INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book. These are also available as one exposure on a standard 35mm slide or as a 17" x 23" black and white photographic print for an additional charge.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 8907836

The principal as evaluator: An application of the curriculum evaluation model of Elliot W. Eisner to a kindergarten setting

Hotaling, Elaine S., Ed.D.

The University of North Carolina at Greensboro, 1988

Copyright ©1988 by Hotaling, Elaine S. All rights reserved.

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

THE PRINCIPAL AS EVALUATOR: AN APPLICATION OF THE CURRICULUM EVALUATION MODEL OF ELLIOT W. EISNER TO A KINDERGARTEN SETTING

BY

Elaine S. Hotaling

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1988

Approved by

Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Dissertation Advisor _____

Committee Members _____
_____
_____

May 11, 1988
Date of Acceptance by Committee

May 11, 1988
Date of Final Oral Examination

Copyright © by Elaine S. Hotaling

HOTALING, ELAINE S., Ed.D. The Principal as Evaluator: An Application of the Curriculum Evaluation Model of Elliot W. Eisner to a Kindergarten Setting. (1988) Directed by Dr. Dale L. Brubaker. 144 pp.

The purpose of this study was to apply the curriculum evaluation model of Elliot W. Eisner to a kindergarten setting. The writer, as principal and evaluator of the setting, based her investigation on Eisner's belief that evaluation needs to be grounded in a view of how persons create meaning from their experiences.

Dale L. Brubaker's definition of curriculum, what each person experiences as learning settings are cooperatively created, was utilized in the study.

The study included description, interpretation and assessment of the pervasive qualities of the curriculum as currently experienced by the setting's participants. The themes of control, understanding and liberation, identified by James B. Macdonald as basic value positions, recurred in the participants' expressions of the meaning of their shared experiences.

The use of participant observation, interviews, review of documentary sources and ethnography, methodology consistent with field research, enabled the writer to define the parts that communicated a holistic meaning.

The dialogic relationship of the principal and teacher in the setting was an integral part of the study. The integrity of the individual voices of the children, teacher, and evaluator was preserved.

Eisner's model was found useful for evaluation of the formal and informal curriculum experienced by a principal, teacher, and children in a kindergarten setting.

ACKNOWLEDGEMENTS

This study was made possible by the encouragement of my doctoral program chairman and dissertation adviser, Dr. Dale L. Brubaker. His belief that a principal lives her definition of curriculum in her daily encounters with students and teachers has provided inspiration for my research.

A further contributing influence was provided by the late Dr. James B. Macdonald, an adviser during my earlier graduate work in the 1970s. His quest for the personal meaning of our experiences has continued to guide my professional career and studies.

My doctoral studies committee, Dr. Brubaker, chairman, Dr. H. C. Hudgins, Jr., Dr. Joseph E. Bryson, and Dr. H. Svi Shapiro, continued throughout my program to provide helpful encouragement and advice.

My husband, Ted, most supportive during my many years of "always a student," has taken special delight in my efforts to give expression to children's voices.

I further recognize my friends in the Lee County Schools whose affection has sustained me throughout my professional career. I particularly commend Debra Hattman, the kindergarten teacher in this study, whose insights about herself, her students, and teaching greatly contributed to the focus of the study.

Margie Wright, my typist, also should be acknowledged for her diligence in preparing the many drafts of this document.

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	vi
CHAPTER	
I. INTRODUCTION	1
Statement of the Problem	1
Purpose of the Study	3
Limitations of the Study	3
Basic Assumptions of the Study	3
Definitions of Terms	4
Methodology	7
Overview of Dissertation	9
II. A REVIEW OF THE LITERATURE OF CURRICULUM PLANNING AND EVALUATION	11
The History and Culture of a Curriculum Setting	11
Curriculum Planning	14
Curriculum Evaluation	20
The Principal as Planner and Evaluator	28
III. A DESCRIPTION OF THE QUALITIES OF A KINDERGARTEN SETTING	36
Introduction	36
History and Culture of the Setting	37
Participants in the Setting	40
Formal Curriculum of the Setting	46
Informal Curriculum of the Setting	49
IV. INTERPRETATION AND EVALUATION OF THE SETTING	94
Introduction	94
Interpretation of the Setting	95
Evaluation of the Setting	114
V. PROGRAMMATIC GUIDELINES FOR IMPLEMENTATION OF EISNER'S EVALUATION MODEL	123
Introduction	123
Structural Changes in the Organization	124

TABLE OF CONTENTS (continued)

Page

CHAPTER

The Leader's Role in Evaluation. 126
Methodology of Curriculum Evaluation 128

VI. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS. 131

Summary. 131
Conclusions. 132
Recommendations. 134

FOOTNOTES 135

BIBLIOGRAPHY. 136

APPENDIX A. LEE COUNTY SCHOOLS CURRICULUM GUIDE. 141

APPENDIX B. KINDERGARTEN CHECKLIST 142

APPENDIX C. DAILY LESSON PLANS 143

LIST OF FIGURES

Page

Figure

1 Elliot W. Eisner's "Model of Transactions between the Individual and the Environment" 25

2 Adaptation of Eisner's "Model of Transactions between the Individual and the Environment" 26

CHAPTER I

INTRODUCTION

Most evaluation models have to date been criticized as being static; that is, they have failed to reflect the dynamic, dialogic relationship between learner and curriculum.[1] They have reflected a pseudo-scientific or technical approach to evaluation that overlooks the complexities and ambiguities common to in-depth assessment. The purpose of this study is to apply the promising, relatively new curriculum evaluation model of Elliot W. Eisner to a kindergarten setting. Eisner, Professor of Education and Art at Stanford University, has based his research on the artistic development of children and on art criticism.

Eisner believes that curriculum evaluation must utilize methodology that acknowledges both the process of concept formation and the expression of those concepts in forms that have personal meaning.

This dissertation, an application of Eisner's curriculum assessment model, has as its focus three components of curriculum planning and evaluation, as follows: 1) Description - a presentation of the qualities perceived in the setting; 2) Interpretation - a discussion of the theoretical perspectives of what has been presented; and 3) Evaluation - an assessment of the educational significance of the experiences described and interpreted. (See Figure 1, p. 25)

Statement of the Problem

Two radically different conceptions of the nature of education have

resulted in two different orientations to curriculum planning and evaluation, as follows: 1) control or shaping of behavior and 2) emergent process guided through the artistry of the teacher (Eisner, 1985, p. 48). Control orientation, evidenced in Tyler's classic work, Basic Principles of Curriculum and Instruction (1969), aims at the production of a technically knowledgeable and manageable citizenry. Control orientation locates authority only in the hands of higher-ups in the bureaucratic hierarchy without trust or regard for those in lower rungs.

According to Eisner, domination of the control orientation has produced the following critical results:

1) The exclusion of any other methodology of pursuing inquiry;
2) Preoccupation with control of the variables;
3) The press of standardized outcomes on teaching;
4) Definition of the passive role of the student;
5) Curriculum based on control and measurement of discrete behaviors;
6) Emotionless, value neutral description of curriculum (1979, pp. 15-16).

Education, defined by Eisner as an emergent process guided through art, views the teacher as an artist, who practices connoisseurship and criticism. Out of this practice emerges meaning. Connoisseurship, the art of appreciation, and criticism, the art of disclosure (1979, p. 193), are critical elements in this study that will be discussed later in the dissertation.

Purpose of the Study

The purpose of this study is to apply Eisner's definitions of connoisseur and critic to this investigator's role as principal and evaluator of a given kindergarten setting. The principal, as participant-observer of the setting, will be both connoisseur and critic. First, as connoisseur, the writer will become and remain an observer of and inquirer into the "pervasive qualities" of the setting (Eisner, 1985, p. 8).

Second, as critic, the principal will record and present information in forms that evidence theoretical interpretations and critical analysis of what is experienced in the setting (1985, p. 9).

Thus, the study will endeavor to present both the content of the curriculum as currently experienced and expressed by its participants and the perspectives the participants use to interpret its meanings and value to themselves and others. In short, the investigator will focus on the significance and value of a kindergarten setting to its participants, children and adults.

Limitations of the Study

This study is not intended to present empirical research as a means of comparing one group of subjects with another or one curriculum with another. Rather, this study presents an evaluation model as it is applied in a specific setting, a kindergarten classroom. The study focuses on what is being experienced and the meanings the setting's participants assign to those experiences.

Basic Assumptions of the Study

Basic assumptions of a rationale for curriculum evaluation based on

Eisner's assessment model are, as follows:

1. Human experience is at the center of the evaluation process.
2. The dialogical relation between control and freedom is present in the creative process.
3. Curriculum is fluid; in process of becoming; in creation.
4. Interaction between self and others is the necessary prerequisite for learning.
5. The past influences our perception and expression of the interactions of the present.
6. Educators must intend to respond to the interaction by placing it in a personal frame of reference.
7. Curriculum settings can be expressed in a variety of modes, each with elements of the significant qualities perceived by the participants.
8. Description of the setting can serve to create meaning that informs our understanding and valuing of the setting.

Definition of Terms

Israel Scheffler, Professor of Philosophy at Harvard University and author of the classic work, The Language of Education (1960), identifies three types of definitions that apply to this study, as follows:

1) Descriptive--the definition depends on prior usage; i.e., a course of study is a course of study; a school is a school.
2) Stipulative--the definition, not necessarily based on prior usage, is used to facilitate discussion. A term, usually

familiar to the communicator, is considered the equivalent of another. Ex. Schooling is used as a definition for education: "When I use the term 'education,' I am referring to schooling."

3) Programmatic--the definition is intended to provide the moral implications of its use (1960, p. 22): "The term 'education' should mean schooling as it does in our new reading program."

An example of a word that is used with all three definitions is "curriculum." A descriptive usage would be a reference to a curriculum guide or outline--a formal course of study. Stipulative usage would designate a wider use of the term "curriculum" to encompass aspects of the formal and informal curriculum. A programmatic definition would define curriculum consistent with discussion of a given moral or practical viewpoint. The programmatic definition of curriculum requires consistency of the definition with the belief system of its author.

Connoisseurship. The art of observation, identification, and appreciation of the qualities of a given environment (Eisner).

Criticism. The transformation of the qualities of an environment into a form that others can appreciate, interpret, and assess (Eisner). Forms might include a film, an audiotape, and a transcription.

Curriculum. What each person experiences as learning settings are cooperatively created (Brubaker).

Curriculum Planning. The selection and organization of ideas that are intended to influence the experiences of persons in a given setting (Brubaker).

Curriculum Evaluation. The assessment of worth of specified experiences by a setting's participants. Evaluation is a fluid,

dialogic formative process in which persons select, examine, and interpret the significant experiences shared in a setting.

Formal Curriculum. A course of study or plan presented in a linear, sequential format. This dissertation will designate curriculum (course of study) when referring to a written plan.

Forms of Representation. The mode of expression intentionally selected by an individual to identify a quality of one's environment. The form becomes the externalized means both for conveying meaning to others and for feedback to the individual (Eisner). Examples of forms are a child's language and a child's drawings.

Informal Curriculum. The personal meanings ascribed by participants to their experiences within a learning setting.

Instruction. The planned, directed, visible presentation of an identifiable content of the curriculum (course of study) by the teacher in a classroom setting.

Kindergarten. A school year that marks a child's entry into public school. [State statutes identify age as the sole criteria for determining eligibility for kindergarten entrance. For example, in North Carolina a child must be five on or before October 15 of the year of enrollment (G.S. 115C-81[f]).]

Principal. A principal is the formally designated leader of the school. [The principal, appointed administrative head of a given school by the local Board of Education, upon recommendation of the Superintendent, must hold a current certificate issued by the State Department of Public Instruction. Included among the delegated duties

of a principal is the preparation of regular evaluation reports to the local superintendent.]

Qualities. Aspects of an environment as experienced through the senses and labeled and organized by an individual within a personal frame of reference (Eisner).

Setting. A sustained cooperatively created relationship of persons (Sarason) engaged in achieving certain goals, specifically, the learning of all participants (Brubaker).

Teacher. A professional employee of a local public school district who holds a current state-issued certificate permitting her to teach given subjects at designated grade levels. [Her assignment to a given school is made by the local Board of Education, upon recommendation of the Superintendent of Schools. Her specific teaching assignment is determined by the principal of the school to which she is assigned. Duties of teachers, according to state statute, include the teaching of "all branches which they are required to teach" (G.S. 115C-307). Local boards of education are mandated by G.S. 115C-81 to provide for the efficient teaching at appropriate grade levels of all materials set forth in the Basic Education Program. The latter, thus, is designated as the standard curriculum (course of study) to be presented to all students.]

Methodology

The investigator is principal of the school in which the study will occur. Methodology consistent with field research will be utilized as described below.

Participant-observation. The investigator will observe the setting

with informal (without announcement) and formal (announced) sessions at various times of the day for at least 20 sessions. The investigator will participate in some of the activities as a student. The investigator will transcribe audiotapes of directed, formal lessons and informal activity time.

Interviews. The investigator will interview the teacher and selected students to present their biographies, expressions, and interpreta tions of the setting.

Review of documentary sources. The investigator will review, and present significant findings from documents, such as cumulative folders, curriculum guides, manuals, handbooks, and written memoranda that the teacher and principal deem have significance in the description and evaluation of the curriculum. [These are in-house, in-school system and state department materials.]

Ethnography. The evaluator will transcribe and recreate the significance of the shared experiences and expressions of the participants in a "cooperatively created setting" (Brubaker, 1985, p. 175). The evaluator provides a "fresh eye"--never as close as the teacher is to the children but close enough to hear various melodies and inquire as to the content and interrelatedness of each. Sustained observation and feedback will require a structure that permits free-flowing ideas and includes time spent interacting, reflecting, recording, reporting, and verifying. The trust implied as necessary to aesthetic criticism will be conveyed even as the setting itself unfolds. One needs to practice "suspended" judgment--to bring tentative closure while leaving open the possibilities for other explanations--an

"unlocking" of the "front or back door in order that meaning be created and lived as the 'essence' of our human being" (Macdonald, 1974, p. 104).

The methodology as discussed here has been utilized by outside evaluators of settings,[2] including the award-winning study, The Good High School (1983),[3] in which author Sara Lawrence Lightfoot, Harvard University Professor, draws the analogy of the writer to an artist painting "from the inside out" (p. 7). The form of inquiry used, portraiture, combines science and art with the use of "descriptive aesthetic and experiential dimensions" (p. 6). Lightfoot used observation, interviewing, and ethnographic description within her commitment to a holistic creation of meaning (p. 13).

Methodology as an integral part of this study of a kindergarten setting is intended to define the "ethos" or "goodness of a setting"--the "mixture of parts that produce the whole" (p. 23). The authenticity of the descriptions will be maintained if a value or a behavior is placed within the context of the history and norms of a setting.

Thus, methodology as a means of discovering the meanings persons experience and express in a setting cannot be separated from the context of that setting. The very questions raised in an interview, the transcribing of the recorded dialogue and observations, and the review of documentary sources all provide the findings from which interpretive themes emerge.

Overview of Dissertation

Chapter II will present a review of the literature of curriculum planning and evaluation, relevant to an interpretive study by a

principal of a kindergarten setting.

Chapter III will present the findings of this study both as 1) background; i.e., biographies of the teacher and principal, significant significant information on the children in the target group and documentary descriptions of the institution and curriculum; and as 2) the transcribed experiences of the participants in the given setting.

Chapter IV will present a qualitative analysis of the significant findings of this study. The writer of this study will examine and present the differing theoretical perspectives from which the experiences of participants were interpreted.

Chapter V includes programmatic guidelines for principals and others interested in implementing ideas from this dissertation.

Chapter VI offers a summary, conclusions and recommendations for further research.

CHAPTER II

A REVIEW OF THE LITERATURE OF CURRICULUM PLANNING AND EVALUATION

This chapter will present a review of the literature pertinent to an interpretive study of curriculum planning and evaluation as these are experienced in a kindergarten setting. Curriculum, according to Brubaker, is "what persons experience as learning settings are cooperatively created" (1985, p. 175). Believing that the past is the source of the meanings we create, Brubaker joined Sarason (1972) in advocating a leader's attention to history, both personal and public. "What persons experience" is affected by the history (1972, pp. 24-26) and culture of a setting (Brubaker & Simon, 1985, p. 19).

The History and Culture of a Curriculum Setting

The setting of a given classroom places it within a larger organization--the school--that from its inception was authorized to convey the prevailing traditions of the group it was intended to benefit. The school, the product of political, economic, and social forces, was charged with the survival and security of our society (Elkind, 1986, p. 632).

Two hundred years ago, Noah Webster advocated taking a child as soon as he could speak and making him "subordinate to the state's laws and to town institutions" (Spring, 1982, p. 82). Benjamin Rush proposed teaching a child that he does not belong to himself but is public property (p. 83). In this century, the National Education Association's Cardinal Principles of Secondary, 1918, supported an education that

taught a child his "place" and how to use it to improve society (p. 93).

From the nineteenth century when grammar school was intended to train the political and religious leaders of a given community, the school in the twentieth century has expanded to include both high school and kindergarten programs. The concepts of "parens patrie" (the state having primary responsibility for educating its citizenry) and "in loco parentis" (the state or its agent, the school, acting in place of parents) are now so engrained in the values held by those favoring public schools that publicly supported institutions of learning exist from birth to death (Burgess, 1982, pp. 44-49)

Forces outside the school have influenced definitions of the individual student at different periods of time. For example, the student of the nineteenth century was viewed as "sinful," early twentieth century as "sensual," and today as "competent" (Elkind, 1986, 632-633). The "competent" graduate has become the raison d'etre for varied curricular programs ranging from physical fitness to computer literacy to foreign language to the traditional basic subjects.

The school as the institution in which learning as a part of the educational process is intended to occur has, on the one hand, enlarged its sphere of control of the meanings persons intend to convey about themselves and, on the other, narrowed the interpretation of legitimate knowledge about self and others.

Jules Henry argued that children have been trained to fit culture as it exists. The school has become the "device" for teaching what is essential to prevent deviation, thus becoming the agency of alienation from one's "inner promptings" (Henry, 1963, p. 320). Schools have

reduced children to a common definition (p. 321), thus, they become dehumanized; one dimensional. A similar definition of man was assumed by Friere who described the "banking concept" of the school as students, viewed as ignorant, "receive and store" the information deposited (narrated) by teachers. The transactions continue without either teacher or student questioning the purposes or meaning of the content (1970, p. 58).

In castigating the school for the negation of personal meanings, Pinar charged that the school is destroying that which it purports to affirm--the loss of self, autonomy, affiliation and aesthetic perception (1975, pp. 362-374). Jackson believes that students learn to be "alone in the crowd;" to disengage their feelings from their actions (p. 96).

One current focus in education, whether one labels it accountability, competency, or engineering, equates student mastery of a prescribed course of study with success. National studies based on achievement test scores (A Nation Prepared, 1986) have focused public attention on legislating promotion and graduation standards, particularly in the curricular areas of reading, writing, and mathematics.

Researchers of the competency movement have concluded that an inferior product has resulted from unequal raw material and poor teacher workmanship (p. 32). Thus, schools are experiencing both increased emphasis on upgrading the skills of educators and parents and demands for a more academically oriented education (Elkind).

An assumption affecting school curriculum efforts is that although students come to school unequal, they can be adjusted to a uniform

standard. Even the entrance age for kindergarten has been changed in this effort, the dominant practice now being attainment of age five by October 1 of the year of entry (Shepard & Smith 1986, p. 81). More control of a standardized curriculum has become the cure-all remedy advocated in the political arena for producing a technically efficient, manageable, and secure society.

Curriculum Planning

Macdonald, basing his theoretical position on Habermas, proposed that 1) the basic phenomenon underlying curriculum decisions is human interest and that 2) three basic interests--control, consensus, and emancipation--are the sources of value differences in curriculum. Curriculum will reflect those interests, in a wider meaning, regardless of the school's narrow goals (Macdonald, 1975, p. 289).

Differences in curriculum design, according to Macdonald, are based on differences in the perspective of values influencing the design. The three fundamental cognitive interests of control, understanding, and liberation affect what persons experience in a learning setting.

How does each of these interests affect curriculum planning and evaluation? First, control has been the major determinant of the empirical-analytic approach (Macdonald, 1975, p. 293) as evidenced in the curriculum work of Bobbitt (1924), Tyler (1950), and Bloom (1956), among others.

Jackson wrote of the "engineering" point of view currently influencing curriculum planning and evaluation (p. 285). Courses of study imply that teachers should plan and evaluate hundreds of isolated lessons based on discrete objectives. Evaluation of curriculum (course

of study), as synonymous with testing, has resulted in increasing numbers of tests mandated by state and local school districts. Test results, reported as comparisons of one school district to another, have been used to judge both the competency of teachers and the suitability of the curriculum (Eisner, 1979, pp. 1-19). Proposals ranging from testing of teachers (A Nation Prepared, 1986, p. 67) to assertive discipline (Canter, 1986) to increased testing of students (Proposed Standards, 1988,
p. 5) all may be considered evidence of the interest in control.

A different model would emerge if evaluators looked at what occurs in classrooms, according to Jackson. Teachers expect, and accommodate the unwritten, unrehearsed digressions in developing their plans. Yet, they do not anticipate and plan each of their own behaviors in response to the digressions. The scientific management theory of curriculum planning intends that a teacher predict and respond to each student offering. For example, the Teacher Performance Appraisal Instrument, adopted by the North Carolina State Board of Education (G.S. 115C-326[a]) and based on the effective teaching research (Holdzkom, 1987, p. 91), separates the five "basic teaching functions" of time management, behavior management, instructional presentation, monitoring and feedback into 28 discrete behaviors. The Effective Teacher Training mandated by the State Legislature (G.S. 115C-326[c]) includes modeling of the various behaviors implying their separation in the planning and evaluation stages, also.

Understanding, as a value affecting curriculum planning and evaluation, requires an intentionality (desire) to interact with one's

world (Greene, 1975, p. 313). If a student responds with admiration or acceptance of the world as given, if he does not separate the world from his egocentrism (Merleau Ponty, 1964, p. 119), he will be unable to learn (Greene, p. 303). No matter how well devised the curriculum and the instruction, personal meaning will not develop.

Greene believes that an individual can release himself into his own inner time and rediscover the ways in which knowledge develops. Understanding as attainment of a "reciprocity of perspectives" (Schutz, 1967, p. 315), evolves in the "network of relationships" (Merleau Ponty, 1962, p. xix) between experiences and an individual's perceptions of those experiences. The processes utilized by teachers in curriculum planning enable them to perceive networks of relationships within their own understanding and to guide the creation of networks in their students.

Brubaker proposed that curriculum planning as an intentional activity is primarily designed to help "persons in learning settings achieve understanding of interactions with self, others, and the environment" (1985, p. 179). Brubaker viewed understanding as the main purpose in planning. He concluded that other benefits such as security, continuity, and consistency result from this orientation.

Macdonald identified the "circular consensus model" of curriculum planning, based on the concept of understanding, as a "grass roots" approach requiring trust in the teacher's active involvement in the group process. Even here, Macdonald cautioned, the "rhetoric" of control can influence the planning and outcomes.

Curriculum planning influenced by the third orientation,

liberation, would evolve from a dialogical process involving teachers and students in inquiry into the meaning of their shared experiences while celebrating the uniqueness of the individual (Macdonald, 1975, p. 293). Macdonald based his interpretation of the ultimate aim of education on "centering," a concept described by Mary Caroline Richards (1962).

Richards advised an authenticity of self in the dialogue of students and teachers. "We must mean what we say, from our innermost heart to the outermost galaxy" (p. 18). Both teacher and student are equal in learning; equal in "courage."

> In order to teach you must be able to listen. You must be able to hear what the person before you means. You cannot assume the meanings and be a teacher; you must enter again into a dialogue with all senses alert to the human meanings expressed, however implicitly (p. 18).

Curriculum planning from a liberation perspective gives voice to the authentic participation (Pinar, 1975, p. 376) of teacher with self and others in dialogue about the "world of lived experience of persons in school" (p. 360). Planners adopting this orientation acknowledge the ways in which persons are controlled (Brubaker, 1982, p. 25), identify the network of shared relationships created in a setting (Greene, p. 315), and affirm the freeing potentiality of the expression of personal meanings of individuals within the setting (Macdonald, 1974, p. 109).

