Exploring the Personal and Professional Lives of Teachers

in the Search for Authenticity

Alison Sutton, B.A. (Hons.), B.Ed.

Department of Graduate and Undergraduate

Studies in Education

Submitted in partial fulfillment

of the requirements for the degree of

Master of Education

Faculty of Education, Brock University

St. Catharines, Ontario

Abstract

"We teach who we are" (Palmer, 1998, p. 2). This simple, yet profound, statement was the catalyst that began my thesis journey. Using a combination of self-study and participant narratives, Palmer's idea was explored as search for authenticity.

The self-study component of this narrative was enhanced by the stories of two other teachers, both women. I chose to use narrative methodology to uncover and discover the relationship between the personal and professional lives of being a teacher. Do teachers express themselves daily in their classrooms? Do any lessons from the classroom translate into teachers' personal lives? The themes of reflection, authenticity, truth, and professional development thread themselves throughout this narrative study.

In order to be true to myself as a teacher/researcher, arts-based interpretations accompany my own and each participant's profile. Our conversations about our pasts, our growth as teachers and journeys as individuals were captured in poetry and photographic mosaics.

Through rich and detailed stories we explored who we are as teachers and how we became this way. The symbiotic relationship between our personal and professional lives was illustrated by tales of bravery, self-discovery, and reflection. The revelations uncovered illustrate the powerful role our past plays in shaping the present and potentially the future.

It may seem indulgent to spend time exploring who we are as teachers in a time that is increasingly focused on improving student test scores. Yet, the truth remains that, "Knowing myself is as crucial to good teaching as knowing my students and my subject" (Palmer, 1998, p. 2).

Acknowledgments

TABLE OF CONTENTS

Table of Figures

vi

CHAPTER ONE: THE QUEST

My quest was an exploration of two stories. The first part of my work was a self-study component looking at who I was as a teacher and how I have become the teacher I am today. The second part of my thesis gave attention to the interactions between the teaching life and inner life. I explored the interaction of inner and outer lives personally and through the experience of two other teachers.

The Unveiling

Today as I let the snowy and soggy grade 1s in through the recess doors, I am reminded of the emotional toll that teaching takes. The students are quick to chat and the chorus of "Mrs. Sutton", "Mrs. Sutton" rings in my ears. They have many concerns to share after recess. They want to tell me about who got hurt, whether or not they made it across the monkey bars, and if the snacks were good. This is the part of teaching that I find the most draining and challenging. Did the problem get solved properly? Are my "kids" happy and do they feel safe? How am I going to handle the awkward parent? Is my judgment right? Am I being fair? These are the questions that bubble to the surface deep in the night.

How do other teachers answer these questions? I often judge my performance (yes, it is truly a performance) against my colleagues. Are they stressed? How do they get it all done? What am I doing differently? Better? Worse?

Perhaps more fundamentally, I wonder what motivates me to teach? What values am I drawing upon? (Personal journal entry, February 11, 2003)

Questions like these have concerned me throughout my entire teaching career. In a job with few tangible markers of success (Lortie, 1975), I have often wondered if I was following the "right" path.

Throughout my teaching career I have been fortunate to be involved in several team planning situations. I have valued these teams immensely. Along with a reduction in workload, the collegial planning has deepened my understanding of the curriculum and provided a forum for discussing ideas.

Currently, my group of grade level partners meets weekly. During our sessions we make reference to curriculum documents, long range plans, and last year's daybooks. Our conversation is frequently spirited as we discuss the positives and negatives of various scenarios. The "what's" and "when's" of teaching fill the air as our talk races against the clock. The morning bell often signals the end of our meetings.

However, once in a while the conversation takes a turn away from the familiar, down a path that I find most intriguing. A team member may make a small aside about the relative success or failure of one of last week's planned lessons. She is frequently interrupted by, "You taught it that way? Oh, I would have never thought of doing it that way." This is the part that I find fascinating. We are four teachers teaching the same grade, with the same materials, in the same school. Yet, our approaches are diverse and varied.

The process that our team meetings take is mirrored by comments in Palmer's (1998) book *The Courage to Teach*. He states, "the question we most commonly ask is the "what" question…when the conversation goes a bit deeper, we ask the "how" question" (p. 4).

