluators. We changed through our participation as learners-evaluators in diverse, supportive learning communities over time. In these communities, we committed ourselves to grow via multiple literacies as inter- and intradependent learners-evaluators. And in so doing, we helped one another and others, including our students, do the same.

Throughout my research, I have used sculpture to think about these intertwined and yet separate participations. As I followed my own and others' individual stories, my emerging sculptural images continually reminded me of these relationships. My sculpture allowed me to step back from the detailed closeup investigations of my research to see a bigger picture, a picture which involved gentle, almost delicate, but essential interconnections.

During the periods of times when I lacked these connections to shared growth in a learning community, I ceased to grow. Without this ongoing mutual respect, support and commitment, it was difficult for me to resist the considerable and ongoing pressures from within and without to enact more passive roles as a learner-evaluator, rather than continue to grow in my understanding of learners'-teachers' new roles and relationships as evaluators.

The creation of a sense of connection in learning communities also loomed large in the reasons why my case study teacher educators changed as evaluators to use this broader range of literacies themselves, despite the fact these literacies were less familiar, less orthodox, and often far less comfortable for them to use.

In the relatively safe, connected learning atmospheres Julie created for herself and others, she made it more possible for all of them to take risks to enact more playful, more creative, and thus more meaningful roles and relationships as learners-evaluators. Seeing the work of others in this wider range of literacies helped her as a teacher researcher when she and her students tried these options for their journeys. She learned to value multiple literacies as means by which to take risks in her various communities, to use them to blend personal and professional aspects of who she is, and to grow as a woman and a teacher. She wants to find out what she has to say and how she must say it, and help others do the same.

Dan values these literacies as means to help his students [and himself] to connect with one another, in order to establish a classroom atmosphere of trust and mutual respect and support. In such classrooms, he learned to evaluate himself according to his own complex inner criteria, and learned to blend personal and professional aspects of who he is and what he values. He values classrooms as settings in which he and his students gain new perspectives on their own work, and challenge themselves to learn alongside one another. He values them as means to open the doors of evaluation for more diverse students to learn, and as means to help teachers encourage their students, in turn, to open those doors.

Jane values multiple literacies as means to create a sense of connection among learners and across those learners and herself in which to encourage student involvement in evaluation, and thus, in learning. As she wrote in her first book, "They must monitor their own journeys" (1987, 100). Later, she learned from students in Manchester that in order to evaluate themselves, many of them needed multiple literacies to access, explore, and express what they valued in classroom communities.

Jane now values these literacies for herself as means to reflect in these communities, to learn from her own past and present experiences as a multifaceted person, and to plan her next steps. She values them as means to learn from others and to share what she has learned with other teachers and teacher educators in her classes, workshops and conferences. She values them as means to provide teachers and teacher educators with direct experiences in taking reflexive stances toward their own work and growth.

### **How Did My Case Studies Help Their Teacher Education Students Experience These Literacies as Evaluators?**

How did my colleagues help their teacher education students appreciate these literacies as evaluators? They sought to help their students have productive experiences with these literacies as means of evaluation, as similar to their own experiences.

Though none of them used all of these ways, they

- a) required students to introduce themselves to the class as whole persons, as well as learners-teachers, via multiple literacy artifacts,
- b) asked students to engage in simple drama exercises in class,
- c) invited students to use visual art materials to create their artifacts and reflections,
- d) provided visual art materials and opportunities to experiment with these materials in class in responding to children's literature,
- e) provided time for themselves and students alike to share artifacts and reflections during class time with the whole class, in small groups, and one-to-one,
- f) gave students advanced warning of in-class opportunities and assignments to use multiple literacies,
- g) assigned an artistic artifact with written caption in which students [and the teacher educator] were to capture their current philosophy of education, and/or a current struggle in their teaching,
- h) required two different parts to each evaluation, that is, two different views of the

same question or topic,

i) brought younger students into class to share their portfolio evaluations and to talk with teachers,

j) shared their own previous evaluations,

k) evaluated themselves alongside students, and

l) shared evaluations of their own current struggles and risktaking via less familiar, and thus, less comfortable literacies.