According to Macdonald and Purpel (1987), curriculum planning based on the metaphor of liberation, engages a setting's participants in data gathering and analysis, participant-observation, and interpretation. The latter methodologies are critical components of Eisner's assessment model.

Eisner, a longtime critic of the static models employed for curriculum planning and evaluation, believed that the student and teacher must express the personal meaning of their shared experiences in a trusting, freeing environment. He advocated inquiry into the dynamics of the interaction between teacher and student and favors methodology that describes the artistry of the teacher in planning the intended experiences (1979, p. 18).

An "emergent" model of curriculum planning in "which plans are created in process," requires the planner to "read" the situation and allow intentions to proceed from action rather than to precede it (1979, p. 41). Eisner argued that this model requires teachers to have a high degree of competence, confidence, and experience (p. 42).

In a recent publication, The Role of Discipline-Based Art Education in America's Schools (1987), Eisner defined educational aims as "those general statements of value that give direction to an educational enterprise" (p. 20). Curriculum planning "translates" aims into goals and objectives. He faulted "mechanistic and reductionist" approaches to curriculum planning that specify hundreds of discrete behaviors intended to demonstrate mastery of the educational objectives for a given subject.

> What is important is that teachers and students understand the educational point of the tasks in which they are engaged, that they believe the aims and goals of the effort are worthwhile, and that the efforts they make to achieve them are satisfying (p. 21).

Believing that meaning is construed and represented through many forms, Eisner proposed that educational programs be designed to promote literacy "within these forms." The scope of the curriculum should be expanded to use mimetic (imitative) and expressive modes of

representation. The arts as "basic" to perception and expression of meanings have been wrongly labelled as non-cognitive subjects (1982, p. 74).

Curriculum experiences should be planned that "invite" students' expression of the reality they perceive in particular content. Eisner cited the example of children's expression of important aspects of family life using the forms of poetry, story, dance, or discourse. Children's cognitive understanding and the expression of that understanding will increase as children have more access to a wider representation of forms (p. 77).

Such a curriculum, incorporating the dialogue of teacher and student in verification of each of their perspectives, is ever in creation; yet aiming for as full a representation of reality as participants express. Goals influence the teacher's selection and guiding of the classroom experiences without binding her to a scripted recitation of discrete objectives. If the curriculum as lived becomes the cued narration (Friere) of the teacher, with specified lines permitted to the students, then authenticity of perception and expression are sacrificed.

Eisner believes that "the preoccupation with prediction and control are not the most appropriate models" for curriculum planning. The model he proposed, based on developing the perceptions and expressions of students in an interactive, freeing environment, requires teaching that is imaginatively engaged in guiding the emerging dynamic patterns (1983, p. 9). The teacher as connoisseur-critic (appreciator and interpreter)

expresses the sensibility (making sense) of the curriculum in his planning.

Curriculum planning, the selection of ideas that are intended to influence the experiences of persons in a setting, requires a sensitivity to the past, an affirmation of the present, and an optimism regarding the future. Eisner advocated using the lens of the past to inform our present; the lens of the future to guide it (1985, p.265-267). The significance of the past is also acknowledged by Brubaker (1982, p. 43) and Sarason (1972, p. 26). Brubaker based his analysis of the leader's work in curriculum planning on Sarason's discussion of the "before the beginning" stage in the creation of settings (1972, p. 24).

For Eisner, the theory, philosophy, and history of the past are the lenses through which an individual both understands the values implicit in the experiences of a setting and identifies the alternatives that might have been employed (1979, p. 211).

Macdonald concluded that all curriculum planning is "utopianism"--a form of political and social philosophizing; that is, one intends to create the good life for himself (1975, p. 293). Planning exists as participants of a setting discuss and experience responses to the questions raised by Macdonald, "What does it mean to be human?" and "How shall we live together?" (1977, p. 355). Macdonald affirmed the validity of both the personal quest for meaning and the intention to live in a sustaining, freeing community.

Curriculum Evaluation

If one's intention is to live the "good" life in the created

setting, then an evaluator must examine both the "ideal" and reality. Curriculum evaluation, according to Eisner, "needs to be grounded in a view of how humans construct meaning from their experience (1982, p. 21).

Curriculum evaluation as the assessment of worth of specified experiences by a setting's participants is a fluid, formative process of inquiry. Eisner advocated the artistry of the evaluator as he practiced "connoisseurship," the selection and appreciation of the qualities of a given setting and "criticism," the transformation of the qualities into a form that others can appreciate, interpret, and assess (1985, pp. 153-155).

Both these concepts contribute to Eisner's assessment model which emphasizes description, interpretation, and evaluation. In the descriptive aspect, an evaluator identifies the qualities he encountered in a given setting and reproduces these in a form that conveys the sensory images; i.e., what was seen and heard.

Using the interpretive aspect, an evaluator aims to analyze and convey his understanding of the meaning of a setting to its participants (1985, p. 97). For example, what aspects of the explicit and implicit curriculum (1979, p. 74) are conveyed by the display of a graph of the number of books read by students of a given class.

The third aspect, evaluative, asks what is the value of what is described and interpreted? What educational significance do the setting's participants attribute to the experiences? What value does a critic assign to the observed and interpreted setting?

Each of these aspects--descriptive, interpretive, and evaluative--

influences the methodology of the evaluator. The connoisseur in describing, interpreting and assessing a setting, looks at the phenomena with the eye of a critic. The language of description and interpretation must be "referentially adequate." The description presented by the evaluator "should help the reader or listener see more than he or she would without the benefit of the criticism" (1985, p. 101). The evaluator must reference or ground her criticism in the contents of the observed, described, and interpreted phenomena.

To judge the referential adequacy of his criticism, an evaluator must observe a classroom "with sufficient persistence" to "locate its pervasive qualities;" i.e., those enduring qualities that do not change on a daily basis (p. 115).

An assessment of the significance of curriculum (what persons experience in a setting) requires a sensitivity to the "emerging qualities of classroom life" and an understanding of "the ideas, theories or models" that enable an evaluator to place the observed and interpreted experiences within an "intelligible context" (1979, p. 195).

Eisner postulated that an observer does not see, then assess, as if observation and assessment were in a linear mode of cognition. The ideas that one values operate within one's perceptual processes to locate what one chooses to see. The critic, as connoisseur, has developed an array of anticipatory schemata (Neisser, 1976, pp. 40, 43) that enable her to perceive and express the qualities and relationships of a setting (Eisner, 1985, p. 153).

What one perceives is based on prior learning and expectation. Perception of the qualities of an environment does not depend solely on

the nature of the qualities of themselves. Concept formation begins with the sensory system of the individual. Persons select and organize qualities of their environment according to the cognitive structures or anticipatory schemata they possess (Eisner, 1982, p. 35). Understanding and expression of the qualities depend on a person's attention to and selection, comparison and judgment of these qualities (p. 37).

The discourse of the critic should evidence congruence between the language used and the qualities experienced by the participants. Language itself conveys the writer's purpose and frame of reference in assigning value to the described experiences. The evaluator as connoisseur expresses to the reader those "ineffable qualities" constituting the critic's awareness and understanding of what he has observed (Eisner, 1985, p. 92). "The task of the critic is to help us see" (p. 93) by transforming the qualities of the environment into a form to which others can respond.

A form of representation is the mode of expression such as a film or written description used to identify publicly a quality of one's environment (Eisner, 1982, p. 48). The selection of a form influences the content of the form as well as the content of the represented quality. "The kinds of nets we know how to weave determine the kinds of nets we cast [and], in turn, determine the kinds of fish we catch" (p. 49).

Eisner postulated that the skill an evaluator has in creating a particular form of representation influences his success in publicly representing what he knows. Likewise, a particular form may not express all that the critic knows about a subject; i.e., the form itself has

limits. Thus, constraints from within a person and within a form exist to prevent full expression of personal meanings of the qualities in an environment. Polanyi wrote, "We may know more than we can tell" (1966, p. 4).

Once the form of representation is selected and acted upon, that choice affects the ways the world is conceived (perception) and represented (expression) (Eisner, 1982, p. 50). The discourse of criticism evolves from the interaction of the critic's internal condition with the qualities (experiences) he encounters; i.e., background experiences, sensory impressions, expectations.

Eisner has proposed a model of transaction between an individual and the environment in explanation of the cognition of meaning as perceived, expressed, and interpreted by participants in a setting. (See Figure 1, p. 25.)

Forms of representation are identified by Eisner in one of three categories: mimetic, expressive, and conventional. Mimetic conveys, through imitation, the original quality perceived through the senses (e.g., the onomatopoetic words conveying the sound of horses galloping or running water). The expressive mode is an imitation of the emotional responses to the sensory impression (e.g., the curiosity expressed by a young child with a new toy). The expressive mode is an integral part of the form of representation and, when omitted, leaves a reader or observer, with a partial, if not misleading view of an experience (1982, p. 61).

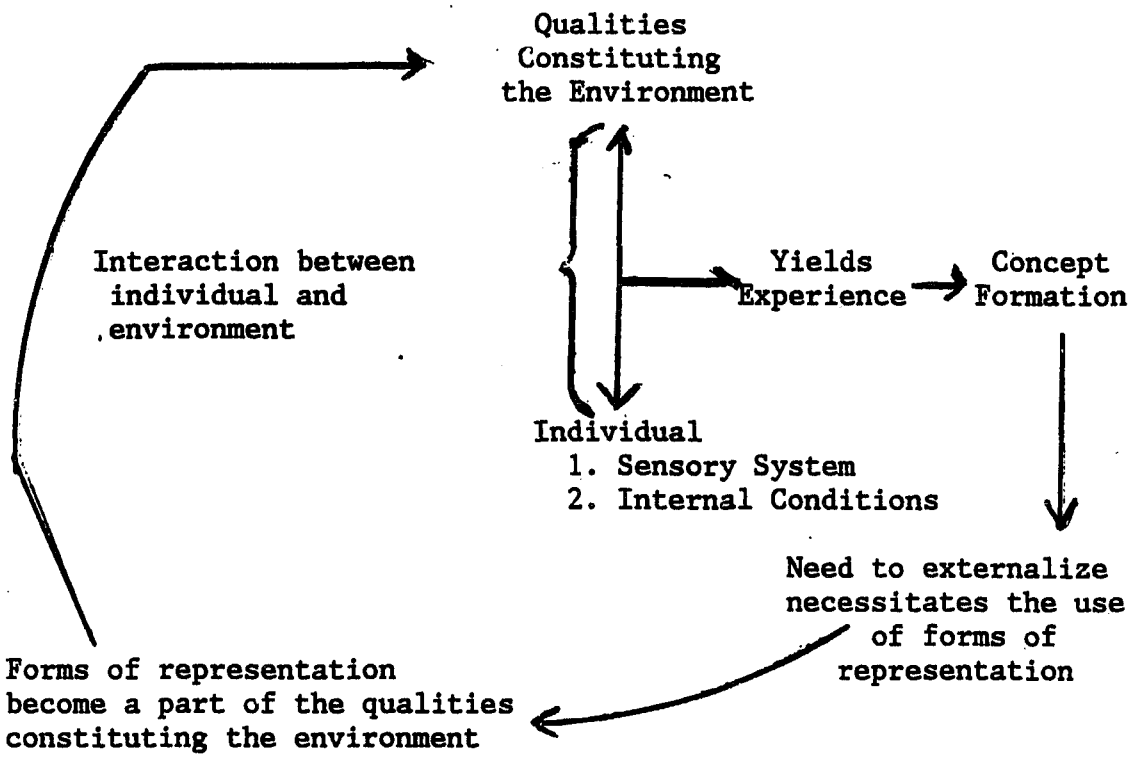

Figure 1. Elliot W. Eisner's "Model of Transactions between the Individual and the Environment" (Cognition and Curriculum, 1982, p. 54).

The conventional mode encompasses the words of discursive language in which the arbitrary relationship between form and referent conveys neither imitation nor emotion. With mimetic or expressive language, analogic relationships exist between an expressed form and its referent. The individual, using the conventional mode, must be able to imagine the referent in order to express the meaning of a word.

Conventional language serves as a "surrogate" for the image, especially in the expression of more abstract words. For example, when children do not understand a word, a teacher provides referents that the child has experienced (p. 63).

Eisner's mode of transaction between individual and environment can be applied to the evaluation of a curriculum setting by a principal. (See Figure 2, p. 26.)

The persons interacting within the setting are the teacher and student. Internal conditions include the biographies of the participants. The curriculum the teacher and students experience, their perceived reality, depends on the interaction between them as expression of their intention to communicate.

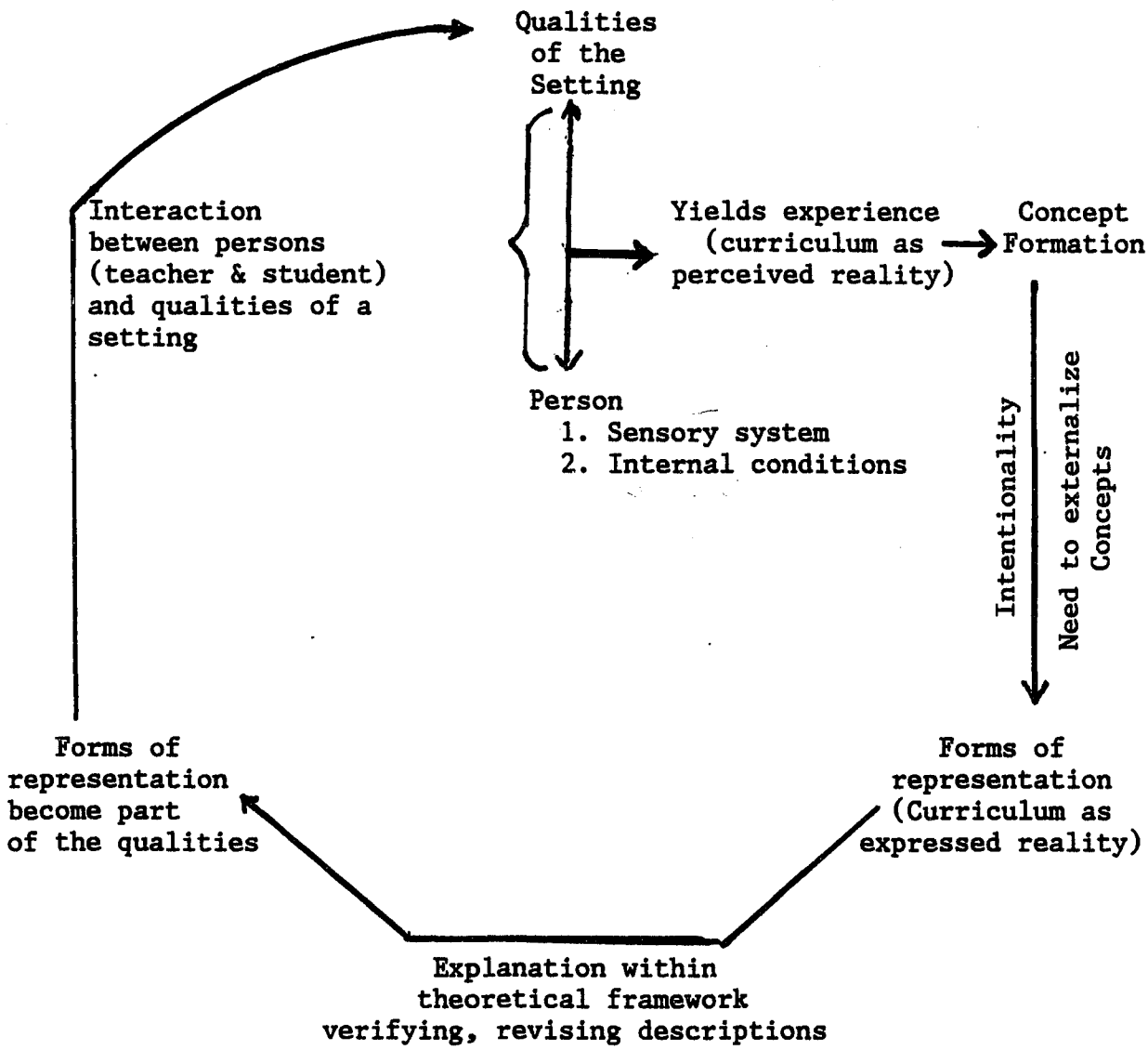

FIGURE 2. Adaptation of Eisner's "Model of Transactions between the Individual and the Environment" (Cognition and Curriculum, 1982, p. 54).

The curriculum the teacher and students express (expressed reality) evolves from their need and intention to externalize their experiences

in a form of representation such as mimetic. Intentionality implies a willingness to examine another's reality while affirming one's own.

The forms of representation selected by the participants become part of the evaluator's description and interpretation within a theoretical framework. The writer verifies and revises descriptions as part of the evaluation process in assessment of the worth of the experiences to the setting's participants (teacher and student).

The forms of representation, whether film or discourse, as interpreted and expressed by the evaluator become part of the dynamic qualities of the evaluation setting. These qualities, interacting with the persons in the setting, yield the experience from which new perceptions of reality are identified and expressed.

Verifying the meaning of the form of representation as to its referential adequacy may require a return to the original experience from which the form evolved. This tracing back occurs in the dialogue between student and teacher, teacher and evaluator. For example, what do a child's sensory system and experiences contribute to his expression of the idea of family?

"Structural corroboration" is applied to the evaluation process (assessment) to determine the extent to which the criticism (the form of representation) forms a "coherent, persuasive whole" (Eisner, 1985, p. 218). Lightfoot described a writer's difficulty in maintaining a smooth coherence as she discovered the complex nature of a setting (1983, p. 19). Eisner and Lightfoot both cite Geertz's "Thick Description" (1973) as helpful in analyzing the relationship between coherence and presenting in-depth knowledge.

As an interpreter increases his understanding of the reality of a culture, his description may present a somewhat fragmented expression of the whole. The "double task" of the evaluator as critic is to "uncover the conceptual structures that inform the subject's acts, the 'said' of social discourse, and to construct a system of analysis in which the terms generic to those structures will stand out against the other determinants of human behavior" (Geertz, 1973, p. 27).

The form of educational criticism as public discourse is static as against the dynamic quality of the classroom interaction. Eisner believes that the significant characteristics of a situation do not change over brief periods of time. Thus, an evaluator identifies the pervasive qualities while "being able to recognize the events or characteristics that are typical" (1979, p. 218). Educational criticism, incorporating appreciation and disclosure, is not a short term procedure.

"We have underestimated the amount of time useful educational evaluation requires . . . Evaluation that will be useful to teachers will need to pay attention not only to the outcomes of teaching and learning but also to the processes" (p. 219).

The Principal as Planner and Evaluator

The past decade of school reform has left a principal "caught in the middle" on the issue of increased state control of curriculum and evaluation (Wise, 1988, p. 329). State legislatures have attempted to mandate uniform teaching methods and evaluation criteria in an effort to consolidate control over local districts. Evaluators on a regular schedule are to "inspect" teachers, using a checklist of teaching

behaviors associated with high performance on standardized tests. One observable result is that the evaluation criteria have controlled teaching methodology (p. 330).

Teaching and evaluation "by the numbers," according to specified, discrete behaviors, have resulted from a state's mandated evaluation system. The role of principal as evaluator thus has become that of record-keeper, noting which teacher behaviors are not in compliance with the checklist and assigning a score to the total of observed and unobserved behaviors (Holdzkom, 1987, p. 43).

Dialogue as part of the pre- and post-observation conferences centers on the descriptors in the instrument and not on the language and meaning of communication between the teacher and students. Increasingly, the conflict between the professional and bureaucratic roles of principal and teacher is being heightened.

McNeil (1988, p. 334) charged that the administrative and educational functions of the school are split with both principal and teacher engaged in a set of bureaucratic tasks that have no educational justification. A contradiction exists between the public expectation that educators should be caring persons committed to the good of children and the bureaucratic organization (factory model) that requires compliance with a narrow definition of content and methodology (pp. 335-339).

The critical questions of who best can define the needs of students, determine their stages of development and learning styles, and design curriculum that reflects the complexity of the classroom

experience, continue to be raised at a distance by state legislatures and state education departments.

"Appropriate instructional decisions must be made at the point of service delivery," advised Wise (1988, p. 332). What educators intend, plan, deliver, and assess must begin at the local level with local officials empowered by their own knowledge of the local setting, able to "resist the attraction of state-oriented control" (p. 332).

What role will principals take? They must exercise leadership that "engages teachers in meeting the needs and interests of their classes" (p. 332). They will require the support of local administrations and boards that are actively engaged in the evaluation of curriculum being presented to their clients. The dialogue of evaluation is on-going and vibrant as are the classrooms which it describes and interprets (Eisner).

One of the cure-alls instituted for improving the match of the school and its clients has been strengthening the principal's leadership skills. The recently established leadership academies for principals operate out of the assumption that outcomes improve if a principal's management skills are upgraded. For example, the California School Leadership Academy is designed to teach principals new strategies through study and simulation with follow-up provided by a support group of Academy "graduates" (Schainker & Roberts, 1987, p. 32).

Principal leadership institutes, along with the performance appraisal of principals, send the message that uniform procedures based on similar descriptors from district to district, school to school, will result in improved school effectiveness (Leithwood, 1987, p. 63).

Yet, even with increased emphasis on reform by state legislatures, some critics theorize that different questions must guide the reform movement. Sarason believes that the critical questions go unasked and therefore do not provide a framework for school improvement action. He charged that whatever changes will occur will derive from changes in the world view of the larger society and that schools as they exist operate within narrow limits and thus cannot be interesting settings (1983, p. 175).

Schools have not been able to nurture the "need and desire of children to explore and master their environment and establish self-worth" (pp. 180-181). Boyer cautioned that renewal must take place in the heads and hearts of people, "especially those who work with children" (1985, p. 11).

Brubaker and Simon (1986) have applied Sergiovanni's thesis that the principal, as curriculum leader, "lives his definition of curriculum in the school setting and everything the principal does, turns on this definition" (Sergiovanni, 1979, pp. 15-16) to five dimensions for study of the principalship as follows: 1) the history and culture of school settings; 2) values; 3) politics; 4) aesthetics, and 5) spiritual (Brubaker and Simon, 1986, p. 19).

Dwyer cited the maintenance and development functions of the position (1984, pp. 33-37). "Instead of leaders of large-scale or dramatic innovation, principals share a meticulous attention to detail" (p. 37).

Principals find themselves walking a tightrope between competing value systems. Donaldson advocated that principals promote the

diversity of teaching and learning practices while acknowledging the convergent ideology of the school. While faulting the management and control concerns of teachers and administrators, he asserted that teaching must focus on four functions, as follows: studying students, creating learning experiences, evaluating long-term school effects, and advocating diversity. The principal, as a "critical element" of a "truly professional teaching culture," should work in "specific ways to assert these functions in daily teacher attitudes and behaviors" (1985, p. 5).

The aesthetics dimension (Brubaker and Simon, 1986) of the principalship is demonstrated in the setting of goals. Rutherford described an effective principal as having a clear, informed vision of what he wants his school to become, focusing on students and their needs; translating visions into goals and expectations for participants; establishing a school climate that supports progress towards goals; monitoring progress; and intervening in a supportive or corrective manner (1985, pp. 31-34).

Evans wrote of the top-to-down mentality regarding leadership and the principal's role in creating a sense of shared mission in achieving goals. He advised principals to interact with but not belong to any of the school's subcultures (1986, pp. 37-39).

A less detached view of aesthetics has been presented by Brubaker and Simon (1986); i.e., disclosure of one's perceptions in an atmosphere of shared appreciation, inquisitiveness and trust. They believe that the "playful curiosity" about self and others or reality-testing as experienced in a caring setting are vital aspects of curriculum setting.

Through the aesthetics dimension, the principal communicates his "joie de vivre," his delight in the shared moment and in the person with whom he reflects. The key question is "What can I do for the other to renew his vision?"

The "ultimate concern" of the principal--the spiritual dimension of the role of principal (Brubaker and Simon, 1986)--is expressed in the creation of personal meanings by the participants in a setting. Macdonald's application of "centering," a oneness created within and without oneself, is another way of expressing the spiritual aspect (1974, p. 104).