When I leave the team meeting and translate the "what's" and "when's" of lessons into my daybook, the "how" unfolds. This is not to say the "how" flows effortlessly because it does not. I often wrestle with the small details of a lesson. When should I put them into groups? What game could I play that would consolidate their learning? Should I do the activity now or later? Yet, the "how" is reflective of my own inner knowledge, my personality, and my teaching style. The "how" of my teaching is reflective of the "who" that teaches — me. Palmer (1998) reminds us that "seldom, if ever, do we ask the "who" question—who is the self that teaches?" (p. 4). Yet, that should be one of the fundamental questions that teachers ask. For, "teaching is an expression of who teachers are as people, that it is imbued with the beliefs, values, perspectives, and experiences developed over the course of a teacher's lifetime" (Cole & Knowles, 2000, p. 2). Over the course of my teaching career I have begun to rely more and more on my inner knowledge to inform and guide my teaching. Slowly, I have come to realize that "we teach who we are" (Palmer, 1998, p. 2).

This realization made me curious about the forces and experiences that have shaped me into the teacher I am today. It is my hope that this thesis will, in part, hold a mirror to my teaching life and help me examine the teacher I am. I am prepared, as I start this journey, for the path to wind backwards and unpredictably through the many experiences that have formed me into the teacher that I am. I realize that sometimes the journey will enthuse me, discourage me and perplex me, but I am willing to take the first step inwards because "the more familiar we are with our inner terrain, the more surefooted our teaching –and living—becomes" (Palmer, 1998, p. 5). What greater gift could a teacher receive?

The Interplay

"We all make mistakes", I tell my students. It is a part of being human. That's how you learn. I firmly believe in this idea. I want my students to know that it is alright to make a mistake; that mistakes should be welcomed as learning opportunities.

It's Friday afternoon. The weekly communication books are being stuffed with homework and I'm just starting to hand out the newsletter when I see a huge spelling mistake. Oh no, I inwardly groan-- a spelling mistake on the newsletter. Why can't I proofread? How can I teach when I can't even spell? What are the parents going to think? How can I be so stupid? The internal dialogue moves quickly with its instantaneous damnation.

How am I going to fix this? There is no time and the books have to go home. "Okay kids," I say "I just found a big mistake on your newsletters and..." Before I can finish with my half-hearted attempt to correct the mistake, a little voice pipes up, "It's okay, Mrs. Sutton, everyone makes mistakes."

I'm immediately disarmed. Of course they do. That's what I've been telling them all year. So why don't I believe it. Or do I? For a moment, I am left teetering between my teaching life and inner life. (Personal memory, 2004)

The episode described above was one moment in a busy teaching day at the end of a week. Yet for me, the child's statement was like a stone thrown into a pond. The ripples that it created spread outwards and lapped to the intersection between my teaching and inner life (Palmer, 1998). Do I live my own teaching values? Do I truly believe that everyone makes mistakes? Do I really believe that mistakes pave the way to more

learning? Or are they something to be ashamed of? Are mistakes okay for others to make, but not for me?

As I examine my classroom life, I realize that the interplay between my teaching and inner life is vibrant and constantly in flux. I wonder how my inner life informs, guides, and shapes my teaching life? Does my teaching life provide knowledge and insight into my inner life? Does this interplay happen to other teachers as well?

As I moved forward and inward in this study, I also moved outward to explore the experiences of two other teachers. It was my hope that, as their stories unfolded along side mine, I would gain a deeper understanding of the interplay between our professional and personal lives.

CHAPTER TWO: THE IMPORTANCE

The justification, or the why, of this study comprised two distinct parts. The importance of the study is explored and explained professionally and personally.

Professional

I am sitting in the Board Room of my local school board as part of the Ministry of Education's professional development strategy. The Ministry has just released the new Guide to Effective Literacy Instruction and I am the lead teacher for my school. I am responsible for attending and sharing information presented in the manual.

Finally, the Ministry has designed a year long process of professional development. The same lead teachers come to all the workshops and present information to their staff. The consultants at my board have been to the Ministry training and are now sharing the information with us as it will be shared with lead teachers across the province. Eventually the information will trickle down to the classroom teacher who is responsible for initiating the new curriculum.

I am somewhat reassured by this process. At least it is standard and it matches initiatives our board has been working on for several years. The board consultants put on several of the packaged overheads and lead us through the workshop. We finally come to the four beliefs that underpin the new document. They are presented to us in bold text on an overhead. It reads:

1) Reading instruction should be based on the evidence of sound research that has been verified by classroom practice.