### **Where Joy Resides**

In following my own journey of change, as a visual artist, as well as a learner, teacher and teacher educator, the importance of evaluating in a community has been a major surprise for me. I learned from my colleagues, from my own experiences as a teacher-learner, and from my students some of what it takes to create and maintain this sense of support and risktaking in a learning community, and fulfill my responsibilities as teacher educator and evaluator. I learned these literacies help me take a more reflexive stance to share what I value with others, and to learn from others. They help me see ways to connect various aspects of my own and others' life roles and relationships. These literacies help me perceive and express different qualities of my own and others' experiences, and make the potential value of these qualities for various situations and purposes more visible and tangible to me and others. They allow me to see different perspectives on what has value in my own and others' processes and products, and to see new options for growth. These literacies provide a greater variety of productive learners'-evaluators' roles for my students and me to perform. They help us model risktaking for one another, and to see the goal of evaluation as growth in discernment and achievement of excellence for particular persons and situations, rather than as comparison to, and advancement along, a list of predetermined criteria.

This sense of evaluation in community had been a missing piece in my image of what it meant to evaluate. As I now see it, and as Maxine Greene (1988) wrote, the aim of



education, and thus evaluation, is to create spaces for dialogue and possibility among our diverse perspectives, aesthetics, and literacies. In my sculpture, in my research, and in evaluation, I set out to re-envision such spaces and interactions. Greene wrote, "The aim is to create an authentic public space, ... a space of dialogue and possibility ... for the articulation of multiple perspectives in multiple idioms, out of which something common can be brought into being ... a consciousness of ... what ought to be from a moral and ethical point of view, ... what might be ...." (xi).

What might be. Before this research, I assumed that exploring and sharing our diverse stories in our literacies of choice was enough to help us grow as teachers and students, to help us envision what might be.

I now realize that it is each person's willingness to step outside her/his own known territory into other's worlds, which allows her or him to grow. This openness to new worlds makes it possible for us to free ourselves from strong cultural images and roles which we have internalized over years in schools and which continue to exert tremendous pressure on us. Multiple literacies allowed the teacher educators in this study to challenge themselves to step beyond their comfort zones and to learn from and alongside their students. Through their uses of multiple literacies, their risktaking was made more visible and tangible to themselves and their students. These literacies in evaluation make it more apparent that responsible risktaking is both the ends and the means to growth.

I learned that I need to venture into less comfortable literacies and territories to explore current questions and struggles. As I had not considered drama, such as in the tableau above, to be an area of expertise or comfort for me, it was and continues to be a good literacy for me to evaluate, to explore and model responsible risktaking, as similar to the risktaking I ask my students to do.

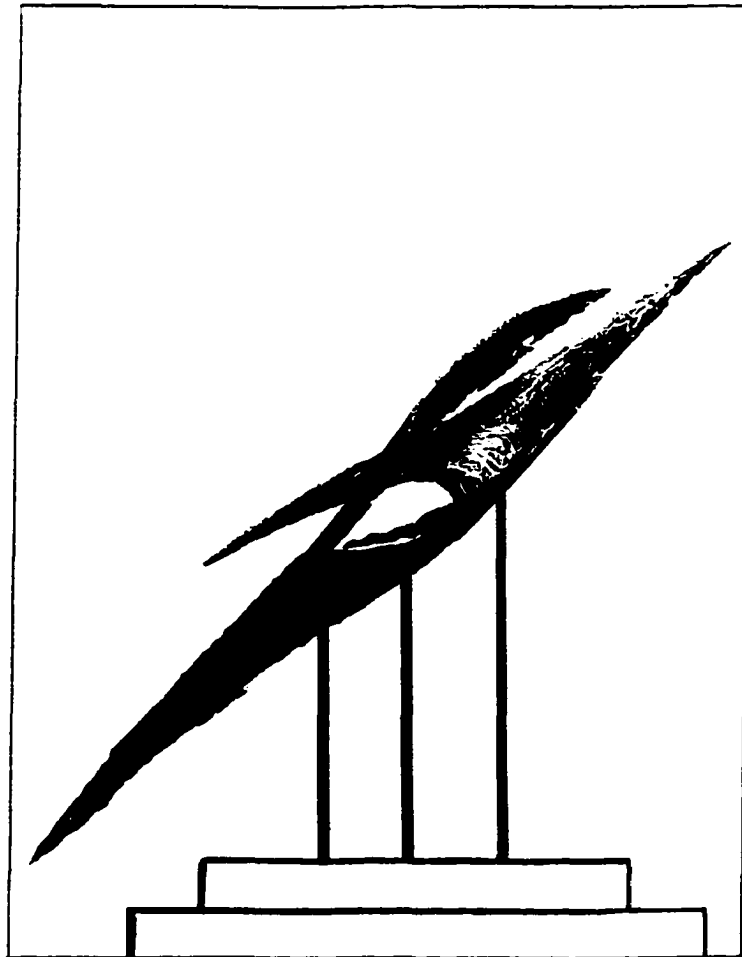
My research has been unique in its focus on teacher educators' uses of multiple literacies as self-evaluators, including my own journey. I feel that if teachers are to change their roles as evaluators, and help their students do the same, these issues must