Recent literature about the principal's role in evaluation speaks to his active involvement in understanding and expressing the needs of the school without exerting total control, with influencing the content of curriculum goals but not selecting the teaching strategies and in contributing to the positive "ethos" or school climate during both structured and informal times (Mortimore and Sammons, 1987, pp. 7-8).

The "visible" presence of the principal is expected by teachers as they engage each other in dialogue about curriculum, instruction, and resources. Teachers' roles as instructional leaders will expand both in their classrooms and in the total school setting as a principal voluntarily involves them in decision-making (Brandt, 1987, p. 13).

Glickman offered that "we must reshape the work environment of teachers into one that is conducive to reflective and collective dialogue among staff members who are given power to act upon their decisions" (1985, p. 40).

McNeil concluded that "designing structures that make schools

hospitable to our best, most learned, and skilled teachers and our most eager students" must be the goal of administrators (1988, p. 339).

The "collaborative" school in which the "voluntary efforts" of teachers to improve their school and their own skills through teamwork is described by Smith (1987, pp. 4-6). The collaborative school empowers both principal and teachers as they share responsibility for the instructional process and its outcomes. "Increased responsibility for teachers need not mean decreased authority for principals. Power shared is power gained; teachers' respect for principals grows" (p. 6).

Brubaker (1976) advocated a horizontal professional decision-making relationship for principals and teachers engaged in curriculum planning and evaluation. The principal and teacher as professional decision-makers 1) draw on experiences and language understood by other professional educators; 2) make decisions requiring a trusting self and others; and 3) interact with each other with the expectation of horizontal reciprocity rather than of vertical compliance with commands (Nelson and Edinger, 1974).

The programmatic definition of the relationship of principal and teacher in defining and assessing the experiences of a learning setting is critical to a study and application of Eisner's assessment model.

> It is well past the time that schools create the organizational structure in which teachers and administrators can reflect on their activities as a regular part of their jobs. We . . . need administrators who are at least as interested in teaching and curriculum as in organizational maintenance and public relations. We need principals who think of themselves both as teachers of teachers and as their teacher's staff" (Eisner, 1983, p. 12).

A principal as evaluator utilizes description, interpretation, and appraisal of the qualities she perceives in a curriculum setting

(Eisner, 1985, p. 94). The evaluative process is not the sole possession of the teacher or principal. Students also share in the ownership of the experiences. "Schooling is preparation for emancipation, not dependency. One becomes emancipated when one is able to plan and to appraise one's own efforts" (Eisner, 1987, p. 33).

In conclusion, this review of literature pertaining to an interpretive study of curriculum planning and evaluation has focused on the following areas: 1) the influence of the history and culture of a particular setting; 2) beliefs essential to guide or plan an emergent curriculum for a target setting; 3) an evaluation model incorporating the description, interpretation, and assessment of a setting; and 4) the role of the principal in the planning and evaluation of a curriculum.

CHAPTER III

A DESCRIPTION OF THE QUALITIES OF A KINDERGARTEN SETTING

Introduction

Elliot Eisner believes that educational criticism comprises three dimensions: descriptive, interpretive, and evaluative (1979, p. 203). He cautions that these distinctions are for analytical purposes and become clearer when observed in practice. Thus, a description is also evaluative because the writer includes what she considers important and excludes the trivial; evaluation is interpretive in that the evaluator seeks to express to a public the meaning an experience has for her.

The descriptive aspect of Eisner's evaluation model as applied in this study seeks to identify and portray in language the "pervasive qualities" of a particular classroom. The writer seeks to "bracket" what she attends to and present it so that the reader may "vicariously" participate in the life of the described setting. The reader thus "sees, in part, through the bracket of what the writer has created" (p. 204).

The intention of this writer is to present a description of the following: 1) The history and culture of the kindergarten setting studied, placing the smaller setting of the individual classroom within the larger setting of the school and community; 2) The participants in the setting; i.e., the principal (evaluator), teacher and students; 3) The curriculum of the setting, both formal, the intended course of

study, and informal, the participants' expressions of what they experience in creating a learning setting.

The description of the informal curriculum is intended to convey 1) the interactive process of concept formation as children interact with the learning environment and 2) children's public expression of their understanding of the setting as experienced.

History and Culture of the Setting

The classroom of the study is one of eleven classes in the St. Clair Primary School. The school, serving 275 students, is located in a small city of 16,000 population. The town originated as a railroad center on a north-south line. Industries today include textiles and light manufacturing of cosmetics and electronic and automotive parts. The major agricultural crops of the nearby rural areas are tobacco, soybeans, and corn. The red clay composition of the soil has contributed to the other leading industry, brick-making.

St. Clair, founded in 1935 as a neighborhood school, first served grades one through eight. Consolidation of the schools contributed to the designation of St. Clair as a primary school serving grades kindergarten through second. Today St. Clair is one of thirteen schools in a county system serving 7700 students.

The school population is drawn from neighborhoods one-half mile to the north and east and two to four miles to the south and west, respectively. The student population comprises sixty-five percent white; thirty-five percent black as compared with the school system's average of seventy-two percent white; twenty-eight percent black.

Parent support is evidenced daily as school volunteers, grade

parents or Parent-Teacher Organization leaders assist in the instructional program or confer with staff.

Parent-teacher conferences, required once a year, are held more often as both teachers and parents maintain communication with letters, phone calls, and brief informal contacts.

The school enjoys wide-ranging public support due to its longevity as a neighborhood school. The emotional attachment has, perhaps, hindered efforts to close the school, necessitated by structural problems. Although St. Clair was designated to close in 1988 as part of a building program begun in 1986, plans now call for the school to remain open for two to four years.

The school has a pre-kindergarten, three kindergartens, a transitional first grade, three first grade classes, and three second grade classes. Fulltime positions of principal, librarian, secretary, custodian, and four cafeteria workers serve the school as well as part-time positions in guidance, Exceptional Children's Programs, music, and physical education programs. Personnel in the latter areas consider another school in the county as their home-based school.

The school staff ranges in years of teaching experience from three years to 29 years with the majority of teachers having taught at least ten years. The principal is in her second year at St. Clair.

The physical plant comprises an L-shaped building with a cafeteria at one end and an auditorium used as gym, music room and library, at the other end. Eleven classrooms, two work rooms, a lounge, and two student rest rooms are located between the cafeteria and auditorium. An outdoor fenced playground includes swings, slide, monkey bars, sandboxes, and a

blacktop area. An adjacent park, privately owned, provides an area for walking.

Two of the three kindergarten rooms are adjacent while the third classroom and the pre-kindergarten are separated by first and second grade classes, respectively. As kindergarten classrooms were created from former first grade rooms in the 1970's, shelving for storage and cubbies, a classroom lavatory, and carpeting were added in each room.

In 1985, the local school system instituted a mass screening for kindergarten students, held each spring preceding their school entry. The Developmental Indicators for the Assessment of Learning (DIAL) (1975) is used to identify students demonstrating delay in gross motor, fine motor, concepts, and communication skills. Following the DIAL screening, identified students are administered the Gesell School Readiness Test (1978). Some of the incoming kindergarteners also receive speech/language evaluation under Exceptional Children's Program guidelines. Placement in the pre-kindergarten program, available at three of the county's elementary schools, is based on test results both from the mass screening (DIAL) and the individual testing (Gesell). The Gesell is also used at the end of the kindergarten year to identify students for placement in the transitional first grade program.

Most of the present kindergarteners [84 students] were administered the DIAL in March, 1987; some were tested with the Gesell but were not recommended for pre-kindergarten. Six kindergarteners were in the pre-kindergarten last year and three kindergarteners are retainees.

On the annual kindergarten Screening Day in March, parents or guardians participate in a 1-1/2 hour orientation session conducted by a

kindergarten teacher. The session includes an audiovisual presentation of the kindergarten curriculum and the screening program, followed by a question-answer session. In late August, preceding the first day of school, an open house is held in each kindergarten classroom. On each of the first three days of school, one-third of each kindergarten class attends. The kindergarten school day ends at 12:30 for the first quarter and thereafter concludes at 2:30.

Due to the additional time available to teachers and teacher assistants, more extensive planning and conferencing with other staff and parents are evidenced in the first quarter.

Participants in the Setting

The target setting of this study is a kindergarten class of twenty-eight students, the teacher, the teacher assistant, and the principal (evaluator). This section of the study summarizes background information about the participants with the greatest emphasis given to the teacher as the primary actor in creating the learning setting.

Principal. The principal (writer of this study), with thirty-one years of experience as a teacher and administrator, has been a teacher of English and social studies, an instructional supervisor, and elementary school assistant principal and principal. The year of this study marks her second year as principal of St. Clair School.

"Always a student," the writer has enjoyed the challenge of teaching and considers herself a lifelong learner. Many rich and varied opportunities have been experienced including being a doctoral student at the University of North Carolina at Greensboro, a recipient of a

Fulbright grant for study in India and participation as a member of a cross-cultural curriculum project in Japan.

Avocational interests include participation in the arts, particularly music and drama productions. This interest has been expressed during the past nine years in her teaching of music and direction of arts programs in the three schools to which she has been assigned.

St. Clair was recently selected as the pilot site for introduction of a foreign language program in Spanish, following the principal's voluntary attendance at a State Department of Public Instruction workshop.

The writer selected the particular kindergarten setting as a subject for the interpretive study based on her interest in the fundamental curriculum questions raised by the late James Macdonald, "What does it mean to be human?" and "How shall we live together?" Her intent is to focus on a child's first introduction to school, the kindergarten curriculum, in which participants daily experience their responses to these questions.

Teacher. The writer first met the teacher selected for her study, Debra Hattman, fourteen years ago in a local in-service course. At that time the writer was impressed by Debra's probing questions and self-assurance. Two years ago the writer was assigned as principal to the school where Debra had returned to teach after being "at home" with two young children for several years.

The writer has chosen to present portions of her interviews with Debra as part of her biography. It was difficult to separate Debra's

discussion of her teaching experience from the beliefs she holds about the curriculum she intends for her students.

Debra, a native of Pennsylvania, is a graduate of Pennsylvania State University with a major in Early Childhood Education. She had always intended to be a teacher; several family members are teachers. "I always liked school. I still do enjoy being a student and a teacher."

Debra began teaching second grade in a rural district near the university town where she resided. "One day I was sitting at my desk in my classroom writing and I heard this woman say, 'Who just whispered?' and I thought 'That's me.' I was out of school three weeks and I asked myself, 'Do I want to spend the rest of my life doing this?'"

Elaine: Was it your supervising teacher?

Debra: No, it was me. I was horrified. I never expected to be that kind of teacher.

Elaine: Was it because it was second grade? Were there other factors?

Debra: The school had very strong discipline. It was very straight-laced, rigid. At recess time, the teachers opened the door and the children went out. The teachers stood inside the glass and looked out. They didn't even go out to play with the children.

* * * * *

A friend told Debra about an opening at the university's demonstration school. She applied and was hired. The principal, John Cox, immediately started a training session for the new teachers. "I think he was indoctrinating us about the school he wanted. He'd say, 'These are the things that bother me about school or about children.' We just mainly talked. He let us interrupt him. I never had to raise my hand."

After a few years teaching in Pennsylvania, Debra moved to Virginia where she was a substitute teacher. "It was possible to walk into a room and feel the personality of the room."

Elaine: The physical set-up?

Debra: No, the way the children greeted you. I substituted in every elementary grade. One of the things I did real quickly was make a substitute's bag with all kinds of things I like to do. When the plan said, "Answer the questions at the end of the chapter," I'd say, "As soon as you're done, we'll get on with this other" or I'd go on to something challenging and interesting. I'm not good at sitting in class filing my nails.

* * * * *

After her work in Virginia, Debra came to Sanford and taught at two different schools until resigning in 1976 to stay at home with her two young children. She taught in a church-sponsored pre-school program for several years and "was delighted" to be offered a teaching position in kindergarten in 1984.

Elaine: You mentioned your first teaching experience as being stifling. Are schools still stifling?

Debra: Kindergarten is a world unto itself. Betty (another kindergarten teacher) tells me that it is very different now from what it was fifteen years ago. Fifteen years ago it was ideal. But, as far as I'm concerned, it's the best there is to offer right now. Outside of kindergarten, there's an awful lot going on that we do to children that we shouldn't do to a human being. There's no reason for it. You don't need to be that afraid of little people.

Elaine: Is that the reason it happens? Fear of not being in control?

Debra: I guess I see that in myself in the room. Whenever I see myself doing something negative, I think, "Wait a minute. This doesn't call for that big a response." It's usually because I'm thinking, "Oh, I've lost it. How do I get it back?" I don't often feel that way, but when I do, I almost always respond inappropriately.

Elaine: You mentioned the principal of the demonstration school, Mr. Cox. What kinds of things do you recall him saying? Was it what he said or were there other factors that made it work?

Debra: He was the biggest influence. It was a new school. That was nice but not necessary. His leadership made the difference. I guess what he was saying was a lot of what you say to us when we talk about the dignity of every child and that you've got to let them preserve that. We can't let them come in here and go away feeling like they're absolutely on the bottom of the heap.

Elaine: Why doesn't that get preserved beyond kindergarten? What inhibits that, I wonder.

Debra: I think it's true. I see that it's gone from most of the other levels of teaching and in kindergarten, it's a struggle to hold on to that. The children come in with such vast differences. It's very hard to provide every child with success--one success --just one. I don't mean the whole day was wonderful, but that you have one happy memory of something you did well.

Elaine: But, teaching many children--26 is too many to affirm each child. That individual needs to have his own self reaffirmed by someone else. To say, "I'm really somebody in your eyes." How do you get around to 26 children to do that? We have to get through phonics, through Success, through math. Does it present a problem?

Debra: Yes, it's a problem. This past summer we were told the new phonics program is experimental and try it out this year. "You do whatever you're comfortable with." A new teacher said, "I understand the local system has mandated a fixed time for phonics everyday." The answer was, "Yes, 15-20 minutes." Two messages were sent. "If it's not working for you, don't do it, but make sure there's phonics everyday." These decisions, like the state tests, are taken out of teachers' hands. The decisions are not made by a child's teacher. A child doesn't need fifteen minutes of phonics a day. The little guy is ready to play with clay and scribble with crayons and he doesn't need fifteen minutes of phonics, but these decisions aren't mine.

Elaine: So the formal curriculum, the course of study, if you will, is controlled from outside the classroom.

Debra: Yes, but the activities and scheduling are an entirely different matter. I have the right to exercise what little expertise I've gathered over the years and make decisions, consider options, try out and cancel as I see fit.

Elaine: You have no control over the guide. But is there a curriculum that isn't in a book that gets presented--some on-going running of things, regardless of what's in books. For example, you begin a presentation of say "Tricky Turkey," a phonics lesson, and a child begins to share his experience of going to the county fair.

Debra: I have the luxury of veering off of what is written down in the lesson plan for the day. I understand all teachers don't, but

I feel in kindergarten, I do. I write a plan for each day and then I try to go back and put circles around all the things I didn't do.

Elaine: What do you do with the circles?
Debra: Sometimes it just isn't worth doing. The activity or content no longer fits. Sometimes I decide I really want to include the activity the next day. It depends on what it is.

Elaine: What of the curriculum comes from the children? Is there a part of the curriculum that affirms the child? How is that used?

Debra: Probably not as much as I would like to see it used. For example, if we have a child that's especially interested in machines or he has a special knowledge about them, that affects the way that unit will go this year. I'm the one who chooses the units and then the class will decide which way it goes. You asked about how we got around to each child. Wanda (assistant) and I have talked a lot about how to operate in the classroom. We both feel more comfortable with small groups (8-9 children at a time). So she's got a table where she's working with children and I've got a table. We try to do that as much of the day as we can. I'm able to talk to each one of the children within that group. My plan book may show an estimated time for an activity, but the unknown variable is what the children bring to the lesson.

* * * * *

Both of these definitions of curriculum (formal and informal) reappear in the various conferences between the principal (evaluator) and the teacher. The next section of this chapter will present further description of the formal and informal curriculum as experienced by the teacher and children.

Teacher Assistant. The teacher assistant, Wanda Phillips, has worked with Mrs. Hattman for four years. Hattman has referred to her on several occasions in the recorded interviews and classroom observations. The writer chose not to interview her as part of this study.

Kindergarten Class. The kindergarten class of the study comprises twenty-eight children; sixteen boys (five black; eleven white) and

twelve girls (four black; seven white; one Asian). At the beginning of the school year, their ages were, as follows: two 4-year-olds; twenty-one 5-year-olds; and five 6-year-olds.

Three of the 6-year-olds had been in pre-kindergarten the preceding school year. Two of the children receive weekly speech services for articulation. One of the latter is also identified as physically handicapped and receives weekly resource help with adaptive physical education and physical therapy.

Nine of the children, including the three from pre-kindergarten, were tested with the Gesell School Readiness Test in the spring of 1987. Two children entered school after the first week and did not receive either the DIAL or Gesell tests.

Further description of the kindergarten class will be presented in the last section of this chapter on the informal curriculum.

Formal Curriculum of the Setting

State Course of Study. The formal curriculum (course of study) includes the North Carolina Basic Education Plan (1988), the North Carolina Standard Course of Study (1985), the teacher's manuals of various locally-adopted curriculum programs and the plan book of the teacher in this study.

The Basic Education Program and the Standard Course of Study include kindergarten as part of the prescribed program for kindergarten through third grades. The course of study as outlined is intended to be a "continuum, that is, the knowledge and skills imparted in each grade level build upon and reinforce what has previously been taught" (1988, p. 1).

The purposes of the basic curriculum are, as follows: "1) to help students become responsible, productive citizens and 2) to help students achieve a sense of personal fulfillment" (p. 2). State education department officials have identified two principles of learning as the basis for the curriculum: 1) integrating the curriculum "helps" a student learn how to learn and 2) personalizing the curriculum "helps each student to reach his or her maximum potential" (p. 2).

The state curriculum guide, Kindergarten in the 80's (1982), combines an outline of curriculum content in the subject areas of communication, mathematics, science, creative expression, and physical education. The guide advocates planning a "challenging and comprehensive curriculum based on the developmental needs of young children . . . Young children need to experience activities and events that will help them develop socially, physically, and emotionally, as well as intellectually" (p. 24).

The writer of the guide further concludes that an understanding of concepts in the various subject areas does not develop in an isolated way, but "for the sake of organization and convenience, the separate learning areas [are] addressed individually in the [guide]" (p. 24). "Creative" teachers are advised to plan activities that incorporate all areas of the curriculum. To accomplish this, they need an understanding of principles of child development as well as a thorough knowledge of all content areas. "To help each child to truly develop as an individual, the teacher needs to focus on an integrated curriculum" (p. 60).

Local Course of Study. The local curriculum guide, the Lee County

Kindergarten Program, includes an outline of various skills in language arts, mathematics readiness, social studies, science, health and safety, physical education, music, and art. The language arts section includes phonics, reading, speaking, listening, viewing, and writing. (See Appendix A.) There is little significant difference between the local guide and the curriculum outline as presented in the Basic Education Plan. A checklist of forty-three skills in the areas of reading readiness, mathematics readiness, oral and written communication, work habits, and social development is used as a quarterly report to parents. (See Appendix B.)

Teacher's Manuals. In addition to the local guide with a strong emphasis on phonics instruction, two locally adopted programs are influencing curriculum content: Mathematics Their Way (Baratta-Lorton, 1976) and Success in Reading and Writing (Adams, Johnson & Connors, 1980). The former incorporates use of math manipulatives in a hands-on, inquiry approach. The latter program, based on the assumption that reading and writing are integral parts of a kindergarten student's life, suggests inclusion of daily twenty-minute modules, as follows: Picture/Word Association, Alphabet and Story Time (1980, pp. 1-2).

Suggested topics for the Picture/Word Association Module include people, animals, places, food, environment, parts of the body, senses, and seasons. The major purposes of this module are for students to 1) volunteer their words associated with a picture, 2) observe the formation of each letter within a word as it is written, and 3) read the words individually or with the group (p. 6).

"The important point is to use at least one picture each day and to

cover as many topics as possible during the year" (p. 14). Thus, in the kindergarten setting of this study, such topics as seasons, pets, teeth, colors, earth, birthday, tools have been used.

Teacher's Plan Book. The teacher's Plan Book presents the daily activities according to the time intended for each. The teacher in the study did not adhere to the twenty-minutes per day suggested by the Success authors. (See Appendix C.)

According to Hattman, "In scheduling, I try to consider the kindergarten child's limited attention span, need for action, short-lived stamina, as well as system mandates (e.g. daily phonics instruction) and other school schedules (lunch, physical education, music, library, and playground use)."

Hattman schedules "intensive" instruction or teacher-directed lessons in the morning and child-directed activities (centers) for afternoon. The time allotted to the various activities is an estimate. "Many times, the Plan Book lists the same lesson for two days because some other lesson ran over." The teacher's "time" can be predicted but not the student "time."

> The unknown variable is what the children bring to the lesson. When the first child veers off on a tangent, I could have brought us back to the topic at hand, and I often do, but not always. There's a greater need expressed than my need to stick to the topic.

The informal curriculum, as perceived and expressed by both the teacher and the children, will be developed further in the last section of this chapter.

Informal Curriculum of the Setting

This study defines the informal curriculum as the personal meanings

ascribed by participants to their experiences within a learning setting. In describing the interactive dynamics of a classroom setting, the ethnographer or writer of this study will present both the formal curriculum (intended course of study) and informal curriculum as evidenced in the physical environment of the classroom, the "flow" of activities of a typical day, the teacher's directed lessons, and the teacher's and children's expressions of the personal meanings of the setting. As the "pervasive qualities" of a setting are re-created, the evaluator as connoisseur (appreciator) of the setting will introduce examples of the forms of representation of the meanings as either mimetic (sensory imitation), expressive (emotion-driven), or conventional (rule-governed). Interpretation and evaluation of the setting will follow in the next chapter.

Physical Environment. The observer enters the kindergarten classroom from the hallway at the east end of a rectangular room. Yellow walls, a burnt orange carpet, green chalkboards, and appropriately sized blue, green, orange, or gold chairs placed at five tables spaced throughout the room seem dull compared to the array of visuals dangling from the lights or attached to bulletin boards, walls or window sills.

The four by eight-foot bulletin board to the observer's right states, "I see with my eyes. I hear with my ears. I smell with my nose. I taste with my tongue." The four sentences are placed among 28 outline drawings of a person's head with a variety of hair designs and with the eyes, noses, mouths, and ears selected, and cut from magazines and pasted by each of the children against his or her drawing.

Below the board is the blocks center with large square and rectangular blocks neatly stacked but ready to be placed, during center time, in an area designated by the teacher. The children often arrange these to form a banked race track for their matchbox cars.

On the six window sills facing the door, 28 pink, yellow, and lavender Japanese lanterns, cut and pasted by the children, are displayed. On the wall below the sills, and at the eye level of the children, are mounted manila paper wall hangings with Japanese "writing," further evidence of a recent unit on Japan.

Two bookcases, housing the cubbies for personal belongings and outerwear, serve as area dividers. One is located between the teacher's direct instruction table and the two activity tables supervised by the assistant. The other divides Hattman's table from the housekeeping center.

To the immediate left of the observer is located a covered sandbox used as a table top part of the year. The current display is "nutrition snacks." Last week, an array of Japanese artifacts graced this table. In January, it served as a play center for the various dinosaur toys brought by the children.

The teacher's chair is adjacent to the sandbox. This is where she sits to read stories or direct the Picture/Word/Module from a nearby easel. "I'm just too tall to be standing," Hattman remarked to the writer. A Sidiki board used as a writing center, the volunteer's desk with an adjacent student desk, an L-shaped wooden screen "housing" a reading center complete with bean bag chairs, stuffed animal, a listening center and bookshelf of children's books, cover the area from

the door to the "back" west wall. At the west end of the room, an alcove containing storage shelves, a lavatory, and sink are located.