2) Early Reading success is critical for children.

3) The teacher is the key to a child's success in learning to read.

4) In order to succeed in the classroom, teachers need the cooperation and support of instructional leaders at the school and board levels who value and provide ongoing professional development. (Ontario Ministry of Education and Training, 2003, p. 4-5)

We are given 15 minutes to discuss these four beliefs and then we move on. I'm astounded. How do we know that all teachers accept these beliefs? If they don't, isn't the whole success of the document flawed from the beginning? Shouldn't we be talking about these things for more than 15 minutes? (Personal memory, 2004)

As teachers, professional learning is an integral part of the educational life. Many opportunities are offered to take courses, workshops, in-services, and do professional readings. Sometimes, teachers are asked to refine, enhance or adjust teaching practices. Other times, as the pendulum of educational change swings more rapidly, teachers are requested to transform, revise or alter programs, curricula or teaching styles. Yet, all these changes are requested without considering teachers' values, beliefs, and experiences.

As the goals of education and the methods of delivering material have changed over time, so has professional development. Prior to the mid 1960s, professional development was concerned with teacher behaviour and teaching skills. Teaching was viewed as a simple skill set that could be learned by others. During the 1960s, professional development moved from analyzing teachers' behaviours to studying their thinking. If it could be discovered what characteristics created an "expert", then the mind

set could be shared with new teachers, thus allowing them to be experts as well (Cole & Knowles, 2000).

Cole and Knowles (2000) assert that, since the mid-1980s, professional development has taken into "account the personal and complex nature of teaching" (p. 6). However, my experience with professional development (largely in the 1990s and early 2000s) would show it to be otherwise. The courses and in-services I have taken are largely content based, designed to improve my skills. While I believe that some technical skills and content knowledge are necessary for competent teaching, my professional development has been characterized by an overdose of skills and techniques. Several researchers would agree that content-based courses are still prevalent in the professional development landscape (Howe & Stubbs, 2003; O'Neil, 1995; Tuohy & Coghlan, 1997).

Yet, whether or not content-based courses are the main offering for teachers, a growing body of literature agrees that teachers' inner lives need to be considered (Elbaz-Luwisch, 2002; Hargreaves, 1997; Howe & Stubbs, 2003; Kraft, 2002; Mitchell & Sackney, 2000; Tuohy & Coghlan, 1997) for effective professional development. For,

teachers don't merely deliver the curriculum. They develop it, define it and reinterpret it too. It is what teachers think, what teachers believe and what teachers do at the level of the classroom that ultimately shapes the kind of learning that young people get. (Hargreaves, 1994, p. ix)

Therefore, if professional development remains at the surface, content based, then nothing has really changed. There has been no development of the professional. This means as a profession we are just swapping techniques for different techniques, methods for other methods, and old ideas for newer ones. We have not moved forward in any way.

"The very first place to begin the change process is within ourselves" (Fullan, 1993, p. 138).

Personal

The year is 1993 and I am beginning my third year of teaching. I have managed to take the extra university courses needed to move myself up to the A4 pay category and now I am excited to be taking my first Additional Qualification Course--Primary Part One.

The instructors are two widely regarded principals. Colleagues have shared many of the excellent ideas and knowledge they have discovered while taking the course. I am ready to learn new ideas and embrace new teaching strategies.

It's only the fourth Monday of the course and already I know that this course is going to be a huge disappointment. We spend all our nights being talked to and taught like we are the primary students. Tonight we spend over 45 minutes moving from patterning station to patterning station building ABC or ABBCC patterns from a variety of materials. I feel like screaming, "I can already make a pattern." or "I am an adult. Help me! Help me!" But the formal structure of the course, my newness as a teacher, and the reputation of my instructors stifles the scream in my throat.

By looking at my official transcript from the Ontario College of Teachers you would never know that I am deeply interested in professional growth –for Primary Part One is the only course listed on my transcript. I have never generated enough inner fortitude to take another Additional Qualification course.

The courses that have significantly impacted on my professional life are not yet recognized by the College of Teachers as worthy enough to be recorded on my transcript.   (Personal Memory and Reflection, 2004)

I was fortunate that the above experience did not harden my heart to professional development but encouraged me to look for alternative courses and experiences to satisfy my desire to improve my classroom practice. Over the years I have taken and completed the rigorous Reading Recovery™ training, presented system wide workshops and completed the course work for my Master of Education degree. As I look back over these experiences, I realize the ones that were the most satisfying and promoted the most growth were the ones that caused me to look inwards and examine my own assumptions and beliefs. Unfortunately, these experiences are far and few between.