be addressed through lived and critiqued experience in the lives of teacher educators. Herein, lies the purpose of this research and my on-going study.

In this study, as teacher educators and evaluators, and as artists and poets, we "find out where joy resides, and give it voice far beyond singing," and help others, including our students, do the same.

[T]he true realism, always and everywhere, is that of the poets: to find out where joy resides, and give it voice far beyond singing. For to miss the joy is to miss all. In the joy of the actors lies the sense of any action (Stevenson, in James, 2000, 80).

Figure 76. *Where Joy Resides*, Kathy Staley (2002)



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APPENDIX

INSTITUTIONAL REVIEW BOARD APPROVAL

UNIVERSITY OF NEW HAMPSHIRE

Office of Sponsored Research  
Service Building  
51 College Road  
Durham, New Hampshire 03824-3585  
(603) 862-3564 FAX

LAST NAME	Staley	FIRST NAME	Kathryn
DEPT	Education - Morrill Hall	APP'L DATE	3/3/1997
OFF-CAMPUS ADDRESS (if applicable)	157 Tolend Road Barrington, NH 03825	IRB #	1795
		REVIEW LEVEL	EXE
		DATE OF NOTICE	4/25/2002
PROJECT TITLE	Finding Value in Diversity		

The Institutional Review Board (IRB) for the Protection of Human Subjects in Research has reviewed and approved the protocol for your project as Exempt as described in Federal Regulations 45 CFR 46, Subsection 46.101 (b), category 2.

Approval is granted to conduct your project as described in your protocol. Prior to implementing any changes in your protocol, you must submit them to the IRB for review and gain written, unconditional approval. If you experience any unusual or unanticipated results with regard to the participation of human subjects, report such events to this office within one working day of occurrence. Upon completion of your project, please complete the enclosed pink Exempt Project Final Report form and return it to this office along with a report of your findings.

The protection of human subjects in your study is an ongoing process for which you hold primary responsibility. In receiving IRB approval for your protocol, you agree to conduct the project in accordance with the ethical principles and guidelines for the protection of human subjects in research, as described in the following three reports: Belmont Report; Title 45, Code of Federal Regulations, Part 46; and UNH's Multiple Project Assurance of Compliance. The full text of these documents is available on the Office of Sponsored Research (OSR) website at [http://www.unh.edu/osr/compliance/Regulatory\\_Compliance.html](http://www.unh.edu/osr/compliance/Regulatory_Compliance.html) and by request from OSR.

If you have questions or concerns about your project or this approval, please feel free to contact our office at 862-2003. Please refer to the IRB # above in all correspondence related to this project. The IRB wishes you success with your research.

For the IRB,

  
Julie F. Simpson  
Regulatory Compliance Manager

cc: File

Jane Hansen, Education