On the south wall, high above the chalkboard, are large posters of the eight "rainbow" colors, large numerals "0" through "10", and the upper and lower case alphabet. The Lee County Phonics Chart is stapled to the board below the alphabet. Five yellow bus cutouts each labeled with a different number and children's names inform the observer that thirteen children are transported to and from school by bus. An "I lost a tooth" display with seventeen small cutouts of teeth, each with a child's name and date, is mounted on the board near the entranceway. To its right is placed a birthday cake with three candles, each bearing a child's name and date in the current month. Below the birthday display one sees a large calendar with each day marked by a symbol appropriate to the current month.

Several science areas on bookcases and small desktops include a terrarium, plants, shells, an animal's skull, magnifying glasses, rocks, fossils, and a kaleidoscope.

The housekeeping center located in the northwest corner of the room contains a play refrigerator, complete with miniature canned goods, a stove and sink combination with dishes, pots and pans stored in a cupboard space below, a cradle with two dolls; one black, one white; a rocking chair, a table and three chairs, a cot with two dolls; one black, one white; a bookcase "closet" with dress-up clothes hung inside and a mirror and jewelry placed on top. The housekeeping area also serves as the dentist's office and post office at various times of the year. At those times, the furnishings are changed.

A Typical Day, 8 a.m. At 8 a.m., the first of four bells of the day rings. As one steps to the hallway from the classroom, kindergarteners walking hand-in-hand three and four abreast, exit from the cafeteria "holding area" and round the corner of the L-shaped hallway. As they approach Hattman's room, they break hands and enter, each speaking to the teacher or assistant. Each child removes his jacket and bookbag and places it in his cubbie. Kevin, Sean, and Cindy bring notes to the teacher; Ginger, Jessica, and Ned have treasures for classroom display; Raymond, Denise, and Dana have library books. Each has something important to tell, "I lost a tooth yesterday." "Our bus was late." "My momma didn't have our baby yet." I got sick this morning." "My daddy forgot my lunch money."

Hattman greets each child by name and asks each to find his or her name on a table and have a seat. (In January, Hattman dispensed with labeling the tables.)

At one table, Ginger, Tamara, Jamie, Ellen, and Cindy play with geoboards and rubber bands. At each of the four other tables, children are soon involved with math manipulatives obtained from a large plastic tub on each table.

Mrs. H: (to table) Oh, look at those shapes. One, two, three. What did you tell me that was?

G: A "D".

Mrs. H: A "D". How about that. (leaves table) Good morning, Davey.

T: (in loud voice) Look, look what I made!

G: You don't have to scream when I take some away.

T: I didn't.

G: You did, too.

T: Uh-uh.

G: Yes, you did.

T: (louder) Uh-uh. I'm going to tell my Mommy.

Mrs. P: Shhh.

T: (softer) I'm going to tell my mommy. I can tell my mommy. Mommy can talk to me here. My mommy . . . .

G: Just keep quiet and make something.

T: Mommy tells my teacher when I . . . .

G: I know!

T: You don't know.

G: Yes, I do.

T: No, you don't.

G: Yes, I do.

T: I don't like you anymore.

G: You do, too, like me, Tammy.

T: I do like you.

G: But, do you like James?

T: Yes, I like everybody. Davey's nice.

G: I know.

T: Look it. Look what I made. You didn't see this before . . . . You can make something else on the back , too.

G: I know.

T: Look, now I made a plane. Look. You can make something on the back, too. Ooh, how do you make this?

G: I'll show you. First, you . . . make a bridge . . . Now . . .

J: Wow!

G: You take another rubber band and take it and put it like that. Oh, I made a triangle.

T: What else? A star . . . Look what else I made. Hey, look what I can make. Hey, look what I can make. Hey, watch what I can make.

C: Good, Tammy.

J: I can make that. That's easy.

C: Bet you can't make a circle, Tammy.

T: Yeah, I can make a circle.

C: Let's see it.

J: I can make a circle. That's easy. See.

C: Make a clown face. Think you can do that? . . . . I can make circles. I can make a hat . . . . You want to see? Look.

T: Yeah.

C: Tammy, Tammy. Ellen, I want to show you something my boyfriend gave me.

G: Your boyfriend gave you <u>that</u>?

C: Yeah, Tammy . . . .

T: Yeah.

G: I got a heart necklace.

T: Look at mine. Look at mine.

G: My boyfriend's . . . .

T: Look what I made. Hey, look what I made, Cindy. I bet you can't make this.

Mrs. H: Okay, stop sign.

T: Look, Ellen.

Mrs. H: Stop sign. Clean up right where you are and come sit with me. (sounds of returning materials to tubs)

C: Look what this one is--a four.

T: Yeah, that's what I made.

C: I'll put in the rubber bands. First thing, you put in is this.

G: I'm putting them in. Cindy, did you . . . .?

C: Neither did I . . . Give me those. Me and her are carrying them (tubs) today.

G: No, just me.

C: No, she wants me and her to carry them. She wants me to carry them with her.

G: No.

C: She wants me to.

G: No.

C: Me and Ellen is carrying them. Put the bands in. That's enough. Put them in. I'm carrying 'em. You all two are carrying 'em tomorrow.

Mrs. H: I see one blue block under the table. Thank you, Alisa. Oh, my goodness, I see three green chairs that didn't get put in. Three green chairs. The floor looks great over there at the green chairs. Everything's been cleaned up. The orange chairs over there look great and the floor's clean. Nice work . . . Jessica brought something she wanted to show this morning.

J: I brought a coloring book and it's about dinosaurs. This one's a meateater.

Mrs. H: Meateater. Did you have a chance to color anything inside?

J: I did this. My brother usually scribbles in there, but I write in.

Mrs. H: Okay. Put that on the dinosaur table. All right, let's see who's going to be the flagholder this morning.

Child: Kim.

Mrs. H: Good. Kim's the flagholder. All right, Kim. Right hand over your heart. (speaks to child) Stand up. Right hand over your heart and look at the flag. (to child) Come on. Stand up. Right hand over your heart and look at the flag. Jimmy, right hand over your heart and look at the flag. I pledge allegiance, etc. (song) It's a jolly good day, it's a jolly good day, it's a jolly good day and (spoken) look at Tuesday (singing) and Tuesday is its name. (completes song) (speaking) Okay, let's sit back down.

Mrs. P: We're going to get our lunch menus, now. So, sit up straight,

look and listen. R.J. First, I would like lunch boxes to stand up. Lunch boxes. Okay. Lunch boxes, sit down. Our first choice for lunch today is turkey pot pie--turkey pot pie.

T: (in disgust) Oooooo . . .

Mrs. P: Tammy! Turkey pot pie, and our second choice is cheeseburgers. Cheeseburgers. If you would like turkey pot pie, stand up. Turkey pot pie. Turkey pot pie, sit down. And cheeseburgers, stand up. Good work. Sit down.

Mrs. H: Look at the calendar over here with me. It says, "D, D, December. December begins just like (moves to phonics chart) "d- dog" on the chart. Let's say the chart this morning. Ready (going to first picture). (Teacher names picture from chart followed by sound of initial consonant or vowel.

Chorus: Pencil - p.

Mrs. H: Turtle - t.

Chorus: Turtle - t.

Mrs. H: Nest - n.

Chorus: Nest - n. (etc.)

Mrs. H: Dog - d.

Chorus: Dog - d.

Mrs. H: And dinosaur - d.

Chorus: Dinosaur - d.

Mrs. H: Did anyone else bring in anything for dinosaurs? You did this morning? Well, go get it. All right, tell us what you brought in today.

N: I brought in some dinosaurs right here. These right here that I brought in . . . .

Mrs. H: Tell me how many and I'm going to write it down.

N: There's one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, seventeen, eighteen, nineteen, twenty.

Mrs. H: Fourteen, fifteen, sixteen, seventeen, eighteen, nineteen. Is that it?

N: There's one right here.

Mrs. H: Twenty. All right, I'm going to write that down. You go ahead and tell about them.

N: Well, so, my momma went and when I had this earache and she got me a pack of dinosaurs, right here, that I want. Well, so, she got 'em and I've had 'em a couple of days, well, about, about, about a week.

(Audiotape, December 2, 1987)

* * * * *

The above transcription of the opening activity and circle time includes the following examples of the forms of representation: mimetic--imitation of shapes (geoboards), sounds (repeating sounds and words after teacher when reviewing phonics chart or learning song) and gestures (flag salute); expressive--emotional (competition, jealousy, anger, insecurity in vying for each other's attention and attention of teacher) and sensory (making designs without a model); and conventional --routines (lunch count, flag salute, sharing time) and rule-governed language (counting, phonics, naming designs).

Teacher-directed Lesson (Math). Six children are seated at the horseshoe table facing the teacher. Three tubs of Cuisenaire rods are placed on the table.

Mrs. H: Look at our group here today. One, two, three, four, five, six. How many people are absent today?

S: Seven.

Mrs. H: Seven people. More people are absent than we have at this table. Wow. Steven, Adam, Stewart, R.J., Jimmy and Renee. Jimmy, will you sit right over there. You'll be able to watch me better. Renee, will you sit right there. You'll be able to watch me better today if you move over there. Anyone know what these are called?

R: R-r-r

Mrs. H: That's exactly the way it begins.

S: Rods.

Mrs. H: Rods. Rods say r-r-r at the beginning just like r-r-rabbit. R-r-rods.

Chorus: R-r-rods.

Mrs. H: Show me the one that has a color you like best. Which one? Pick up one. Show me the one color you like best. All right. Renee and I got the same color. And Jimmy. We have the same color. All right. These rods have a fancy first name. They're call Cuisenaire--cuisenaire rods. And you've had a lot of time to play with them in the room and make things with them, but today I'm going to show you how to play some number games with them. So we'll be doing that today. I'd like you to start out by getting one rod of every color. Just one of every color. All right. Go ahead with that. I'll work on it, too.

A: Miss Hattman, one of those?

Mrs. H: Sure. Get one of every color. Then line them all up and we're going to count and see how many you have.

A: I got ten.

Mrs. H: Oh, that looks nice, Adam. How many do you have?

R.J.: I got nine.

Mrs. H: You're missing one. I see a color you're missing. See if you can find it. Line them all up when you're done--anyway you want.

R.J.: Oh, I know which one it is.

Mrs. H: Oh, you needed a white one. Nice, R.J.

R.J.: I got ten.

Mrs. H: You have ten? That's how many I have. It looks like little steps. Make yours look like steps, Stewart. You can make the steps going up like this or going up like this. Make some steps. Stewart has steps and Steven has steps. R.J.'s making steps. Jimmy has them already. All right. We've got steps now. R.J. and Jimmy. Adam, get those steps back. I'm going to show you how smart you are. I'm going to ask you to close your eyes. I'm going to take one away. You're going to raise your hand if you can tell me what color is missing. Are you ready? All right. Close your eyes. Put your head down. Good, Adam. Jimmy, put your head down. Okay. What's missing? Raise your hand if you can tell me. Don't say it. Just raise

your hand if you can tell me what's missing. R.J., what's missing?

R.J.: Ummm. Green.

Mrs. H: Nice work. Wow. First guess. Close your eyes. Put your head down. Raise your hand if you can tell me what's missing. Just raise your hand if you can tell me. Steven, what's missing?

S: Nothing.

Mrs. H: Well, let's count and see how many I have here. (in chorus) One, two, three, four, five, six, seven, eight, nine. Something's missing. Raise your hand if you know. Do you want another guess? It's a hard one.

S: Black.

R.J.: I had that in my mind.

Mrs. H: Did you know that?

R.J.: Yes.

Mrs. H: Nice work. That was smart. Steven looked at his steps and saw his pattern and then he knew what my pattern should be like. This is like a pattern, isn't it? Close your eyes and put your head down. Jimmy, put your head down, please. All right. What's missing? I like the way you people raise your hand if you know what's missing. I like the way you do that.

A: I know.

Mrs. H: Adam, what's missing?

A: The white.

Mrs. H: Here's the white one. Want another guess?

A: Blue, blue, white, white, green, oh green.

Mrs. H: All right. That was great.

J: Is it my turn?

Mrs. H: Now, I want you to do this. We're not going to close our eyes. I'm going to try to make a different pattern here. See if you can find something to put right there beside the blue one that will make it just exactly as long as the orange one. See if you can find a rod to put right in there. Oh, you boys will have to put those stair steps down to play this game. Put it down flat on the table. Oh, Steven, nice work. Look, it's a

white one. It fits right in there and makes it just as long. Now, I'm going to get an extra orange one to help keep my rod straight. Watch how you do that, Jimmy. It's a little bit like a bulldozer. You just move it over here and push the rods real carefully and it makes them all nice and straight. You can do that, too. Get an extra orange and you can use it right here to keep your rods nice and straight. See what you have to add to the brown one. Find out what color you'll add to the brown one to make it just as long. There's the orange one. Try that.

S: That's easy. Red. I can tell. Watch.

Mrs. H: Boy, Steven, you're good at this. I can tell. Watch, Stewart. We'll put a white one and a blue one and that's going to equal the orange one. Now see what you have to add to the brown one to get it to be as long as the orange one.

St: I got it.

Mrs. H: Nice work. Okay, good for you. Renee did something different. Look what she used. She has one blue one plus the white one and that's the orange one. But look what she used with the brown one. She said two white ones plus the brown one. That's great. Look. They're just the same. Look at the black one. See what you could add to the black one to get it to be just as long as . . .

S: I got it.

Mrs. H: See what you could add to the black one, Jimmy. Jimmy, look at the black one. See what you could add there. I want the people at Courtney's table to remember this is "Whisper Time." And that means while you're coloring, I shouldn't be able to hear you over here. You should be whispering to the people at your table. Oh, what'd you find, there? Jimmy, that doesn't look like it equals the orange one. It's not as tall, is it? It has to come all the way up to there and it stops. See which one will fit in it. Too tall. Try a different one. Too tall. Try a different one.

J: It's kind of hard.

Mrs. H: It is kind of hard. You're right. Try another one, Jimmy. See what'll fit in there. Try that. Okay? You can use some white ones. Let's see what will fit in there. How many white ones does it take?

J: One more.

Mrs. H: Three white ones plus a black one. Wow. All right. Let's try . . . I'm going to use this green one, Jimmy. Look. I'm going

to use this green one with the black and green and black equals the orange one. Try it with the dark green now. See what will fit in there with dark green. See what will fit in right there.

J: Miss Hattman, I got it.

Mrs. H: Oh, nice work.

S: I got it.

Mrs. H: Try this dark green one right there, Steven.

R.J.: He needs a pink. You need a pink.

Mrs. H: We're going to do this one right now. Find what you have to add to the dark green one to be just that far. Okay?

A: Mrs. Hattman . . .

Mrs. H: (to students near other table) Dana, will you and Ellen and Ginger go sit down please. What table are you girls working at? . . . Well, you go sit down. What did you find, Adam? . . . That's called purple. The purple one. Okay, Stewart. The purple one worked for you, too. Check the yellow one. What will you add to the yellow one to equal an orange one? What can you add to a yellow one? Did you find it?

G: Yes.

Mrs. H: That's a tricky one, Steven.

J: I found it. I got a tricky one. Miss Hattman, I have two yellow.

Mrs. H: Nice work, Jimmy. Two yellows. Look at that. Two yellows equal one orange. See if you can finish out this pattern. See if you can finish it all the way down.

A: Here's what you need. You need a black one.

St.: I'm almost finished. Now I need a brown.

Mrs. H: Look at places where you have white ones and see what you can put instead of white. Look at the places where you have white ones and see what else you can put there.

R.J.: Black.

Mrs. H: R.J., look at the places where you have white ones and see what else you can put there. See what one rod that you can put

where you have all the little red ones. Stewart. See what one rod will fit right there.

J: Miss Hattman, I've got . . .

Mrs. H: See what rod will fit right there, Stewart. It leaves an empty place, doesn't it? Try a different one. Adam has it all the way across. Nice work, Steven. You got it. Oops. You're bumping. Nice work, Stewart. It looks great. Adam and Stewart and Steven and Jimmy's got . . . . Jimmy, look at all these white ones. See what one rod you can put right in there instead of three white ones. See what you can use for that. Nice work, R.J. You got it. Nice work. We'll use these rods again to play a game and we'll do steps again. When we do the steps, how many rods will we need?

A: Ten.

Mrs. H: Okay, ten rods, 'cause that's how many we take, Jimmy, if we have one of every color. Let's count these ten rods one at a time as we put them back. Just get one of every color and put them back in the pile. Ready? One, two, three, four, Adam, five, six, seven, eight, nine, ten. Nice work. All right, let's go sit on the rug right now.

(Audiotape, February 17, 1988)

* * * * *

Forms of representation evidenced in the above include mimetic--imitating the model of the teacher or other student; expressive--teacher's acceptance of all responses in the math group and concern with "noise" from other groups distracting her; student's concern with gaining teacher's attention; and conventional--language (colors, numbers) and routine (raising hands).

Teacher-directed Lesson (Picture/Word Module). The children are seated on the carpet facing the teacher and an easel bearing a poster of the earth.

Mrs. H: I have a picture here. Try to imagine what this might be. Put your hand down a minute and think about what it could be. I can give you some hints about it. It's something very big. Think about it. Another hint. This part of it would be blue. This part would be white. This other part really would be

black. Now raise your hand if you think you know what it is. Lots of people have good ideas. Lamar, what do you think?

L: Sky.

Mrs. H: Part of it is the sky. You're right. What are you thinking, James?

J: Heaven.

Mrs. H: Part of it might even be heaven. You're right. What are you thinking, Jimmy?

J: Earth.

Mrs. H: You think it could be Earth. You're right. What are you thinking, Stewart?

S: The whole world.

Mrs. H: The whole, wide world. The whole, wide world. Put your hands down. You got it. That's what it is. It's partly sky. It's the earth. It could be heaven up here. It's the whole, wide world. Now, why do you think I've got a picture of the world today?

Chorus: Cause it's wwwwww.

Mrs. H: Then you can tell me how to spell that word. How does it begin?

Chorus: W.

Mrs. H: Right. W-o-r-l-. Now I want you to tell me how it ends. Worlddd.

Chorus: Worlddd. D.

Mrs. H: Wonderful. I put a picture of the world up here and it says something on that picture. "Earth--A Planet in Space." That's what the words say on that picture. Will you tell me something about this picture. Do you see something? Kevin, come up and tell us what you see.

K: Outer space.

Mrs. H: Which part of it could be in outer space?

K: All of it.

Mrs. H: You're right. The whole thing could be outer space. Remember,

last week we made rockets. What color did we say it really is in outer space?

S: Black.

Mrs. H: That's right. If we blasted off and we looked out the window from our rocket, we'd see black. Then we might look way over there and see one small blue ball. What would that be?

S: The earth.

Mrs. H: Yeah, that would be the earth. Okay, Charles, I'm going to write "space" up here. How do you think we spell "space"?

C: S.

Mrs. H: All right. S. Listen to the next sound. Sssssppp.

C: P.

Mrs. H: Oh, good. S-P. Listen to the next sound. Sssspppppaaaa.

C: A.

Mrs. H: Wonderful S-P-A-C-E. I'll finish it. That says "space." Spell it with me.

Chorus: S-P-A-C-E.

Mrs. H: Do you see something else up there? Stewart, what do you think those white places are?

St: Streets.

Mrs. H: It could be streets on there. What else could the white be? What do you see when you look up in the sky?

St: Clouds.

Mrs. H: Good for you. Clouds. Let's see how we would write that. Let's look at the chart. We have C for car. Car begins with the C that says "K." So we have cloud. Klll-ow-dddsss. (exaggerates sounds) Spell this one with me.

Chorus: C-l-o-u-d-s.

Mrs. H: What else do you see on here? Jamie.

Ja: Black.

Mrs. H: Come and show me. (Jamie moves to picture and points to black area.) What do you think the black spaces are?

Ja: Houses and dirt.

Mrs. H: Houses and dirt could be in there. Okay, we're going to write the black spaces now. How do you think you spell "black"?

Chorus: B.

Mrs. H: Wonderful. B. Listen. Blllack. Blllack.

Chorus: L.

Mrs. H: Wonderful, B-L-. I'll finish it for you. A-C-K. I wonder if you can tell me how to spell "space."

S: S.

Mrs. H: How will you know?

K: 'Cause it's over there.

Mrs. H: Because you're looking at it already. Here it is. You can tell me how to write it.

Chorus: S-P-A-C-E.

Mrs. H: S-P-A-C-E and I'm going to put an "S" on it. Then we'll say that "black spaces, black spaces." Does anyone else see anything else?

E: Earth.

Mrs. H: Earth. Oh, that's wonderful. Earth. Listen to the things we have in the pictures so far. We have space, clouds, black spaces, earth. Now we need to think of a sentence that would tell about this picture. We don't have much room to write a whole lot of words down here so we have to think of a way to tell in a little bit of space what this picture is about. Melody, what do you think it's about?

M: A space ship.

Mrs. H: Show me the space ship. The space ship's up here. (points to area above picture) What is this? (points to poster of earth).

M: The whole earth.

Mrs. H: The whole earth. How does that sound? (writes words as she states them) This-is-.

Chorus: The earth.

Mrs. H: But what did she say? The whole world. Let me write that. This-is-the-whole-world. How do you spell that? You know how. It's written somewhere in our room. This is the whole . . .

Chorus: World.

S: W-O-R-L-D. (said in quiet voice by child near recorder)

Mrs. H: That's what we started out with. We started out with the whole world. World. You tell me how to spell it.

Chorus: W-O-R-L-D. (Mrs. H. writes each letter. Students respond with letter identification.)

Mrs. H: I know a song. (sings) "He's Got the Whole World in His Hands." (Children join in singing one verse.) Is there anyone who can read this word? Denise.

D: (comes to picture; points to black area of poster)

Mrs. H: That was the black part out here and we said that was outer ?

D: Space.

Mrs. H: Outer space. It says space, doesn't it? Is there someone who can read this word? Sean?

Se: Clouds.

Mrs. H: Wonderful. What about these words? I'm having trouble finding someone who didn't help today. Ginger, we need your help. How about the dark spaces?

Gi: Black spaces.

Mrs. H: Then we had e-a-r-t-h. What does that say?

Chorus: Earth.

Mrs. H: And then we had Melody's sentence. Melody, do you want to come and read that or shall I call on someone else? (Melody stands.) All right, come here. She's going to read it.

M: The whole world.

Mrs. H: (points to "This") Who knows what this word is? "This is" . . . okay, Melody . . .

M & Chorus: The whole world.

Mrs. H: Wonderful. Let's read it one more time.

Mrs. H & Chorus: This is the whole world.

Mrs. H: Wonderful. And today in the world where we are it's windy. You did a nice job with this picture. I like the way you remembered the words and the sentence and even letters. We did words and sentences and letters together. All right, let's go see if they have our lunch ready today in this part of our world. Lunch boxes, will you go line up. (Children move to line up.)

T: My throat hurts.

Mrs. H: (to one student) Mine is scratchy, too. I think we need a drink. I think a drink will help, Tammy.

T: I got a cold.

(Several children sing "He's Got the Whole World in His Hands.")

Mrs. H: All right, soup and sandwich, come and get on board. Lunch boxes right here, and pizza get on board.

(Several children continue singing "He's Got the Whole World", adding four verses. Assistant clips lunch tickets to each child's shirt. Children file out of room behind teacher. Assistant follows at end of line.)

(Audiotape, February 24, 1988)

* * * * *

Examples of the forms of representation in the above lesson are, as follows: mimetic--children's repetition of the letters and words stated by teacher (clouds, black, space, world); expressive--child's association of picture with a past experience (space ship; houses and dirt); and conventional--language (substitution of the word "world" for "earth") and routine (procedure for lining up for lunch).

Center Time or Skill Group. During the informal time designated by the teacher as center time or skill group, children choose a center or are assigned to a small group supervised by either the assistant or the teacher. Phillips' group may complete a project begun earlier in the

day while Hattman's group may be checked on alphabet or numeral recognition. After the supervised small group task is completed, a child returns to the center of his or her choice. Hattman's rule, "No more than four children at a center," is introduced early in the year and reinforced, as needed.

Early in the school year, four children in the reading center are looking at books about dogs. (The phonics sound-symbol for the week is "d-duck.")

S-2: Look at this kind of dog . . .

S-3: That's Lassie.

S-4: Look at this one.

S-3: It looks like a mutt.