During the winter of 2004, I was part of my Board's action research project. Two colleagues and I undertook a critical reflection project. We recorded three journal entries over a 2 week period and then met to read and discuss our entries. Many of my action research entries dealt with the various emotions I felt as a day progressed. I also chronicled the exhaustion felt towards the end of a day. Some days I rode an emotional roller coaster. As supported by the literature, I would agree that teaching involves a lot of emotional work (Hargreaves, 1997; Larrivee, 2000; Mitchell & Weber, 1999; Tuohy & Coghlan, 1997).

As I wrote journal articles for my action research project I realized that many times my day's reflection included judging my actions and choices against the other teachers in my hallway. Would Mrs. White down the hall have handled it better? How does Mr. Smith already have his kids reading? What am I doing in my room? Are my

kids noisier than everyone else's? What does the itinerant French teacher have to say about my class? In a job that is the "most privatized of all public professions" (Palmer, 1998, p. 142), I was attempting to discover my strengths and weakness by using others as a guide. Yet, as I read "The Courage To Teach" (Palmer, 1998), I realized what my journal entries were trying to reveal was the "who" that is my teaching self. If I can understand what has shaped me into the teacher I am today, then it might not be as important to judge myself against my peers. Instead, I could ask, "Does my practice reflect my values?" "Do I believe in the new teaching technique?" "Does that program suit me?" "What learning is taking place with my students?" Instead of being externally focused, my questions would lead me to an internal authenticity. "If I am willing to look in the mirror and not run from what I see, I have a chance to gain self-knowledge—and knowing myself is as crucial to good teaching as knowing my students and my subject" (Palmer, 1998, p. 2)

CHAPTER THREE: THE NARRATIVE JOURNEY

Finding, accepting, and working with my research design was a journey within my Master's voyage. I naively assumed, before starting my proposal, that the research design would unfold without any difficulties and that my hardships would be around synthesizing research findings. However, that was not to be the case. Narrative inquiry challenged me in ways I had not expected.

Finding Narrative Inquiry

When I was taking my educational research course, qualitative research methods made sense to me. I have always been interested in other people: what their choices are, why they do things, what they understand, what they believe. Qualitative research illuminates, probes, and investigates our complex social world and allows for deeper understanding of this world (Mason, 1996). By the conclusion of the course, I knew that my research would be qualitative in style.

I would like to say that I came to narrative inquiry after a rigorous study of all qualitative methods and decided that it was the best fit for me, but, unfortunately, I cannot. Cole and Knowles (2001b) describe the role that serendipity can play in the research process. I believe that I was led to narrative inquiry through a serendipitous process.

I started, and will hopefully complete, the Master of Education journey with a group of educational colleagues. During the summer of 2003, they took a course entitled *The Reflective Practitioner*. I did not take this course because I had been offered an opportunity to co-teach a reading course. However, my colleagues provided glimpses into *The Reflective Practitioner* through our group discussions. As with many courses, it

became hard to separate their curriculum experiences from the instructor's influence and the rapport they felt with her. Therefore, course talk became frequently entwined with comments about Professor Latimer. As I listened to their discussions of the course, I was increasingly remorseful that I had been unable to take the course. Not only did it sound interesting, but there were many connections between the course and ideas I was starting to develop for my proposed thesis.

Several months after the conclusion of the summer course, one of my colleagues and I were looking for an academic advisor for our proposal course. We both thought that Professor Latimer would be a natural choice. I contacted her to see if she would be interested in advising us. Professor Milree Latimer said she would be interested in advising us and encouraged us to think about approaching our studies as narrative inquiries. At this point, my colleague and I started reading about narrative inquiry. A face to face meeting with Professor Latimer in March of 2004 helped clarify the process a little bit more. My journal entry from our first meeting reads,

> *Narrative sounds fascinating. I'm interested in the power of the individual that narrative provides. As Milree talked it become evident that story shapes the research to be done instead of literature shaping the study. This interests me because I believe in the power of story and the role it plays in our lives. (Personal Journal Entry, March 19, 2004)*

So, while my journey towards narrative inquiry did not follow a linear path, I believed my research questions and the narrative form were well matched.