S-4: They're all mutts, I know.

S-2: Look at these.

S-3: This looks like a big, bad wolf.

S-4: The dog eating the boy.

S-1: Look, they're fighting.

S-2: They ain't fighting.

S-3: Look, they're running out the door.

S-1: A dog eats a stick.

S-4: Look, look. Let me show you something. Look, a dog eating a stick.

S-1: (laughs)

S-4: One of those crazy dogs. Eating a . . . . beside the stick. Look, he's going to eat up his tail. Look, he's going to eat up a ball.

S-3: I saw a dog outside.

S-4: I know. Me did, too.

Mrs. H: (at distance) Let's count and see how many can be at the giant tinker toys. (pause) Good. (Hattman's rule of four in each center.)

S-2: One dog follows you, one dog follows you, one dog follows you . . .

S-3: Oh, my gosh.

S-4: That's the last book.

S-3: I want to have that . . . (singing) Lalalallala. (no identifiable words or melody)

S-4: That ain't no bad dog.

S-2: Look. This is about cartoons. About cartoons.

S-3: This funny. Look at this. (laughs) Lassie. Did you watch Lassie? Look.

S-2: Yeah.

S-3: Well, that's Lassie. It's Lassie.

S-2: What?

S-3: It's Lassie. Right there.

S-2: That sure is Lassie.

S-3: Here's Lassie, too.

S-2: Hi, Lassie. (She kisses book.) Hi, dog.

(Several children speaking at one time.)

Mrs. P: Shhhh. You're too loud.

S-3: That dog's eating a stick.

S-2: It's a bat.

S-3: It really is a stick.

S-2: A bat.

St: (Laughs and keeps laughing with what seems to be contrived laugh sounds.)

Mrs. P: Stewart, that's too loud.

St: (Keeps laughing.)

S-2: It's Stewart.

S-1: Look at this. Look.

S-3: A big old fat dog . . .

S-2: Stewart; Stewart; Stewart; Stewart. (Each word a little louder; Stewart continues "laughing.")

St: What?

S-2: Monday, I'm coming on the bus with you all.

St: So what?

S-2: 'Cause I'm going to ride the van with you all.

S-1: Oh, that poor little dog . . . . Awww . . .

S-2: I want to see the funny part.

S-4: You want to see the funny part. Look. Look, Stewart, look.

Mrs. P: Adam. You come back to your seat. Your picture's over here. Come back here. Raymond, stay in the seat you were in. Okay?

(Several children laughing and squealing.

S-4: Look. Look. Look. Look.

St: (continues laugh sounds)

(Audiotape, September 9, 1987)

* * * * *

Several children are seated at a table tracing outlines of animals and reptiles which they then color.

R: I made a big cloud. My mama says big clouds is alligators. They make trees and houses fall down.

Mrs. H: Is that so?

R: Not none of them came by our house.

Mrs. H: None of them came by your house?

R: No.

Mrs. H: I bet you're glad.

J: None of them came by my house either.

R: It came by my aunt's house.

Mrs. H: It did? Bet she didn't want that big cloud, did she? (walks away)

L: My sister eats crayons. My sister eats crayons. My sister eats crayons. (cough)

R.J.: Cover up your mouth when you cough.

St: (giggles)

R.J.: What are you laughing about?

St: I colored the wrong part.

R.J.: What in the world is that?

St: (giggling)

R.J.: An alligator?

St: (Giggling continues.)

R.J.: Is it a giant? Don't make me laugh.

Mrs. H: (to the whole class) You people who just came in (late bus students), will you tell them not to mess with their names. Right now, it's stuck to the table.

St: (whispering) Don't mess with the name.

Mrs. H: We want it to stay right there so don't mess with your name.

St: (whispering) Don't mess with the name.

D: Don't look at you. You might turn into a werewolf.

R: We watched a werewolf movie.

D: Don't say it.

R: Okay, I won't say it. I watched a (nonsense word) movie and it was real, real scary. And this monster and this big bad wolf--He was a werewolf. He became a monster.

(Giggling from other children.)

R: Then the monster was running away. Then the monster was catching up with the big bad wolf. With the werewolf. And they put him in a bag and smothered him.

D: You going to make me cry.

R: (giggling) You going to dream about it?

D: I think so.

R.J.: You know what this is? A crocodile.

R: There ain't no crocodiles in a lake, but there's fish. My brother and me been fishing. Everytime he come back home, we go fishing.

R.J: This ain't no farm animal. Crocodiles ain't no farm animal.

R: He gots a big tail.

Mrs. P: Raymond, are you coloring the farm animals?

C: Look. Look. Look.

S: I know what this is, a pig.

(Raymond and Stewart make animal noises and giggle at each other's comments.)

Mrs. H: Stop Sign. (talking diminishes) We have to clean up right now so I want you to look at the paper you're working on and . . .

C: Miss Hattman:

Mrs. H: Be sure your name is on it. Oh, Charles, you've been working so nicely.

(Audiotape, September 24, 1987)

* * * * *

The class has five mothers that assist as volunteers, one on each day. Mrs. Kelly is supervising the children's coloring, cutting, and stapling of a booklet on the "t" sound, "Tricky Turkey."

J: You mean boy.

Ch: No, I ain't.

J: Yes, you are.

Ch: I'm not playing with you.

J: I'm gonna let you come my house tomorrow. (to Cindy) Hey, you wanta come a my house.

C: All right. I'll ask my momma.

J: Play with my toys.

C: I'll ask my Momma today. When she picks me up, I'll ask her.

Ch: You come to my house. I have toys at my house. I have a . . .

J: Tricky Turkey.

Ch: You be at my house tomorrow. I be at your house the next day.

M: Jessica's momma, am I coloring pretty?

Mrs. K: That looks real good. That's a pretty picture. I like that.

N: I'm ready to cut. I'm ready to cut.

Mrs. K: Cut real carefully.

Je: Mommy, how's mine like this?

J: Tricky Turkey, Tricky Turkey.

Mrs. K: You color that part and then you'll be ready to staple it together.

Ch: I got a bike.

R: You know how to ride a bike?

Ch: You want to ride it? I let you ride it this afternoon.

S: You know how to ride a bike?

Ch: A motorcycle and a bike.

R: Oh, I don't know how to ride a . . .

Ch: You don't know how to ride a motorcycle?

R: I don't know how to ride a bike.

Mrs. K: Oh, I like that. It's pretty.

R.J.: Yours is ugly.

Mrs. K: Let's not talk. Let's color so we can get through.

R.J.: I know how to cook eggs and butter eggs.

Mrs. K: You do? Are you already finished? You color fast, don't you?

Ch: I can color fast, too. 'Cause I can do it faster. (Make motor noise for next ten minutes.)

J: Tricky Turkey, Tricky Turkey.

M: Hey, look at mine. Look at mine.

Mrs. K: Very nice. Cut on the lines, right on the lines.

Mrs. P: Charles, I asked you to be quiet.

Mrs. K: That's real good, Charles. No, that's not Charles.

J: Jimmy. My name is Jimmy.

Ch: My name ain't Jimmy. My name is Charles.

Mrs. K: Charles, can you be quiet. Can you cut without talking? Can you cut them a little bit better? Stay on the lines. That's real good. Keep working on it.

Ch: (motor noises)

Mrs. K: Charles, be quiet. Mrs. Phillips has asked you to be quiet. You need to do that without running your motor. That looks much better.

S: I want to staple mine.

Mrs. K: You have to get them in the right order first. We can't have your book out of order. It won't make sense.

S: One, two, three, four, five, six, seven, eight, nine, ten.

Mrs. K: Let's put yours in order, R.J.

R.J.: That's neat, ain't it?

Mrs. K: Oh, I like that. Let's put your six behind your five. Behind. It has to go on the back. Put the seven in the back. Hold them up. Are you getting them in the right order? Okay, tell me what this book is about.

R.J.: Tricky Turkey.

Mrs. K: And what are they doing here?

R.J.: T-shirts.

Mrs. K: And what is this called?

R.J.: Tornado. I don't like tornadoes.

Mrs. K: I don't either. And what's next? What happened to Turkey?

R.J.: He went in a car.

Mrs. K: This is a taxicab.

R.J.: It's a car, too.

Mrs. K: Do you know what that is? It's a car that takes people places. Oh, that's pretty. I like that, Denise.

D: I made it for my Mama.

A: I hear it on TV. A tornado watch. Tornadoes are all black.

Mrs. K: You colored them all green. Cut real close to the lines. You didn't cut that one either.

E: Cut around the box.

R: (singing) One, two, three; one, two, three; one, two, three.

E: We don't have to make it all the same.

Mrs. K: Make it as pretty as you can.

Jo: I'm finished.

Mrs. K: Now, you've got another picture.

Jo: Oh, no.

G: I'm trying to work as fast as I can.

Mrs. K: Do a good job.

E: I'm going to make almost everything pretty as anybody's.

Mrs. K: Let's put everything in order. Put them out and put them in order. Do you know your numbers? Oh, you don't know your numbers, Lamar. Here's number one. Find number two. (pause) Here's number two. Find number three. (pause) Here's number three. Then four, five, six.

T: What is Miss Phillips doing?

Mrs. K: She's doing the same thing.

D: Look.

Mrs. K: That's nice. Keep working on it so you can get through.

E: Tent, tent, tent, tent, tent starts with a "t."

M: My brother's three years old.

L: My brother's forty-two.

(Audiotape, October 1, 1987)

* * * * *

Several children play with Cuisenaire rods, making letters. Others print the alphabet. The direction to each group, respectively, was to "Make or print your letters."

Mrs. H: Oh, Ginger, those look like new pants today.

G: No, they're pretty old.

C: This is something we made. Let's see if we can make "N."

G: I made a "I."

C: I made a "N."

E: Look.

C: I make a "T - E - N." Look.

G: Let's see. Good.

C: Davey made another "T."

G: Davey, Davey, you're kicking me. You're kicking my knee off.

C: I need a hundred and three thousand of these. You have to find a hundred and . . . . (pause) Ginger. Hey, Ginger.

G: Me and Grandpa went to the Snow White movie the other day.

C: I went, too.

G: I know. I didn't even see you come in the door. 'Cause we were there before you. Who were you sitting with?

C: Jessica and her mama.

G: I made an "L" with the "N."

(Children empty container on table.)

C: There's more on this side.

G: Yeah, I got more.

C: You can't have any of mine again.

G: I'm gonna build a house. Look at Davey. (One child sings quietly.) How did you know what I was going to wear today?

C: Because.

J: How'd you all wear the same thing today, really? How's you all wear the same thing today?

C: I don't know. This is more different. It has houses on it. (sounds of rods dropping on table)

G: Davey, look what you did. You ruined my whole thing. You know what I made--a tower? Want to see again if I can make it?

Mrs. H: Sean, it looks like that's the alphabet.

S: Yeah.

Mrs. H: Yeah.

S: I practiced it at home. I always do it once a day.

Mrs. H: I can tell you've worked hard on those letters.

S: Yep.

E: (sings ABC Song through M, then says each letter, "N-O-P-Q-R- etc. as she prints letter. Goes back to beginning of song, sings again through S then says each letter after S to Z.) Z, that's how you do it, Nicky.

Mrs. H: Let's use our whisper voices.

Mrs. P: (to James whose bus arrives at 8:15) Your name is here at this table so you sit here.

N: Here's a paper and a crayon. You have to do your letters.

(Audiotape, October 12, 1987)

* * * * *

Role Identification. Children re-create the roles they observe in their homes and on television. Their play at center time reflects how they define themselves within a group.

Play Doh Table, 9:30. Ginger, Ellen and Denise.

Mrs. H: Oh, girls, what is this?

G: A bird nest.

Mrs. H: A bird nest. Oh, look at all the eggs the mother bird laid in there.

G: I'm making some . . .

Mrs. H: Okay. Gosh that's going to be a fancy one. If I were a baby bird, I'd be happy to live in that nest.

D: When I was born, I was a black baby.

Mrs. H: I know, Denise, I'm glad you were a black baby. And when you grow up, you'll be a pretty black lady, won't you? That'll be nice, just like your mama and grandma. That's good.

E: Ginger, tell your mama when you grow up, when you're fifteen, go to college. "Cause that's what I'm gonna do. Maybe, we'll get to see each other when we grow up. Let's keep on getting some eggs for the nest.

G: Look how much the mother bird hatched.

E: Gosh, a lot of eggs, didn't she.

G: Hmm, hmmm.

E: You're a black person and I'll never play with you again.

G: Me either. 'Cause I don't play with black persons.

E: Me either.

G: A girl came home the same time as my sister and she's a black girl and I play with her, but I'm not going to play with this black girl here.

E: Me either.

D: My sister was white when she was born.

E: The black people and white people ought to not live together. No, they cannot. (pause) That girl's copying us.

G: I've got to feel these eggs and see if they're ready yet.

E: Okay.

G: Denise, you're not my friend anymore.

E: You're not my friend anymore, either.

D: Yeah, you are. I love white people.

G: I hate black people except for my other black friend that lives beside me. She's my friend.

E: We need more eggs. You put some stuff in it. I'll do the eggs.

G: All you do is roll 'em backward like this. That's how you do it.

E: I love play doh.

G: Me too, it's fun. Everytime we come here in the center time, we'll go to the play doh and make a bird's nest.

E: There's another eggey.

D: I'll make me another tiny egg.

G: Don't talk to us. We're busy!

E: I'll say, "Miss Phillips, look what we made." (calls to Mrs. P.) Miss Phillips, Miss Phillips, Miss Phillips. Look what we made.

Mrs. P: (walks to table) Yes, it's pretty.

E: Let's do it like this. Do it like that.

G: Eggey, eggey, eggey.

E: It's okay, Mrs. Bird. We'll just put one of them right here. One's a little tiny egg.

G: (to Denise) Don't put eggs on this nest.

E: She takes care of this little egg first. It's so little.

D: Look it, Ginger, Ginger. Look it.

G: Sooo.

D: Look it, Ginger. Look it, Ellen.

G: So.

E: So. This is the way they hunt their food. This is the way they hunt their food and find worms.

G: Ooh, I found a worm.

E: I'll make one and put it right here. And they'll eat it.

G: No you have to feed them.

E: (baby talk representing baby birds)

G: Ooh, a big worm.

E: Me, too. Me, too. Yum, yum.

G: I found the wormies. Want to try my wormies?

E: Yum, yum. Oh, you ate me. (smacking noises)

G: I'm gettin' me another one.

E: You want to share my worm?

G: I'll share your worm. You want to share mine?

E: First share mine and then I'll share yours.

G: All right. (smacking noises)

(Audiotape, October 15, 1987)

* * * * *

Housekeeping Center, 10:00.

Mrs. H: I'm going to move Matilda (doll) over here on the side and move Petunia (doll) here. Oh, thank you, Nicky, for hanging up those clothes. That's great.

N: I just wore this coat.

(One child, pretending to be the baby, is crying.)

R: Tell that baby to hush.

J: I want my milk.

R: Hey, I need to cook something.

N: Oh, I love to put on this skirt. If I was a girl, I'd love to

put on this skirt. Good morning. Good morning to you.

J: Hey, I'm going to get my jammies on.

R.J.: These are my jammies.

J: I don't want to go to sleep yet. You're a little boy and I'm big.

N: I'm going to watch TV. (sings)

J: Here's my chair.

R: No, that's the baby's chair.

J: I want to be a baby, too.

R.J.: I'm the daddy.

N: Can I be the daddy, too, Renee?

R: Okay.

N: Waaa. Night, night, Mommy. I'm taking a little nap.

R.J.: Hush, babies. Hush babies.

(Audiotape, October 15, 1987)

* * * * *

Housekeeping Center, 12:45. Present: Nicky, Renee, Sean, James. Melody and R.J. enter later.

S: I'll just put my eggs in here and heat them up.

R: Go to sleep, go to sleep.

N: I don't want to drink that. It's poisonous.

S: Oh, I fell down, Waaa (pretends to cry)

N: You're not the baby. I'm the baby.

R: (pretends to slurp soup) Ahhh ssssss. Ahhh ssssss.

S: If you drink that, you'll turn back into a baby. (Children take play food, utensils, pots out of cabinet and place on stove or table.)

R: One, two, three, four, five. Five. Too many. (Four maximum in center)

S: One, two, three, four, five.

W: You get out, Melody.

J: One, two, three . . . four, five

M: You can be the daddy. I'm going to be the baby.

S: No, I'm the daddy.

M: Everybody has to go and eat.

S: Now, I'm going to be the baby. You be the daddy.

J: Baby, sit down. (Person "playing" baby periodically cries or is disciplined.)

Mrs. P: Sean, get out of the closet. (next to center) Don't be in the closet.

S: Ooh, I'm scared.

M: I'll get you your toys.

N: (singing)

J: I'm going to take off.

R.J.: Beer, man, I want beer.

R: This is a beer bottle.

R.J.: Give me some beer.

(Audiotape, November 3, 1987)

* * * * *

Unifix Cubes Center, 12:30. Cindy is playing the teacher of the group; Melody, the student.

Mrs. H: All right. Are you all ready, teacher? If Cindy's the teacher, who are you?

M: One of the kids. (Mrs. H. leaves)

C: You have to be nice. You have to check. Okay? So I can put

it on the score. (referring to Hattman's record-keeping procedure)

M: (changing her voice to sound babyish) I need another green. I need another green. Mommy, I need another green. Now I need yellow.

C: Okay, I'll get you a yellow.

M: I need a white. I need a green.

C: We're doing A-B patterns and you can only put two colors. (said as an announcement)

M: Look, Mommy.

C: Good.

(Audiotape, November 3, 1987)

* * * * *

Dinosaur Center, 12:10. Stewart, Sean, Raymond, Jamie and Adam mock fight of toy dinosaurs growling throughout conversation.

N: This one's a bloody one. He's got blood all over him.

S: Here's a bloody one. He's got paint on him. Here's a bloody one.

R: This one's Tyrannosaurus is a mean old thing; Tyrannosaurus is a mean old thing.

S: They used to live a long, long time ago.

R: See meat; see meat. This one is wild.

A: But not wilder than this one.

St: This is his picture.

S: Can you take guard of this so nobody gets here so I can go to the bathroom. Okay. Don't let no one else in here. Okay, Raymond.

R: Okay.

N: Hey, look, Raymond.

A: Tyrannosaurus' so mean and tough. He eats the other ones.

St: He's looking at that one. He's going to eat that one.

J: See, there's a Brontosaurus over here.

R: He's running in the forest. He's running in the forest.

N: Tyrannosaurus--his teeth would be <u>that</u> big.

R: No, they're really that big.

J: They're sharper.

R: This is Triceratops.

St: This whole place is the water. This is land and this is water.

N: See, he's swimming.

St: Here's another one of them.

J: Here's mine.

Mrs. H: I'll tell you what this is. I have something else for dinosaurs, and I'm going to put that over here. I have some dinosaur stencils and you might like to draw a dinosaur.

R: Let's put all the triceratops right here, okay?

J: Wait, I'm going to put <u>mine</u> here.

N: He doesn't go there.

R: That doesn't go on this . . .

J: I'll show you which one does. That one and this . . .

N: And this one.

J: Richard, where does this go at?

R: Right there. He's mean.

J: There's no room for my dinosaur. There's no room.

R: Yes, there is. Right there.

J: This one goes right here.

R: Let's put these down, taking naps. They get tired.

J: What about this one? This one goes . . .

R: That's a ant-eater.

J: He's knocking you down. He's a mean dinosaur.

R: Hey, I got a idea. I got a idea.

N: What?

R: Let's stand all these dinosaurs up here. Put all those in a row 'cause we're going to get ready to leave.

A: These two are buddies.

R: These are bad guys.

J: No, he's the good one.

R: This is a good guy, too.

St: And a bad one.

R: This one's a bad one.

C: Other people can come here, too, Tammy.

T: You leave us alone. This one's a meateater.

St: Gobble, gobble, gobble, gobble.

T: These are the mean guys; these are the good ones.

S: Those are the mean guys. They eat things--animals.

R: Stewart, this is the meateater.

T: No, this one. You don't take mine.

M: That's the meateater there. He's the fat one.

T: I'm a meateater, too.

St: What's this one?

T: That's the meateater.

N: Don't tell Tammy.

T: Ooooo.

N: That one jumped across the lake.

T: Let's play go outside.

C: You can't go outside.

T: Yes, I can. So there.

Mrs. H: Okay, stop sign. Let's clean up right where you are right now. Leave the dinosaurs here now, boys.

(Audiotape, December 1, 1987)

* * * * *

Center time, 12:30. Tammy and Jessica are shaping the letters of their names in clay.

J: I'm inviting Melody to my birthday party next week. Would you like to come?

T: I can't. I can't go. My mother won't let me.

J: Why?

T: I don't know. She's mean as a sake (snake) in the morning. And she slaps me. It kills me when she does that.

J: Every time she sees you.

T: Uh-huh. In the morning, too, sometimes. When I'm cross, she'll spank me hard on the bottom.

J: What's your daddy say at her?

T: Nothing. He makes me go in my room.

J: They're mean parents, aren't they.

T: No. Sometimes they're nice.

J: But your mommy, she slaps you every time she sees you. Right?

T: Sometimes she does, sometimes she doesn't.

J: Don't you wish you wouldn't have them for a family?

T: Uh-huh. I wish I could have them, but I have them. I like them a whole lot.

J: Every time my momma hits me or spanks me or makes me go to my room, I just tell God and tell Him to take my parents away. That's what you all could do.

T: But He won't . . . . If I quiet down, Mommy'll let me out of my

room. That's nice to do that. Because when you're bad . . .

J: My brother's bad all the time. Guess what. Every time we go for a ride, my brother stays out of the seatbelt the whole time 'til we get back to that store, and the house.

T: "I hate that brother" . . . I hate that brother. Say, "Don't. Put your seatbelt back on." Tell your mommy and daddy and stuff. I did.

J: I do. My mom said, "Is John in his seatbelt?" and I'll say "No."

T: And you know what. If he does it one more time, you say, "You're ugly." Okay, if she does it one more time. I always say, "You're ugly. Get away from me. You're ugly."

J: I do that. I say, "I'm not talking to you."

T: Well, don't do that. Say, "You're ugly. You're ugly. You make me nervous. You're ugly."

J: I'm going to go paint something. Want to go help?

T: No. Okay. No, wait for me.

(Audiotape, January 18, 1988)

* * * * *

Status Identification. Status in the group is associated with material possessions; leadership acknowledged by the teacher and other students; and verbal skill in directing others' actions.

Coloring activity associated with phonics program, 10:15. Ellen, Raymond, Dana, Lamar, Alisa, R.J., Kim and Jimmy are coloring two pictures, one of Friendly Frog, the other of Fancy Fish.

Mrs: H: Soon we'll get ready for lunch. Remember, this is a day when it's almost lunchtime already. (School day began at 10 a.m. due to icy roads.)

L: What?

R: Again?

L: Did you bring your lunch box?

R: Yes.

R.J.: I got a big lunch box.

Mrs. H: (to table) One-two. One-two. All right. Jimmy, let me see what it says. (Looks at note.) Oh, you're going to Mrs. Howard's (day care). And you're allowed to go and see the dinosaurs. (field trip) Wonderful.

R.J.: When we going to dinosaurs?

R: Next Monday.

Mrs. H: And one-two for Kim. There you are. One-two for Jimmy. I'll staple it. Anyone I missed? Oops, let's get one here for Dana. And one-two for Alisa.

(R.J. and Dana have an exchange.)

R.J.: I'm going to beat your butt. What she say? What she say?

L: Who?

R.J.: Ellen.

E: Something.

R.J.: What you say?

A: Dana, you don't have new shoes.

D: I do.

A: Them ain't new.

L: I got me new shoes. I tried some on. They weren't my size.

R: Ellen's got on new shoes--Nikes.

A: Them are Nikes. Jimmy's got on Nikes. (singing) Jimmy's got on Nikes, Jimmy's got on Nikes.

Mrs. P: Boys and girls, let's go ahead and get our lunch menu ready. They need to know how many people want these menus for lunch. So, if you brought a lunch box, stand by your chair.

R.J.: Stand up, Ellen.

Mrs. P: Okay. All the lunch boxes sit back down. Now, our first choice today is tacos.

Chorus: Ooooo. Mmmmmm.

Mrs. P: Tacos and our second choice is a chicken sandwich. Chicken sandwich. If you would like a taco for lunch, stand up beside your chair. Tacos.

R.J.: Want me to get taco? (pause) What you getting?

R: I hate tacos.

Mrs. P: Okay, tacos may sit down, and if you would like a chicken sandwich, stand up. Chicken sandwich. Chicken sandwiches, sit down.

R.J.: You got chicken sandwich, Lamar?

L: No.

R.J.: You got taco?

R: He's got a lunch box.

R.J.: Lunch box, yuk. (pointing to picture on bulletin board)

L: There's Martin Luther King. We going to celebrate Martin Luther King birthday?

R.J.: (singing) Martin Luther King. He died. He dead. Martin Luther King dead.

L: He is.

D: No, he ain't. I ought to know.

R.J.: My mother told me. Miss Phillips, ain't Martin Luther King dead? (she affirms.) I told you. (to Dana) Slapjacks.

D: Miss Phillips.

R.J.: Your mama whore. Hey, Jimmy. Martin Luther King. Martin Luther King. (chanted derisively)

Mrs. H: Okay, stop what you're doing right now. Put all your crayons back in the box. Leave the paper right on the table. Come on over here on the rug. Don't forget about pushing your chairs in. Let's come on over here and stand and we'll let Steven be the flag holder today. Somebody's missing a blue crayon. Who's missing a blue crayon. Who's missing a blue?

Chorus: Not me.

(Audiotape, January 18, 1988)

* * * * *

Ned, Raymond, Sean and James are drawing and coloring pictures of Santa Claus. Teacher first gives direction, then asks children to explain directions to late arrivals. 8 a.m.

Mrs. H: (to class) All right, if you just came in. (to another table) Jimmy, if someone at your table just came in, tell them first to hold your paper this way and then about making a Santa Claus this big. Use your whole paper. Make Santa Claus <u>that</u> big. Just one Santa Claus on your paper and color it ALL in so it looks beautiful.

S: Okay. Hold your paper up.

J: Hold your paper up?

S: Hold your paper up. Then make a Santa Claus <u>that</u> big.

N: Hold your paper up like this and then draw a Santa Claus that big. That fills up the whole paper.

S: You color it right here. Then you put red, then you put white, then you put red. Hey, Ned. I need some more black. Ned, I can't find black. Look what I found in this crayon box.

N: I need a black. I need a black.

Mrs. H: Oh, Ned, those legs and boots are wonderful. I love these red suits and boots you're putting on.

S: Hi, Raymond.

(Raymond arrives at table.)

N: First, turn your paper like this.

R: Put it flat.

N: No, you put it up like <u>this</u>. Put it up like this. Now lay it down. Now, draw a Santa Claus that big.

R: (begins drawing) Santa Claus?

N: Raymond, what're you doing?

R: I'm not drawing Santa Claus.

N: You got to. You want to see mine. It's probably no good.

R: Guess what. Me and my Daddy saw a real life deer that the dog

was barking at. It was a mama deer. We don't want to shoot it.

J: You saw that deer?

N: If you all killed it, it isn't funny.

S: I saw that deer across the street from my house.

N: I'm making a Santa Claus.

J: I'm making a Santa Claus.

N: You got to make the Santa Claus. You just can't walk away from it. You got to make it.

S: This is his beard.

N: Be quiet, Joe Nicholas.

S: That's a nice Santa Claus, Raymond.

N: He's making him big.

R: I'm making a separate Santa Claus.

N: You have to make a Santa Claus. James. You have to make a Santa claus.

J: I did.

N: It don't look like one to me. It doesn't look like . . .

S: I don't see his head.

N: He don't know much about Santa Claus, does he?

S: No.

R: He can make whatever he wants to.

N: He don't know what Santa Claus looks like.

R: (singing) O Christmas tree, O Christmas tree.

S: Where's Kevin?

N: He won't be here. He's got chicken pox.

S: Kevin?

R: Kevin just has to be the baby.

N: He's not a baby.

S: I'm going to tell him what you said.

N: He's <u>not</u> a baby.

R: (singing) You better watch out. You better not cry, I'm telling you why. Santa Claus is coming to town.

Mrs. H: All right. Take a look at your Santa Claus now and finish him up, please.

(Audiotape, December 1, 1987)

* * * * *

The interactive nature of the setting in this study is illustrated in the preceding transcriptions. The descriptive aspect of Eisner's assessment model has incorporated the children's expressions of the personal meanings of their experiences in mimetic, expressive and conventional forms. The informal curriculum provides significant material for interpretation and evaluation of a kindergarten setting. The writer has endeavored to describe both the formal curriculum (intended course of study) and the informal curriculum, believing that both contribute to an appreciation of the "pervasive qualities" of the setting.

CHAPTER IV

INTERPRETATION AND EVALUATION OF THE SETTING

Introduction

Evaluation needs to be grounded in a view of how humans construct meaning from their experiences (Eisner, 1982, p. 21). Eisner's assessment model incorporates description, interpretation and evaluation. In Chapter III the writer presented a description of the pervasive qualities of the target setting of this study. The sensory images, what was seen and heard in direct observation by the writer, were selected and reproduced to convey the interactive flow of classroom life.

According to Neisser (1982, pp. 40, 43), an individual develops an "anticipatory schemata" that enables her to perceive and express the qualities of a setting. Prior learning and expectation affect the selection of the "ineffable qualities" (Eisner, 1985, p. 42) that a person intends to communicate to her audience.

Thus, this writer as evaluator of the setting endeavored to recapture the vitality of the classroom--the dynamics of curriculum as "what persons experience as learning settings are cooperatively created" (Brubaker, 1985, 175). Selected conferences between the writer and the teacher have been included as illustrative of the verification of the participants' perceptions and expressions of the setting.

In this chapter the writer will present the theoretical perspectives with which the setting may be interpreted and assessed.

The interpreter of a setting asks a basic question, "What ideas, concepts or theories can be used to explain the major features" of this setting?" (Eisner, 1979, p. 207). Eisner's model is useful for investigating the descriptive, interpretive, and evaluative aspects of a curriculum. However, he stops short of advocating a single theoretical perspective for analyzing a given curriculum.

Therefore, in this study, Eisner's designation of the explicit, implicit and null curricula (1979, p. 74) will be incorporated within the themes of control, consensus and liberation, identified by Macdonald as basic curricular interests (1975, p. 287).

In the evaluative focus of this chapter, the writer will assess the educational significance or worth of the curriculum as experienced by the setting's participants. The evaluator of the setting asks the question, What value does the critic assign to the described and interpreted curriculum?

Interpretation of the Setting

The basic assumption underlying all questions of interpretation of curriculum is man's interest in the preservation of the 'good life' (Macdonald, 1975, p. 287). Three basic interests, control, consensus, and liberation comprise the "basic sources of value differences" in curriculum (p. 289).

Eisner acknowledges the varying beliefs by which the schools teach, but chooses to stress the means of instruction as an area for analysis. Schools teach through the explicit curriculum; i.e., the intended formal course of study; the implicit; i.e., the "pervasive set of expectations and rules that define schooling as a cultural system that itself teaches

important lessons;" and the null curriculum; i.e., the omitted curriculum; the "options" never presented to students (1979, pp. 91-92).

The control orientation is evidenced in the explicit curriculum that includes the state and local courses of study, locally mandated curriculum materials and skills checklist, placement tests for kindergarten students, and labelling of students within skill groups.

A review of the legislated materials would lead this writer to conclude that curriculum is best presented in a prescribed format that varies little from subject to subject, day to day. A hierarchical dispensing of the curriculum maintains the powerlessness of the lower rungs of the system; that is, the teacher and students.

Hattman, the teacher of this study, acknowledges her adaptation of the prescribed curriculum based on both the students' responses to phonics and the writing programs and her intention to determine the linear progression of the curriculum.

E: You mentioned in an earlier conference that the program itself moves to writing sentences. And you raised the question as to whether that would be where you would be.

D: Well, I'm not sure. I don't really know if that's where I will be. I'm not sure of that one objective of the program to have children reading sentences. I'm writing things on the chart and they can accurately reproduce them on their papers but I'm not sure . . . .

E: But you're not sure that an objective should be that they're writing their own sentences?

D: Right.

E: They're imitating your hand movements to create the print.

D: And I can see a real benefit to that as a first grader--all the copying off the board they'll be doing. I can see a real benefit in being good at that.

E: You mentioned there are some things in Success that you've

skipped. You use the teacher's manual for Success. Does it tell you on day one you should do this and on day 40 do that?

D: Yes, it does.

E: So, you do use the manual?

D: Yes, I use the manual for upper and lower case letters. And then I came to what they called "Letter Patterns" which was blends and that kind of thing. The first one was "dr" and I put "drill" on the chalkboard and we were going to write rhyming words for drill. At that point I departed from the manual and went ahead and used words that began with the phonics we were on that week.

E: You say you are omitting. Are you going to go back? Is it an intention to omit?

D: Yes.

E: You also mentioned altering. Does anything come to mind on that?

D: I'm on shaky ground here. I have not taught this before and I'm simply doing what's working well this year and may not be what I'll do next year.

E: Are there other things that come to mind that you've altered in the program?

D: After letters, the program went immediately to combining consonant sounds. That was very difficult. It was very hard for children who hadn't picked up yet that "s" says "sss" and "t" says "ttt" that now we're going to combine an "S-T" and now it's going to be "st". It was very hard. And I made a decision that it wasn't necessary at that time.

E: You skipped it?

D: I had used as a word "stop sign". [Note: "Stop sign" is a routine phrase used by Hattman preceding her directions to the whole class.] And we have four or five words listed.

E: So, one day you were doing the "st" writing module, and . . .

D: Yes, I did "st" and the next day was "br" and I didn't do it. The children had so much trouble with "st".

E: What do you attribute the trouble to?

D: In writing it down. In presenting it, I write on the chalkboard "stop". There it is. And then we talk about other

words that begin the same way and they're giving me "so, sing, top, tea."

E: So they heard the single consonant.

D: And I gave another model--"stick" and another and they're still not getting it.

E: So they can't figure the system. It has no meaning yet. I keep seeing the "st" in my mind in order to generate other words.

D: Right. And that's what we do. But that's not that way for them.

E: Your plan book is helpful to me. I can see time, content, grouping. I can see the variety of centers, seasonal interests. Things like dinosaurs. What determines what the theme is? I see that earlier in the year you did castles.

D: Yeah. As much as 75% is tied in with phonics.

E: So castle came from the hard "c" sound.

D: Yes. It's just an attempt to surround the children for the course of an entire day--every single thing we do, the snack, the song, the story, everything, just be surrounded with this --with the sound of this letter. To get the sound symbol. When I came here, Betty (another kindergarten teacher) said we had an integrated day. She told me what that was and I thought it sounded just fine to me.

E: I hear you saying the phonics is in control--the controlling element in the curriculum.

D: Yes, and I think one reason is it's the one thing that is almost totally new to every child in the room. There are some children that know all the alphabet, all the numbers to ten and yet phonics is so foreign to them. You know, you can read well without any phonics. Our message is, "We need you to know phonics so that you'll succeed in our school. That's what it comes down to. You don't need phonics to read, but we need you to succeed."

* * * * *

Hattman acknowledges that she must direct the presentation of the formal curriculum that is "determined by people other than the classroom teacher."

D: I'm given a copy of the guide and told the children must learn this sound, but I get to decide what activity I will use and when I'll do it and make those decisions. I feel I can live with the confines of this other. I have to do "r" as a phonics sound, but I can do it lots of different ways . . . just anything I might choose, for example, robots.

E: So the more specific application of content--the activities are your choice. Can you spend four days on something if a guide has a whole range and list of content to be presented? What does that do to a unit that you might want to spend longer on but there's this list to be covered?

D: Maybe, because in kindergarten we don't feel the pressure of some of the state tests, I don't feel a lot of pressure to do the activities in the guide. I feel pressure to get across that particular objective.

E: Do you think the objectives are appropriate? It's not too much?

D: I think as long as we take 28 children together in a classroom and say, "This is what they'll learn," it's unfair.

E: You can present it, but will you know that each of the twenty-eight learned so he can apply it?

D: Right. And it's unrealistic to say . . . All right, we can say, "This is what she'll cover," but we can't say, "This is what they'll learn."

E: And you feel the way the list is right now, you can live with the list in the guide. It's an appropriate list for kindergarten.

D: I can't imagine what would be an appropriate list for kindergarten. I wouldn't want the job of coming up with it because I'm not sure there is such an animal.

E: Yet, is it not what one is asked to do?

D: Of course, of course. But I also consider that I have the option of saying to Charles, "This is 'r' and this is what it says. Now you tell me what it says." If he says "w", we move on. I'm finished. He obviously isn't ready for that and we'll practice writing his name again. And I guess I feel justified in saying, "Charles and I have worked on that." But it's unfair to him.

E: When does the question, "What does Charles need to work on?" get asked?

D: He needs to work on writing his name that particular day.

E: And for some children that was the October task.

D: He's still . . .

E: He's still in October, but the teacher in her mind then is carrying October always in her memory because of Charles?

D: Right.

E: And she's carrying October in her mind as she is planning further on through the year.

D: Yes. And if he's bored with writing it with crayon, we'll get out the clay and put clay on his name and when he's tired of doing that, go to something else.

E: Is there a point at which we ever stop that activity when he doesn't know it and go on to something else? Do we finally say, "For this year, this is it." And there will be another activity outlined for this child.

D: If I really didn't feel that he could be successful, yes, I would immediately drop it. But I've never worked with a child who wasn't able to successfully write his name by the end of the year.

E: So success of the child is a response to which you respond and decide where do I go next?

D: Yes. If I thought the child wouldn't be able to do it, I'd drop it.

E: And then the question would be, "What is it for this child in your plan?" Plans in October may be very neat and tight. But by this time of year, you are holding much in memory. As the year lengthens, and you respond to their responses, their successes or failures, curriculum widens and expands and becomes more complicated than appeared at the beginning of the year.

D: Right, and that's why we start out the year with a narrow idea of the group. And as the year goes on, it changes.

E: You said, when the child can't do it, you drop it. What about the sound-symbol relationship? Aren't there children who imitate your voice but make no connection with the symbol?

D: Yes, and I say to myself, "This is so inappropriate. Why am I doing this?" And that's why I can't imagine what would be appropriate.

E: And I am raising that as a question. You come from several years of experience with this and we don't raise these questions in dialogue because this other thing was given to me stamped, "You shall do." Why does she even ask? It just isn't a question that is going to be raised.

D: No, but I do think we address it everyday whether we realize it or not. And that's what makes the difference between spending four days on something with somebody and four minutes with Charles and saying, "Nice work. Let's move over here now." That's not his curriculum.

E: That isn't his curriculum and then we raise the question, "What is it?" What is his curriculum? How am I prepared to respond to it? What will I do about that?

D: I think in my schedule the time when I'm going to address this is the first thing in the morning and at center time. The first thing in the morning is a pretty good time to catch all those children who are just about ready to read. And center time is a time when I especially make a point of trying to catch those children who are falling along the way, that things haven't started making sense for. And that's the time when I keep a record of what everybody's doing. I check on phonics letters about every three days. I check on the alphabet once every two or three days.

E: But that's still not the alternative. After you've checked Charles three times, and he still doesn't know, he's got to do something else. Do you ever include time to present the alternative?

D: That is the time. That is the time when I say, "Here is what it will be."

E: So the curriculum is wider than the list of objectives. Does some of it come from him?

D: Oh, yes, all of it. I find out what his needs are. I get that from him and I decide.

E: And a teacher is deciding what are the needs of a child. We're making that judgment.

D: Partly what he can succeed in. His needs might be so all-encompassing. But, what can I give him that we can work on that he can succeed in?

E: Um-hmm.

D: Sometimes, that's counting up to three.

E: And time would be inhibiting there, because to do that with twenty-eight children--to think of twenty-eight children having twenty-eight plans.

D: Oh, sure.

E: We have to think, to plan, for a group of children.

D: Yes, what children will succeed at this?

E. And even with two or three adults with you, it's still you who determines what those ideas, those activities are.

D: Yes, but it could be different if numbers were reduced. I'm working in three groups not because I think it's an ideal number but because the groups are so large that to get it down to what I think is an ideal number, I divide them up into thirds. If I could divide them up half and half, it'd be great, but not with 14 or 15 children in a group. I just can't get around to the children.

(Taped interview, February 22, 1988)

* * * * *

Thus Hattman expresses ambiguity about her control of the curriculum. She acknowledges that the curriculum requires direction by herself or others yet she seeks to define and understand the needs of children in relation to the curriculum she presents. The need for the child to be successful in the teacher's judgment--to be good--is evidenced in her adjustment of the explicit curriculum. She is unable to consider an alternative orientation which we might identify as a null curriculum because this is not part of her cognitive "repertoire" (Eisner, 1979, p. 92).

The implicit curriculum, as did the explicit curriculum, evidences the ritualization of raising hands, responding to lunch counts, and lining up for outside play. An extrinsic reward system utilizing smiling faces and stickers signals to the child both that his behavior is compliant with his teacher's expectations (Eisner, 1979, p. 75) and

that he is in competition with others for her attention (p. 77).

The writer asked Hattman, "Why can't you say to the children, 'Let's go to lunch. Let's walk out in the hall.'?"

> D: But you can say <u>that</u> if the group is small enough and the hall is large enough. I taught three- and four-year-olds and we never lined up for anything. I have seen three- and four-year-olds who were taught holding onto a rope so everybody's in line. I never thought that was necessary. I always said that I got to be first 'cause I was the oldest. And as long as you stayed behind me, I didn't really care what you were doing as long as you were coming along with me. And I'd feel comfortable maybe with Jane's group (14 students in Pre-K) not lining up. That group might be small enough, but that group would be the only one in the school I would consider. There's just too many children. When the number is that big, there has to be some imposed order. And I don't ever feel comfortable with absolute silence--no talking at all. I do say when we go out in the hall, try not to bother the other people. And I don't like teaching with the door closed. I feel claustrophobic. I love having people go by and having them look in and wave. Just knowing there's a world out there is helpful for me and so I tell the children if they get too noisy, we'll have to close the door and then it may get too warm.

Hattman intends to create understanding, a consensus, particularly with her colleagues and with the "world out there." Her desire to promote a more consensual relationship within her class is evidenced in her removing the children's names from designated places at the tables. The writer asked her what prompted her to make the change in January.

> D: A couple of reasons. I guess uppermost in my mind was, "Gosh, I bet these kids are tired of sitting here." Here it is the end of January and I was thinking, "The year is half over and these poor children have been in the same seats all year." Even though we only spend an hour and fifteen minutes in the morning at those places, and in the afternoon we have snack time there, and that's all; I still thought that was a little more rigid than I needed to be. So that was the big focus. But I also thought there were some relationships that were solidifying that weren't beneficial to the children. These were children who routinely would not go play with each other at center time, but over the course of half a year, this relationship cemented. There were a lot of these little pockets in the room. So I thought this is a good time to do

this. There's no reason to point out specific children. It's a good time.

E: Why did you give everyone a choice--why not change all the assigned places?

D: Why didn't I just say, "We'll all change"? I'm always interested . . . I learn alot from where they choose to sit. I felt the rules in the room were embedded enough that at this time they could handle the freedom of just choosing wherever they want to sit. I learn a lot from seeing whom they go to sit with. It's very interesting in the morning to see who goes to an empty table and sits by themselves.

(Taped interview, February 19, 1988)

* * * * *

Hattman names two children who have regularly chosen empty tables and concluded that each desired to be alone; one due to the crowded condition of her home; the other due to the rigid expectations of the parent. That the choices were related to the internal conditions of either the child or the setting did not occur to the teacher.

Macdonald cautioned that the "rhetoric" of control influences one's intention to create consensus or understanding (1975, p. 292). This is evidenced in Hattman's intention to interact with her students and encourage their choice of tablemates; yet she expresses concern about students she believes are mismatched. The desire to be in dialogue with one's world (Greene, p. 313) and to affirm a reciprocity of perspectives (Schutz, p. 315) are illustrated in the following exchange about both the explicit and implicit curriculums.

E: I remember we talked about the family and we had mentioned how some families have just one parent or several parents because of remarriages--or some families are headed by the grandmother. And you had said in October that you had decided not to do a family unit. And then you went ahead with it in January. I didn't know if that came from the drug awareness unit or if it came related to another topic. My question is, why did you decide . . .

D: I know, Wanda and I decided we wouldn't do it. And, in the past, we tied it in with phonics with the "f" sound so it was the third week of school. But the third week of school, we didn't know these children well enough to respond the way we needed to. Maybe we didn't feel comfortable with the information and the child was perfectly comfortable. I don't know. But this year we have a new phonics chart. (laughs) I'm sure this isn't the kind of answer you were looking for, but this unit came up at a different time of the year.

E: So you still tie it in with the phonics.

D: Yes, that would be the same. With the new chart ("F" in a different place), it brought the unit in way in the middle of the year.

E: What if it weren't tied in with phonics. Would it be a unit you would do anyway?

D: Yes, we always felt the worth of it, but we just didn't feel comfortable with it earlier in the year. But, I think we have a pretty good handle on who feels comfortable with their home situation and who has real concern about it.

E: Are you saying you need more time to just get to know them informally?

D: Right.

E: In the little informal conversations or things you overhear, you begin to pick up an understanding of that or as you've made phone calls or received notes back from home, these give you a picture--information.

D: And with the drug awareness material. Renee is a child who has said, "My daddy gets so mad at me." And so we just commented about it with Renee sort of individually.

E: So information has come from the children as that unit was presented. You think the third week is just too early as far as the teacher and assistant feeling comfortable with that. And you need more informal chit-chat about who they are before the more formal study takes place. Did you learn things about them from the unit? Their perception of family or their picture of it?

D: Yes, and I think there are always surprises and that's what I like about teaching so much. There are always surprises. There's Raymond who will tell us he went to Grandfather's and "Guess what, my two brothers were eaten by crocodiles and we couldn't bring them home."

E: The fanciful comes through in his experiences.

D: And there's another child that made a family picture of "just me." Remember, when we talked before about Jimmy. His family is complicated. He has Mama Jean and Mama Janet (being raised by grandmother; mother in college).

(Taped interview, February 19, 1988)

* * * * *

The topic of "family" was not outlined with the same detached specificity as phonics or number recognition in the curriculum guide. The children and teacher came with experiences associated with their emotional well-being. Thus, this content engendered value questions for the teacher. Could the teacher control the flow of information? What information should be shared and responded to in a public sense?

The writer, in an interview with Hattman, cited the conversation between Tammy and Jessica (see p. 87) and asked if the values each child expressed ever became part of a lesson?

D: With the drug education unit, I have taught how to ask someone to do something. And so I wondered if I would be privy to a conversation like that because "She [the teacher] told me that I should say . . ."John will you put your seatbelt on.' John'll say, 'No.' I'll say, 'Why?'" You see, I taught that exchange.

E: You tried to teach it as a communication skill which is as conventional language. A formal structure. A conventional pattern of language that we as teachers try to teach in a set program. And the child, out of his own experience, sometimes, with an emotional response, still cannot get all that correct, grammatical sentence together. He's going to come out with the more emotional response out of his own feelings.

D: Right.

E: He may do that to please you. You may make him practice and say, "I'm going to reward you. If we all get this right, we'll all get ice cream. Or we'll all go outside earlier."

D: Or stickers.

E: Or we'll all have smiley faces. Which isn't peculiar to just kindergarten, but we'll all have the reward if we can all say it the conventional way.

D: But, I really thought that the drug program was worthwhile. And I really do believe in that particular communication skill. I agree that it isn't natural and I agree that it is imposed. But wouldn't it be wonderful if it did take with five of the children? And those five could have impact on five more.

(Taped interview, March 30, 1988)

* * * * *

Hattman's security with the standard of conventional (rule-governed) language and oral discourse is reflected in her valuing of the format prescribed in the curriculum materials.

The informal curriculum, the personal meanings expressed in the setting by the children, incorporate their responses to the formal curriculum. Their expressions in imitation of the teacher's voice and gestures (mimetic); their desire to be affirmed as persons by each other and the teacher (expressive); and their practice of conventional language and classroom rituals are evidences of their intention to participate in creating community. The teacher is the power broker, distributing rewards and defining and maintaining the rules for living within the community.

The children's conversation during center time or table activities may be classified, according to Piaget, as either egocentric talk, in which the child does not attempt to place himself "at the point of view of his hearer" [ex. monologue] or socialized speech, when the child intends to communicate with a given audience [e.g. commands or threats] (1959, pp. 9-10).

Piaget concluded in his research of children, ages four to eight, that the intellectual processes of causal explanation and logical justification are egocentric in children before ages seven to eight. "Mental activity is either silent or accompanied by monologues (p. 73). Children make no effort to stay with one opinion or topic; they "adopt successively opinions which [if] compared, would contradict one another" (p. 74).

A child of kindergarten age does not distinguish between "romancing," conscious and deliberate invention, and a "faithful rendering" of a topic. When children fail to understand each other, it is not due to the content of the conversation, but rather due to the egocentric focus of the child in that he "feels no desire to communicate with others or to understand them" (p. 126).

Further, Piaget believed that speech, before it is used to socialize thought, "serves to accompany and reinforce individual activity" (p. 39). The child engages in a "collective monologue," thinking egocentrically, even in the company of others. Piaget attributed this to 1) the absence of "sustained social intercourse" until age seven and 2) "the language of the activity of the child--play--is one of gestures, movement and mimicry as much as of words" (p. 40).

The roles the children in this study play at school are those they observe portrayed at home, in school and on television. They have not yet internalized their teacher's expectations of what language and topics are appropriate for classroom discourse. They have not yet acquired a memory or repertoire of classroom experiences that will in

time provide information and standards for them. They do not yet sense the acceptability of some subjects, the rejection of others.

Thus in the housekeeping center, the children become the parents and children in a family, one of whose members is always the baby. The baby may represent their desire to be nurtured and comforted in this new environment. Piaget proposed that "Just as every child plays in overt symbolic activity manifesting his knowing, so does he increasingly enjoy an active life of fantasy and images in covert symbolic activity" (Furth, 1970, p. 60).

A roleplay begun in March was staged next to the teacher's chair and involved use of the chalkboard [previously obstructed by a table]. One child was the teacher; another, the student. Hattman overheard Cindy say to Jessica, "I'll be Mrs. Hattman. I'll teach you." Ginger said, "Then who will I be? I know. I'll be Mrs. Hotaling." A fourth child arrived and, finding all the parts assigned, said, "I'll be Mrs. Phillips."

The games of fantasizing as dinosaurs or race cars or personifying inanimate objects affirm one's presence--one's self in this world of the school. The games are rituals, repetitious behavior, marking the children's passage to the next level of understanding and expression.

The interaction expressed in play maintains the group's social boundaries. The content of the play, the roles and rules, differ according to sex roles, boys preferring physical interaction or competition with each other, girls preferring to interact with the environment. The instrumental behavior of boys, intentionally maintaining disharmony; and the expressive behavior of girls,

intentionally promoting harmony, are further expressed in the informal curriculum observed and recorded by the writer.

Yet, even when the "task" assigned to a small group originated in the prescribed curriculum [the dinosaur play table], the children responded from their immediate sense of themselves and others, thus affirming their expression of the personal meanings of their experiences. (Macdonald, 1974, p. 109) Liberation, as an underlying theme of interpreters of curriculum, is evidenced in the dialogue of the children.

E: It was interesting at the clay center when Tammy and Jessica were making their names, they didn't talk at all about how the clay was being molded but got into this very personal conversation about what happened that morning and how do you deal with your parent when you're angry with your parent.

D: You know there were some mornings when . . . Tammy's mother started the year working and Dad is a full time student and right around Christmas she lost her job. And that put a lot of stress on the family. And there were mornings when Tammy came to school in tears. And sometimes I'd just hold her on my lap. And she wouldn't say anything at all. She'd just sit. And other times, she'd want to talk. And this could be around that time.

E: Remember when three girls were making the nest of clay? The week you were doing "N" from the phonics chart. And they were making a nest with lots of little eggs. They went to the baby talk and "Mother." They recreated there the roles of the home, the roles of mother and child. But there was the overlay of cutting out the third girl [a black girl] from the conversation who wanted to also make eggs for the same nest. So there were two things going on. And that happens elsewhere. Going to the rest room, the lunch line, who will I sit next to at lunch? Getting on the bus, who will sit next to me? This idea of who I am as a person is going on and comes through.

I remember the parent who said to me in the fall, "There are just so many children. How does Mrs. Hattman get around to each one? I know she doesn't." And you had told me just preceding that that another parent had said to you that you never call on her child. That was the parent's interpretation of what the child said happened at school. And this parent is saying, "I don't know how the teacher does do all that and I

realize she doesn't. The child needs to be affirmed by this person." Her frustration as a parent that there was no way that this would happen. She felt for her child. She felt that insensitivity that you don't intend. That ignoring of the child when you're turned in a different direction to speak to another child.

D: And the child. It's very hard for that child to come to school and be overlooked, neglected. He has good self-esteem. His parent talks with him each day after school. It must be very hard. I remember as a parent having a real sense of just throwing my children to the lions when they started public school. It was that grim. Because I think it's possible to have it be almost a war zone every single day. And, I don't think you find that very much at our level. My children have each had teachers that they said, "You know, she really doesn't like children." I mean, that's how you sum it up.

(Taped interview, March 30, 1988)

* * * * *

The participants of the setting express the tension between control and liberation as each person affirms himself and seeks to live in community with others. In the activity of creating harmony, his own questioning and dialogue may produce disharmony.

A further reason for the disharmony of self with self and others may be found in the null curriculum, identified by Eisner as what schools do not teach nor intend to teach by implication. The options of conceptualization and expression, whether visual, auditory, metaphoric or synthetic (1979, p. 84), are neither considered nor prized. The null curriculum remains an unstated option that the school never presents.

This writer believes the null curriculum, the affective-expressive area of human experience, is presented daily by both students and teachers. But as interpreters and evaluators of the curriculum we experience, we deny and negate this area in our reporting of the

meanings of our experiences. The compartmentalized lives in schools are reflected in a teacher's escape to the lounge and the children's prizing of unrestricted outside play. We learn to be "alone in the crowd;" to disengage our feelings from our actions (Jackson, 1968, p. 96). The school instructs its participants, through explicit and implicit experiences, that the self is fragmented, alienated from inner promptings (Henry, 1963, p. 320).

Yes, the school as an institution intentionally ignores the emotional-expressive self, but the individual participant affirms that self even within the confines of the institutional norms. The threat to the wholeness of human experience arises from the fragmentation of the person. Pinar castigates the school for promoting the madness of the individual by intentionally teaching to and affirming the divided self (1975, pp. 362-374).

Eisner believes that the child interacts with the qualities of his or her environment, and labels, organizes and expresses these qualities in forms that will convey meaning both to others and as feedback to himself (1982, pp. 54-55). The conventional language, rules and rituals of required behavior within an institution are soon experienced and expressed in order to live as a participant of that setting.

The school's function, to mirror the fragmented and layered society outside, presents itself early to a child. The individual learns the language of isolation, separation, reward, punishment and expresses that language to control others. The language of understanding and liberation, often expressed in the social and emotional lives of the participants, is devalued and even feared.

Hattman reported a personal situation with her son's teacher.

D: My son has a fifth grade teacher this year who gave every boy in every class an "N" on conduct because she said, "That's how boys are." I really think if that's how boys are, then you need to change your classroom. It's not fair to just accommodate girls in the classroom.

E: She's also saying, "This is the classroom I can live with." And you're saying she ought to change the classroom because we've had difficulty saying "Can she change herself?" or "Does she need to not be there?" She's saying, "The classroom should be there for me and the girls. It's a classroom I'm comfortable with. I've put the stamp of approval on it. This is the way I'm comfortable."

D: And I feel I can trust my kindergarten students. I think you begin discipline way before you put up rules in the room. You begin discipline when you see them first thing in the morning. You get across the idea, "I'm on your side today. I don't know what happened at home or on the bus, but I'm on your side this morning." Maybe that doesn't work in fifth grade. I don't know. I've never been a fifth grade teacher. And maybe just letting you know I'm on your side, we can work this out together, maybe that's not good enough. Maybe you have to be some sort of warrior in a combat zone. I don't know. Maybe it's good I'm where I am instead of fifth or sixth grade.

* * * * *

Batcher believes that many studies about school life have been written from the perspective of teachers or outside observers, but few incorporate the "children's perspective" (1981, p. 13). There is an assumption, just as with the null curriculum, that the inclusion of children's voices will not fit the curriculum we intend to live in schools.

To appreciate their voices, their extensions of themselves in language and art, we must recognize, as did Piaget, that children project onto the outer world all that they "feel, know and see." For a young child, "nothing is inner and subjective" (Murchison, 1933, p. 534).

Although Eisner is a strong advocate of inquiry into the dynamics of the interactive setting of the classroom, this writer believes a stronger case must be made for the artistry of both the student and the teacher to express the personal meaning of their shared experiences.

Richards asked, "Do we not all learn from one another? You must be able to hear what the person before you means" (1962, pp. 18,21). This writer has endeavored to present the authenticity of the curriculum as experienced and interpreted by its participants. As interpreter of the setting, the writer endeavored to highlight the recurring melodies. At times, her own voice became the dominant theme, yet her intention was to honor the integrity of each voice.

Evaluation of the Setting

The critical question raised in evaluation of the setting in this study is "What educational significance does the evaluator assign to the curriculum as experienced by the participants?" The writer has defined evaluation as a fluid, dialogic, formative process in which persons select, examine, interpret, and assess the significant experiences shared in a cooperatively created setting. Thus, evaluation incorporates 1) persons, their internal conditions [biographies] and expectations; 2) description and interpretation of their shared experiences; and 3) the structure of the form selected to represent the evaluation. Each of these, separated for analytical purposes, interact within the whole, "the mixture of parts that produce a whole" (Lightfoot, 1983, p. 23). Both the shared experiences of a setting and the meanings the participants ascribe to those experiences must be

presented in an authentic form, permitting the participants to speak for themselves.

The writer-evaluator of the kindergarten setting created with the teacher a relationship within which each maintained a "reciprocity of perspectives" (Schutz, 1967, p. 315). The dialogical process of curriculum evaluation is based on Macdonald's question, "How shall we live together?" (1977, p. 355). Both the personal quest for meaning and the intention to live in a freeing community are beliefs held by the writer and the teacher.

Liberation as the affirming of the authentic participation of persons (Pinar, 1975, p. 376) in dialogue about the world of lived experiences (p. 360) has been a guiding assumption in the development of this study. Both the qualities of the environment [the participants and the created setting] and the individuals' internal conditions [biographies and expectations] have affected the perception and the expression of the concepts that were created in this interactive environment (Eisner, 1982, p. 55).

The creating of community within the setting, the daily answering of "How shall we live together?" raises the accompanying question, "What does it mean to be human?" (Macdonald, 1977, p. 355). Herbert Read argues that the purpose of education is to "preserve the organic wholeness of man and of his mental faculties so that as the child passes to adulthood, he retains the unity of consciousness which is the only source of social harmony and individual happiness" (1958, p. 69).

The trusting relationship between teacher and evaluator; teacher and student contributed to the rapport each participant has experienced.

and student contributed to the rapport each participant has experienced. Read believed that the "growth of confidence, the elimination of fear, the binding force of love and tenderness" are the values that a teacher must live (p. 235). Further, a "harmonious reciprocity can co-exist with an imposed system of obligatory rules" (p. 277). The evaluator in this setting found that the "harmonious" relationship, rather than the imposed order, became the dominant theme.

The teacher and evaluator viewed themselves as creators of a "spontaneous" (Read, 1958, p. 295), freeing relationship in which both persons experienced trust. "I don't know" was a liberating response. Read's interpretation of Martin Buber's philosophy is helpful here. And, as each became aware of the other's needs and how to respond to the view of the other, she became self-educating (p. 291).

The intention of the teacher, Hattman, to live in a harmonious social order and preserve individual happiness is evidenced in her concern for the well-being both of the individual children and of herself. She intends to be herself in this setting and acknowledges she cannot live with chaos. Yet, she resents the state-imposed evaluation system that prescribes teaching behavior in a linear format. Hattman further believes that the present evaluation system "dehumanizes" teachers in an attempt to "rubber stamp us acceptable" and create copies of the "effective teacher" in every classroom.

> A classroom is alive. Some days it throbs or murmurs or sings. We need each of those experiences in a classroom as well as outside the school . . . An evaluation should hear what a student isn't able to say. It should measure the ability to tell a student, "I care about you" without using words (Hattman, written statement to writer, February 22, 1988).

Hattman further expressed concern that the prescribed curriculum

does not "speak" to individual needs. The latter term as employed by Hattman is what the evaluator believes are the internal conditions of both the teacher and the child. The strong emphasis on the phonics program in the mandated course of study influences Hattman's selection and timing of content, yet, she "adapts" her methodology and expectation of the children's understanding as she perceives incongruence between the intended curriculum and the curriculum as lived.

Hattman's security with her adaptation of the course of study stems from her reliance on an authority figure, the senior kindergarten teacher, who defines an "integrated" curriculum as each day's activities artificially linked to the one dominant theme, phonics. "Betty said we had an integrated day and I thought it sounded fine to me" (Hattman, interview, January 13, 1988).

Hattman had taught in a system where there were no required basal textbooks. She recalled planning for all the curricular areas based on the interests of the students. "We'd spend a month on each of the topics they selected. I think it would be marvelous to have the entire kindergarten curriculum centered around things they are interested in" (Interview, January 13, 1988).

Although expressing this desire, Hattman remains secure in not departing from the established course of study authorized by the local board of education.

Lortie charges that teachers do not challenge the existing "order." They accept that the curriculum, materials and student assignment are "controlled" by others (1975, p. 186). Change will not occur until

teachers view themselves as free to create their own meaning of their experiences.

Lortie has concluded that teachers associate their major rewards with classroom activities; they emphasize the intrinsic rewards of "reaching" a student (p. 104). Hattman and the writer, likewise, have enjoyed the exchanging of anecdotes about "our" students. Hattman continued throughout the seven months of the study to share her insights about individual children. In a recent conversation, she remarked, "Did you notice Adam helping Stewart? James is talking more with other children. Ned is more relaxed at center time. Tammy has made friends with the new girl. Jimmy just can't stay in one place." (Conversation, April 8, 1988).

The personal meanings of the curriculum as experienced by the teacher and evaluator have continued to enrich their relationship.

Evaluation in this study, thus, has incorporated both description and interpretation as integral parts of an assessment model. Further, the evaluator has raised the question of the significance of the curriculum in preserving an "organic wholeness" (Read, 1958, p. 69) within each person so that each may experience both understanding of the harmony from within and an expression of that harmony from the "inside out" (Lightfoot, 1983, p. 7). The methodology, an integral part of this study, was intended to define the "goodness of the setting, the mixture of parts that produce a whole" (p. 23).

This study has presented the curriculum [what persons experience as they cooperatively create a setting] both as explicit and implicit expressions of the themes recurring in a persons' dialogical

relationship with self and others: control, consensus or understanding and liberation. What persons elect to repress or negate in their experience of themselves and the world, the null curriculum, is interwoven in the legitimated definitions of who we are and how we learn to live in the world [Macdonald's questions].

Eisner argues that the mind cannot be separated from body; that is, the senses provide the means through which the qualities of the environment are experienced. They are the initial selectors of what we will see and hear. The acquired information becomes the basis for concept formation that, in turn, "provides the basis for knowing." Thus, "the kind of knowing [understood and expressed in public discourse] depends upon the kinds of concepts formed which in turn depend upon the sensory system employed and the qualities available to the individual in the environment in which she functions" (1985, p. 235).

The writer has described and interpreted the explicit [formal] and implicit [informal] curriculum based on the notes of classroom observation, audiotapes of teacher-directed lessons and center activities, and notes and audiotapes of the dialogue between the teacher and the evaluator [writer]. What was experienced by the participants, yet not represented in this study, is the transcribing of the recorded language within the context of the original setting.

Eisner faults the use of transcribed tapes without the visual content since they "distort by omission the reality [they] seek to describe. Language exists in context; it is accompanied by gesture, expression, tempo, cadence, melody, silence, emphasis, and energy." The

tapes may evidence the silence, tempo and emphasis, but the transcription into small speech units "obliterates" them (1985, p. 263). Eisner believes that the written discourse of educational criticism, expression in a public form, emerges from the selection and perception of what is seen and heard in observations of classrooms and in viewing videotapes of "classroom life" (1979, p. 195).

This writer, while acknowledging the omission of the visual, intended as an active participant, not an outside observer, of the setting, to transcribe, with few omissions, the directed lessons by the teacher, the language of the children at center time and the interviews with the teacher. Words omitted in transcription were due to dysfunctional recordings. This also happens in videotaping unless several microphones are placed throughout the room, creating an on-stage environment for both teacher and student.

The dialogue between writer and teacher in verification of what was seen and heard evidenced the intention to achieve consensus while preserving the contributions of each person. Hattman selects what she intends to present in the formal curriculum; she maintains the rules and routines she associates with the harmonious flow of classroom life; yet she cannot bring consensus between her perception and that of the children.

D: This week we had seven children out with illness and several times to fill in a group, I chose children from "the middle group" to go in another group. And the children said, "I don't belong there. I don't go there." And that's not good.

E: And you've done these groups only since Christmas and not everyday?

D: Right. But maybe it isn't, "I don't go there because they're the dumb ones." Maybe that isn't it. I took it to mean that.

Maybe it's, "These are the friends I sit with."

E: Yes. "When I come to your table, these are the people I'm with."

D: I think kindergarten is young to get a sense of the labels.

(Audiotape, February 19, 1988)

* * * * *

D: I think it would be interesting if any of the formal curriculum ever filters into the informal time. I know they talked about dinosaurs, but they didn't talk about my dinosaurs. They talked about their dinosaurs--the good ones and the bad ones. And those aren't the dinosaurs I talked about.

Audiotape, March 30, 1988)

* * * * *

The "rhetoric" of control entraps Hattman, blocking her appreciation of the children's voices. Barritt et al. conclude "We are living in a 'now,' but our [adults] 'now' must not become the standard by which the importance of childhood experience is judged" (Barritt, Beckering, Bleeker & Mulderji, 1983, p. 150). This study, while acknowledging the "importance of childhood experience" as part of the null curriculum, speaks more clearly to the explicit and implicit curriculum the writer and teacher intend to experience.

Hattman believes the following:
All children want to belong, to be loved, to make a contribution. The school curriculum should be wide enough to accommodate the unique interests of a class and narrow enough to ensure the presentation of the few basics which absolutely must be included for each child. The curriculum should be sparse enough to allow for creative learning. (Written statement to writer, February 22, 1988)

Again, we can identify Hattman's acknowledgement of the controlling influence of the formal curriculum in defining both the implicit curriculum and the needs and interests of children. The basic questions

of personal meaning continue to be implied, yet unresolved, in dialogue between Hattman and the writer-evaluator.

In conclusion, evaluation is a dialogical, formative process that assesses the significance of specified experiences to a setting's participants. Educational criticism, as the transformation of the qualities of an environment into a form others can appreciate, interpret, and assess, was the intention of this study. The writer has endeavored to describe, interpret, and evaluate the "pervasive" qualities of the setting in a form that "will enable the reader to vicariously participate in the events" (Eisner, 1985, p. 154) that constitute the participants' "lebenswelt (lived experience)" (Pinar, 1975, p. 399).

Lightfoot cautions that an evaluative study should examine a setting both from the outsider's more distant perspective and the insider's immediate, subjective view. This writer, as school principal and evaluator of the setting, never distanced herself; she remained an "inside" voice. Her intention was to "provide pointers to those aspects that are significant" (Eisner, 1979, p. 197). The judgment is left to the reader. Can you hear what the writer intends you to hear? (Richards, 1962, p. 21).

CHAPTER V

PROGRAMMATIC GUIDELINES FOR IMPLEMENTATION OF EISNER'S EVALUATION MODEL

Introduction

Eisner has proposed that the "curriculum itself should be the objective of critical evaluation" (1987, p. 32). This study has applied Eisner's evaluation model to curriculum as experienced in a kindergarten setting. Eisner proposes that the following questions be raised about a qualitative study:

1) Is the study useful?
2) Does it provide insights that may be applied by the reviewer to other settings?
3) Does it enable the reviewer to perceive the qualities of a setting in more complex and subtle ways?
4) Does it expand one's intelligence in dealing with important problems? (1979, p. 214).

In order that this study prove useful to the reader, whether in application of insights, in perceptions of a setting's qualities, or in the personal understanding gained by a leader, the writer will propose guidelines for the following three areas of study, based on an analysis of contemporary literature:

1) Structural changes in the organization, particularly at the individual school level.
2) The role of the instructional leader in evaluation.

3) The methodology of curriculum evaluation.

Structural Changes in the Organization

Educational reform in recent years has called for building level changes. "The clear message of reform is that we need to examine our basic philosophical beliefs about teaching, learning, the nature of human beings, and the kinds of environments that maximize growth for teachers and students alike" (Michaels, 1988, p. 3).

How can the structure of schools contribute to an examination of beliefs, the latter an integral part of the evaluation model of this study. The writer believes the following areas of change proposed by Michaels must occur in the internal structure of the school and not just as "external trapping":

1) The individual school become the unit of decision-making.
2) Development of a collegial, participatory environment among both students and staff.
3) Flexible use of time.
4) Increased personalization of the school environment with a concurrent atmosphere of trust, high expectations, and a sense of fairness.
5) A curriculum that focuses on students' understanding what they learn (Michaels, 1988, p. 3).

Goodlad advocated the local school as the "site for improvement and those associated with the individual school as the persons to effect change." He advises the state education agencies to "back away" from their current tendency to focus on principals, teachers and individual schools in order to assure accountability" (1984, p. 274). The individual schools "must become self-directing," capable of "effecting renewal and establishing mechanisms for doing this" (p. 276).

According to Lieberman, school site management means "parents, teachers, administrators and students form a planning group to decide

the emphasis for schoolwide goals, the needs for professional development and the general means for running the school" (1988, pp. 4-5).

The educational critic must be sensitive to reform strategies that promise greater participation at the local level, yet bring more control and less understanding among the participants of a learning setting. The principal may "promote norms of collegiality and experimentation" by freeing teachers' time for conferencing, yet teachers' commitment to a participatory environment may not result (Wilson & Firestone, 1987, p. 20).

How does a leader promote change so that the local school structure sustains a freeing atmosphere of expression of personal meanings? By intending to live those changes as a part of a cooperatively created learning setting. One's definition of curriculum affects how one shapes "interactions and settings so that others and self can learn" (Brubaker, 1985, p. 179). If there is affirmation of the other and of oneself, if there is authenticity in expression of self (Brubaker, 1979, pp. 73-74), if there is "intention" to interact in order to live in harmony (Brubaker, 1985, p. 179) then structure, as needed, will accompany beliefs.

Brubaker (1982) proposes that a leader use the "networking" concept through which an individual has "internal authority to informally stretch in any and diverse directions that are not predetermined" (1982, pp. 23-24). The leader as "an active learner along with other members" of a setting can "introduce and maintain change" within a horizontal arrangement (p. 82).

The latter, identified in the literature as a professional model of organizational structure, should emphasize the following:

1) The professional is bound by a norm of service and a code of ethics to represent the welfare of his clients.
2) The professional's authority comes from his technical competence, expertise, and knowledge.
3) The professional's decisions are governed by internalized professional standards.
4) The court of last resort for appeal of a decision by a professional is her professional colleagues (Brubaker & Nelson, 1974, p. 69).

Eisner proposes that the school become a professional community within which teachers and administrators together define their professional development needs based on their assessment of the educational significance of their experiences (1983, pp. 12-13).

Emerging goals for structural changes in a professional model of organization should include the following:

1) Building colleagueship among the participants in a learning setting.
2) Providing greater recognition and status for teachers.
3) Enlarging the reward structure to allow for choice and renewal for teachers and administrators.
4) Building a school structure that supports the autonomy, flexibility, and responsibility within a local school (Lieberman, 1988, p. 8).

The Leader's Role in Evaluation

Sarason believes that the problem of the school is not moral, political, economic, or technical. "Rather, the problem flows from the hold custom and tradition have on our thinking." Schools have not been able to nurture the "need and desire of [persons] to explore and master their environment and establish self-worth" (1983, pp. 180-181).

The leader, while acknowledging the "appropriateness of the bureaucratic structure for governance matters . . . and [the] importance of some predetermined ends and means," must also recognize the

"opportunities for more spontaneous ends and means" (Brubaker, 1982, p. 115).

Brubaker's identification of the aesthetics dimension of leadership may be applied here--a sharing of one's perceptions in an atmosphere of shared appreciation, inquisitiveness and trust (Brubaker, 1986, p. 35). A leader, willing to risk being misunderstood, expresses a playfulness in testing the reality about herself and others, while guiding the dialogue as to the meaning of the experiences they share.

A leader, as a connoisseur and critic [Eisner's terms], interacts with others in a setting to select, describe and interpret the qualities that identify that setting. Leaders "set the tone for a school . . . convey[ing] in countless informal ways what they really value and demonstrating the extent of their support in how they talk . . . about the school's mission" (Eisner, 1987, p. 31).

The following questions are presented as suggestions to guide inquiry among participants in a learning setting:

1) What is the physical environment of the setting? (e.g., size, architectural features; social, political, economic descriptors) How do these affect what persons experience?
2) Who are the participants in the setting? (e.g., autobiographies) What are the "recurring themes" from the past that affect my perceptions of curriculum? (Brubaker, 1982, p. 9).
3) How do we define education? Curriculum?
4) What is the history and culture of the larger setting, the school?
5) What theoretical positions will guide our selection,

description, and interpretation of what we see and hear?

6) What are the qualities of this setting? (e.g., selection and description of the pervasive experiences)

7) How do we interpret the curriculum to others outside the immediate setting?

8) What educational value or worth do we ascribe to the curriculum as described and interpreted?

Methodology of Curriculum Evaluation

Burgess offers guidelines for field research that would be useful to a leader intending to apply Eisner's assessment model in curriculum evaluation.

Guidelines pertaining to gaining access to the field, selection strategies, the methodology of participant observation, using personal documents and interviews and ethnography are, as follows:

1) If different groups or individuals are involved, present the "proposal" to the Superintendent.
2) Develop a description of the research design that is "plausible" to those involved.
3) Establish a clearly defined role and cooperatively develop a work routine (Brubaker, 1982, p. 66).
4) Monitor the flow of "processes and procedures" during the conferences between the evaluator and the participants in the target setting (Burgess, 1984, p. 51).

Selection Strategies

1) Consider the following categories when sampling from the array of activities and persons in a setting: research locations, time, events, people (p. 76).
2) Select methods that either proceed in an unstructured way or in a structured observation based on the research question being raised (p. 73).
3) Select informants, whether students or teachers, for their "knowledge of a particular setting which may complement the researcher's observation and point towards further investigation [needed] to understand social settings, social structures, and social processes" (p. 75).

Methodology: Participant Observation

1) Take a particular role within the setting in order to "examine at close hand a social situation from a participant's viewpoint" (p. 98).
2) Examine how the social characteristics of the researcher (e.g., biographical experiences, age, sex, and ethnicity) may influence the research design and selection and interpretation of data (p. 88).

Methodology: Use of Personal Documents

1) Determine the categories of personal documents to be used in the study (e.g., autobiographies, letters, diaries, photographs, film) (p. 140).
2) Interpret the documentary evidence in the context of the particular setting.
3) Determine whether the documentary material will be used descriptively or in making generalizations.
4) Select representative illustrations of the data available and design a format for presentation of the pertinent data (p. 139).

Methodology: Use of Interviews

1) Use an unstructured approach based on developing conversations with a setting's participants.
2) Select topics based on the knowledge gained from participant observation and review of personal documents.
3) Begin with questions that require description before posing contrast questions where comparisons are required.
4) Pose questions or repeat phrases in participant's own words so that he will provide further information.
5) Monitor the wording of questions, question order, bias, and rapport in the analysis of the transcribed interview.
6) Identify, in any public description of the setting, the problems associated with the length, recording and transcription of the interviews (pp. 119-120).

Ethnography

1) "Disseminate the knowledge [of the setting] without rendering harm to the setting's participants, taking into account ethical problems that confront the researcher and the researched" (p. 219).
2) Strive for structural corroboration; i.e., determine the extent to which "criticism forms a coherent, persuasive whole" (Eisner, 1979, p. 218).
3) "Test the written criticism against the phenomena it seeks to describe, interpret and evaluate" (p. 218).
4) Use both rule-governed and figurative language to describe and interpret the qualities in a setting. "No single form of

representation will do justice to everything" (Eisner, 1985, p. 252).

5) Experiment with a variety of forms of representation of what was seen and heard (e.g., film) (Eisner, 1982, p. 82).
6) Employ a language of criticism that uses metaphor, gives expression to the voice of the evaluator, and recognizes that form is an integral part of meaning (Eisner, 1985, p. 266).

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The application of the curriculum assessment model of Elliot W. Eisner to a kindergarten setting has provided a unique opportunity for the writer and the teacher of the study to engage in dialogue as to what experiences each perceived were of significance in creating the learning setting.

The role of the evaluator both as appreciator and as critic of the setting was assumed by the writer as she endeavored to describe and interpret the curriculum as lived by the participants--the teacher and the 28 children.

The descriptive component of the study presented the teacher's and children's expressions of their shared experiences; i.e., the pervasive qualities of the target setting. The interpretive component was guided by the questions of James Macdonald, "What does it mean to be human?" and "How shall we live together?" Both the formal and informal curriculums were interpreted in relation to the basic interests of control, consensus, and liberation, theorized by Macdonald to be value positions lived in response to the former questions.

In the evaluative section of this study, the writer responded to the question: What significance do the participants ascribe to their experiences in cooperatively creating a learning setting? (Brubaker) Liberation, the affirming of the authentic participation of the teacher

and evaluator about the shared world of their experiences, was a guiding principle in assessing the worth of the target setting.

The methodology, an integral part of this study, was utilized by the writer to define the mixture of parts that contributed to a holistic meaning. The evaluator, writing from the "inside out," described and interpreted her perceptions of the qualities of the setting and presented them in a format intended to engage others in appreciation, interpretation, and assessment of the lived experiences of the setting's participants.

The intention of the writer was to recreate the authentic voices of teacher and children in a shared learning setting and as Mary Caroline Richards said, "To mean what I say from my innermost heart to the outermost galaxy" (p. 18).

The writer has brought tentative closure, yet left open the possibilities for further dialogue as to the personal meanings of the experiences shared in this curriculum study.

Conclusions

The following conclusions may be drawn from the study of a kindergarten setting, using Eisner's assessment model:

1. The participants in the study, children and adults, expressed their perceived realities of themselves, others, and the community they were creating.
2. The participants maintained dialogue among themselves in order to create a "reciprocity of perspectives" as to the personal meanings of their experiences.
3. The integrity of the individual voices of the children and

teacher remained a dominant theme of the study.

4. The personal meanings of what the participants experienced in creating a learning setting, while expressing the "organic wholeness" they intend for themselves (Read), mirrored the incomplete self each person perceived and affirmed.
5. The themes of control, consensus, and liberation recurred in the descriptive, interpretive, and evaluative aspects of the target setting.
6. A school administrator, as an inside investigator, can utilize the methodology of participant observation, interpretation of documentary sources, interviewing, and ethnography to investigate, describe, interpret, and evaluate a learning setting.
7. The investigation, based on the definition of curriculum as what persons experience in a cooperatively created learning setting, yields meaningful data from which interpretation of both the explicit and implicit curriculums have been drawn.
8. The descriptive segment of the study, the selected experiences of the teacher, students, and evaluator, may also be designated as interpretive and evaluative in that the evaluator transcribed and organized the data as part of her intention to acknowledge the worth of the setting.
9. The dialogic format, employed for verification of the evaluator's perceptions, provided the possibility for the creation of a "reciprocity of perspectives" (Schutz, 1967, p. 315). The responsibility for maintaining a trusting

atmosphere of inquiry remained with the participants as no constraints were placed on the study by an outside agency.

10. The null curriculum, what persons in the study neither experienced nor expressed, remains an area for further investigation.

Recommendations

The following recommendations are offered to readers interested in applying Eisner's assessment model to investigation of curriculum in other learning settings:

1. The methodology incorporated in this study should be applied in evaluation of curriculum at other levels of the school.
2. An evaluator should incorporate the biographies of the students in any future study.
3. Students' perceptions of the curriculum should be verified by both participant observation and interviews.
4. An evaluator should utilize other methodology to investigate and describe curriculum in a given setting (e.g., photographs, videotapes).
5. Dialogue between the evaluator and the setting's participants should remain a significant part of the assessment model.
6. An evaluator should explore the possibility that this assessment model can be utilized along with the legislated system of personnel evaluation and will enrich that experience.
7. An evaluator, acknowledging the worth of self and others, must intend to share a relationship of trust with the participants of a study in a freeing, spontaneous environment.

FOOTNOTES

[1]See E. W. Eisner. (1985). The Art of Educational Evaluation.

P. W. Jackson. (1968). Life in Classrooms.

S. L. Lightfoot. (1983). The Good High School.

[2]See also R. Rist. (1978). The Invisible Children.

Jackson, op.cit.

E. Batcher. (1981). Emotion in the Classroom.

R. B. Everhart. (1933). Reading, Writing and Resistance.

[3]The Good High School was named the 1984 winner of the American Educational Research Association Award.

BIBLIOGRAPHY

Adams, A. H., Johnson, M. S., & Connors, J. M. (1980). Success in kindergarten reading and writing. Glenview, IL: Goodyear.

Baratta-Lorton, M. (1976). Mathematics their way. Menlo Park, CA: Addison-Wesley.

Batcher, E. (1981). Emotion in the classroom. New York: Praeger.

The basic education program for North Carolina's public schools. (1988). Raleigh, NC: North Carolina State Board of Education.

Bloom, B., et al. (Ed.). (1956). Taxonomy of educational objectives, handbook 1: The cognitive domain. New York: Longmans, Green.

Bobbitt, F. (1924). How to make a curriculum. Boston: Houghton Mifflin.

Brubaker, D. L. (1976). Creative leadership in elementary schools. Dubuque, IA: Kendall/Hunt.

Brubaker, D. L. (1982). Curriculum planning. Glenview, IL: Scott, Foresman.

Burgess, C. (1982). Growing up blighted: Reflections on the "secret power" in the American expertise. In R. Everhart (Ed.), The public school monopoly (pp. 31-76). Cambridge, MA: Ballinger.

Burgess, R. G. (1984). In the field. London: George Allen & Unwin.

Canter, L. & Canter, M. (1986). Assertive discipline. Santa Monica, CA: Canter.

Eisner, E. W. (1979). The educational imagination. New York: Macmillan.

Eisner, E. W. (1982). Cognition and curriculum. New York: Longman.

Eisner, E. W. (1985). The art of educational evaluation. Philadelphia: Falmer.

Eisner, E. W. (1987). The role of discipline-based art education in America's schools. Los Angeles: The Getty Center for Education in the Arts.

Everhart, R. B. (1933). Reading, writing and resistance: Adolescence and labor in a junior high school. New York: Metheun.

Friere, P. (1970). Pedagogy of the oppressed. New York: Herder and Herder.

Furth, H. G. (1970). Piaget for teachers. Englewood Cliffs, NJ: Prentice-Hall.

Geertz, C. (1973). The interpretation of cultures. New York: Basic.

Goodlad, J. I. (1984). A place called school. New York: McGraw-Hill.

Greene, M. (1975). Curriculum and consciousness. In W. Pinar (Ed.), Curriculum theorizing (pp. 299-317). Berkeley, CA: McCutchan.

Haines, J., Ames, L. E., & Gillespie, C. (1980). The Gesell preschool test manual. Lumberville, PA: Modern Learning Press.

Henry, J. (1963). Culture against man. New York: Random House.

Jackson, P. S. (1968). Life in classrooms. New York: Holt, Ricehart, and Winston.

Kindergarten in the 80's. (1982). Raleigh, NC: North Carolina Department of Public Instruction.

Lee County Schools kindergarten program. Sanford, NC: Lee County Schools.

Lightfoot, S. L. (1983). The good high school. New York: Basic.

Lortie, D. C. (1975). Schoolteacher. Chicago: The University of Chicago Press.

Macdonald, J. B. (1974). Transcendental developmental education. In W. Pinar (Ed.), Heightened consciousness, cultural revolution, and curriculum theory (pp. 85-116). Berkeley, CA: McCutchan.

Macdonald, J. B. (1975). Curriculum and human interests. In W. Pinar (Ed.), Curriculum theorizing (pp. 283-294). Berkeley, CA: McCutchan.

Macdonald, J. B. (1977). Toward a platform for humanistic education. In R. H. Weller (Ed.), Humanistic education: Visions and realities (pp. 345-355). Berkeley, CA: McCutchan.

Mardell, C. D. & Goldenberg, D. S. (1975). Developmental indicators for the assessment of learning. Edison, NJ: Childcraft Education.

Murchison, C. (Ed.). (1933). A handbook of child psychology. Worcester, MA: Economical Wholesale.

Merleau-Ponty, M. (1962). Phenomenology of perception. London: Routledge Kegan.

Merleau-Ponty. (1964). Primacy of perception. Studies in phenomenology & Existential philosophy. Evanston, IL: Northwestern University Press.

Neisser, U. (1976). Cognition and reality. San Francisco: W. H. Freeman.

North Carolina standard course of study. (1985). Raleigh, NC: North Carolina Department of Public Instruction.

Piaget, J. (1959). The language and thought of the child. London: Routledge and Kegan.

Pinar, W. (1975). Sanity, madness and the school. In W. Pinar (Ed.), Curriculum theorizing (pp. 359-383). Berkeley, CA: McCutchan.

Polanyi, M. (1966). The tacit dimension. New York: Simon and Schuster.

Public school laws of North Carolina. (1986). Raleigh: Michie.

Read, H. (1958). Education through art. London: Faber and Faber.

Report of the task force on teaching as a profession. (1986). A nation prepared: Teachers for the 21st century. Washington, DC: Carnegie Forum on Education and the Economy.

Richards, M. C. (1962). Centering. Middletown, CT: Wesleyan University Press.

Rist, R. C. (1973). The urban school: A factory for failure. Cambridge, MA: Massachusetts Institute of Technology Press.

Rist, R. C. (1978). The invisible children. Cambridge MA: Harvard University Press.

Sarason, S. B. (1972). The creation of settings and the future societies. San Francisco: Jossey-Bass.

Sarason, S. B. (1983). Schooling in America: Scapegoat and salvation. New York: The Free Press

Scheffler, I. (1960). The language of education. Springfield, IL: Charles Thomas.

Schutz, A. (1967). Some lending concepts of phenomenology. In M. Natanson (Ed.), Collected papers I. The Hague: Martinus Nijhoff.

Spring, Joel. (1982). The evolving political structure of American schooling. In R. B. Everhart (Ed.), The public school monopoly (pp. 77-108). Cambridge, MA: Ballinger.

Standard course of study. (1985). Raleigh, NC: State Department of Public Instruction.

Tyler, R. W. (1960). Basic principles of curriculum and instruction. Chicago: The University of Chicago Press.

PERIODICALS

Barritt, L., Heckering, T., Bleeker, H., & Mulderji, K. (1983). The world through children's eyes: Hide and seek and peekaboo. Phenomenology and Pedagogy, 1, 140-161.

Boyer, E. L. (1985). In the aftermath of excellence. Educational Leadership, 42(6), 10-13.

Brandt, R. (1987). On leadership and student achievement: A conversation with Richard Andrew. Educational Leadership, 45(1), 9-16.

Brubaker, D. L. (1985). A revisionist view of the principal as curriculum leader. Journal of Instructional Psychology, 12, 175-180.

Brubaker, D. L. & Simon, L. H. (1986). Emerging conceptions of the principalship. Journal of Instructional Psychology, 13(4), 3-26.

Donaldson, G. A., Jr. (1985). Sisphus and school improvement: Fulfilling the promise of excellence. Educational Leadership, 42(6), 4-7.

Donaldson, G. A., Jr. (1987). The Maine approach to improving principal leadership. Educational Leadership, 45(1), 43-45.

Dwyer, D. C. (1984). The search for instructional leadership. Educational Leadership, 41(5), 33-37.

Eisner, E. W. (1983). The art and craft of teaching. Educational Leadership, 40(5), 4-13.

Elkind, D. (1986). Formal education and early childhood education: An essential difference. Phi Delta Kappan, 67, 631-636.

Evans, D. (1986). Leadership misconstrued: The myth of "Super Principal." Thrust, 15, 37-39.

Glickman, C. D. (1985). The supervisor's challenge: Changing the teacher's work environment. Educational Leadership, 42(4), 38-40.

Holdzkom, D. (1987). Appraising teacher performance in North Carolina. Educational Leadership, 44(7), 40-44.

Leithwood, K. A. (1987). Using the "principal profile" to assess performance. Educational Leadership, 45(1), 63-66.

Lieberman, A. (1988). Expanding the leadership team. Educational Leadership, 45(5), 4-8.

Macdonald, J. B. & Purpel, D. E. (1987). Curriculum and planning: Visions and metaphors. Journal of Curriculum and Supervision, 2, 178-192.

McNeil, L. M. (1988). Contradictions of control, part 1: Administrations and teachers. Phi Delta Kappan, 69, 333-339.

McNeil, L. M. (1988). Contradictions of control, part 2: Teachers, students, and curriculum. Phi Delta Kappan, 69, 432-438.

Michaels, K. (1988). Caution: Second-wave reform taking place. Educational Leadership, 45(5), 3.

Mortimer, P. & Sammons, P. (1987). New evidence on effective elementary schools. Educational Leadership, 45(1), 4-8.

Nelson, R. & Edinger, L. V. (1974). Can we tolerate a teaching profession? Part II. North Carolina Education, 5(4), 16-17.

Proposed standards to be tested. (1988, January 7). Sanford Herald, p. 5A.

Quinby, N. (1985). Improving the place called school: A conversation with John Goodlad. Educational Leadership, 43(6), 16-19.

Rutherford, W. L. (1985). School principals as effective leaders. Phi Delta Kappan, 67, 31-34.

Schainker, S. A. & Roberts, L. M. (1987). Helping principals overcome on-the-job obstacles to learning. Educational Leadership, 45(1), 30-35.

Sergiovanni, T. (1979). Rational, bureaucratic, collegial, and political views of the principal's role. Theory into Practice, 18(1), 13-14.

Smith, S. C. (1987). The collaborative school takes shape. Educational Leadership, 45(3), 4-6.

Wilson, B. L. & Firestone, W. A. (1987). The principal and instruction Combining bureaucratic and cultural linkages. Educational Leadership, 45(1), 18-23.

Wise, A. E. (1988). Legislated learning revisited. Phi Delta Kappan, 69, 329-332.

APPENDIX A

LEE COUNTY SCHOOLS CURRICULUM GUIDE

KINDERGARTEN
READING

SPECIFIC COMPETENCIES	INDICATORS/EXAMPLES
III. Develops vocabulary	III. Vocabulary
A. Reads his own name and basic labels of objects in the classroom	A. Door, table, chair, stove, refrigerator
B. Develops vocabulary for classroom activities	B. Understands and uses appropriate classroom vocabulary
C. Relates individual experience and retells stories heard or read	C. Show and Tell, Experience Charts, Individual Storybooks
IV. Applies comprehension skills for literal, interpretive and critical analysis.	IV. Comprehension skills
A. Listen for literal comprehension	A. Recalls sequence of events, identifies the setting, and recalls story details
B. Listens for interpretive comprehension	B. Predicts outcomes of given stories and situations

APPENDIX B

KINDERGARTEN CHECKLIST

Lee County Schools
Sanford, North Carolina
Kindergarten

9/87

Name: _____
Year: _____ School: _____
Teacher: _____

Marking Code:
S - Satisfactory
N - Needs Improvement
U - Unsatisfactory

READING READINESS

		Fall	Winter	Spring
F 1.	Recognizes first name in print			
F 2.	Identifies and names the eight basic colors			
F 3.	Voices initial consonant sounds			

p	t	n	c	m	b	i
k	d	f	s	g	h	r
w	j	v	y	z	gu	

F 4.	Listens attentively for a reasonable length of time			
F 5.	Controls large muscles needed in walking and running			
F 6.	Controls small muscles needed in writing and cutting			
W 7.	Prints first name			
W 8.	Identifies and names capital letters			
W 9.	Identifies and names lower case letters			
S 10.	Applies the use of beginning consonant sounds			
S 11.	Tells stories in proper sequence			
S 12.	Identifies rhyming words			

ORAL AND WRITTEN COMMUNICATION

F 1.	Expresses ideas clearly			
F 2.	Speaks clearly			
S 3.	Forms letters and numerals			

WORK HABITS

F 1.	Listens and follows directions			
F 2.	Works independently			
F 3.	Works carefully and neatly			
F 4.	Completes work in a reasonable amount of time			

Signature: _____ Date: _____

MATH READINESS

		Fall	Winter	Spring
F 1.	Classifies objects by color			
F 2.	Classifies objects by shape			
F 3.	Classifies objects by size			
F 4.	Counts by rote 1-10			
F 5.	Identifies four basic shapes			
F 6.	Names four basic shapes			
S 7.	Duplicates a set			
S 8.	Matches sets of objects to show more than and less than			
S 9.	Identifies numbers and numerals 0-10			
S 10.	Matches numerals to numbers			
S 11.	Duplicates patterns			
S 12.	Uses materials to solve word stories with sums up to 10			
S 13.	Uses materials to separate sets with differences to 10			

SOCIAL DEVELOPMENT

F 1.	Cooperates with teachers and classmates			
F 2.	Accepts responsibility for classroom chores			
F 3.	Practices self-control in personal behavior			
F 4.	Respects the rights and property of others			
F 5.	Thinks through and solves problems			
F 6.	Has a positive attitude toward school			
F 7.	Keeps up with personal belongings			
F 8.	Fastens clothing			
S 9.	Can tie shoes			

Comments:

Assigned to Grade_____ for 19_____

APPENDIX C

DAILY LESSON PLAN

Tuesday, December 1, 1987

8:00 Table Games

8:30 Circle Time
Phonics Chart w/"D"

9:00 Skill Groups
1. Phonics Workbook (Debra)
2. Christmas Moose (Wanda)
(yarn tail)
3. Class Wreath-Door Decoration (volunteer)
(use hand prints)

10:15 Outside Play/Bathroom Break

10:45 Writing Module

11:05 Lunch

11:35 Story Module (use Christmas words)

11:45 Center Time
1. Paint (red & green)
2. Play-Doh (Santa)
3. Store
4. Dinosaur/Sand
5. Money Stamps
6. Dinosaur dot-to-dot
7. Trains
8. Math/Alphabet
9. Computer

12:45 Clean-Up/Outside Play/Bathroom Break

1:15 Rest Time

1:45 Science-Dinosaurs

2:00 Snacks

2:15 Early Bus

2:30 Dismissal

3:15 Meet with Mrs. Dennis

DAILY LESSON PLAN

Wednesday, December 2, 1987

8:00 Table Games
Math Their Way Tubs

8:30 Circle Time

9:15 Skill Groups
1. Math-Jewels
2. Art-Measure for life-size tree
   Stockings-Sewing
3. D-dog

10:15 Clean-Up/Bathroom Break/Outside Play

10:45 Writing Module

11:00 Picture/Word Module

11:05 Lunch

11:35 Story Module

11:45 Centers
1. Dinosaur Stamps
2. Trains
3. Dinosaur Table
4. Dinosaur dot-to-dot
5. Make Cards for James
6. Christmas Books
7. Computer
8. Math/Alphabet

1:00 Clean-Up

1:10 Outside Play

1:30 Rest Time

2:00 Snacks

2:15 Early Bus

2:30 Dismissal

(Transcribed from Hattman's Teacher's Plan Book)