Narrative Inquiry

Take a moment to think about a great party, live theatre, a small social gathering, a movie or a family event. These events have many features in common. They bring people together, often include food or other refreshments, and are ways of celebrating. However, beyond any of these superficial connections, all the above described events act as a venue for storytelling. Good plays and movies carry us along with their storylines. Small groups of people can be seen sharing stories at parties, barbeques or family picnics. Stories allow us to relate to others, share our experiences, empathize, and understand the range of human experience. As humans beings we are natural storytellers. "When we think of life as a whole, we tend to think narratively. We tell stories about ourselves that are historical, explanatory, and foretelling of the future" (Clandinin & Connelly, 2000, p. 24).

Narrative inquiry is "the study of the ways humans experience the world" (Connelly & Clandinin, 1990, p. 2). Narrative research is used in education to understand teachers' and students' perspectives, beliefs, and understandings. However, narrative inquiry is also used in a wide variety of disciplines, such as literacy theory, anthropology, art, philosophy, medicine, and theology (Constable et al., 1997-2005; Creswell, 2002).

Narrative inquiry was first used in the twentieth century Russian study of fairy tales and Levi-Strauss' work with myths (Lawrence-Lightfoot & Davis as cited in Alvermann, 2000). In its current format, exploring how people experience the world, narrative inquiry was first used during the mid 1970s (Bruner as cited in Alvermann, 2000). Within the educational field, Clandinin and Connelly and (1991; 1996; 2000;

an interaction by looking at using the inward/outward frame to study narrative situations. Inward refers to the internal conditions of a person's life. It includes a person's feelings, hopes, dreams, morals, and values (p. 50). Outward is the term used to discuss the role that society's influence plays in a person's life.

With Dewey's work providing a framework, Clandinin and Connelly (2000) create the three dimensional narrative inquiry paradigm. Thus, narrative structures exist on a temporal axis (backward/forward), a personal and social axis (inward/outward) and in a place, the third axis (p. 50).

Along with the idea of the three dimensional space, two other terms are integral to the study of narrative. The concept of multiple "I"s and restorying will be explained further as they both play a role in narrative inquiry.

In the positivist research tradition, it was assumed that the researcher was a neutral person that conducted research with no biases and reported the outcomes. However, as our research boundaries have grown and shifted, it is acknowledged that researchers are not neutral parties. As researchers, we bring with us our history, life experiences, thoughts, and feelings. The idea of multiple "I"s, or multiplicity, is the acknowledgement that, as one person, I am composed of many different facets (Connelly & Clandinin, 1990; Elbaz-Luwisch, 2002; Gergen & Gergen, 2000). For example, within this study I might be writing as a researcher, a participant, a writer, a teacher or as a woman. Therefore, "the researcher attempts to be transparent about personal positioning" (Gates, Church, & Crowe, 2001, p. 153) while involved in narrative work.

Restorying is a concept that is prevalent in the narrative research literature (Clandinin & Connelly, 1996; Connelly & Clandinin, 1990; Elbaz-Luwisch, 2002;

Randall, 1995; Reissman, 1993). The concept of restorying occurs on a personal level and also as a researcher in the narrative method.

On a personal level, humans restory as they grow and change. As life offers different experiences, the way we tell familiar stories of the past may change. I might decide the old stories no longer reflect who I am as a person, so they are no longer told. Or the same story may be shared, but with slightly different details, or from a new perspective. We are always in the midst of restorying our lives and as we restory the past we also change our projected future.

While restorying occurs on a personal level, it is also part of the narrative inquiry design. In this sense, restorying refers to a researcher who is working with participants' stories. For example, in my study, after participants have shared their stories, I retell their accounts in my own words. The restorying of participants' narratives allows me to provide order and sequence and provide a framework for interpretation (Creswell, 2002).

Narrative inquiry allows us to make sense of the "haphazard quality of life" (Fulford, 1999, p. 14). By moving backward in time we can discover, or re-discover, who we are and where we are going (Mattingly, 1991). Thus, narrative inquiry seems well fitted to answer one of my questions: Who am I as a teacher? By exploring and coming to understand my past experiences, I will have a better sense of who I am as a teacher. This work occurs on Clandinin's and Connelly's (2000) axis of three dimensional space, as I move between the past/present/anticipated future and look within myself and my environment to answer my first question; who am I as a teacher?

Stories, or narratives, also allow us to access deep values and beliefs that are not so readily apparent in other forms. It also allows the messiness of human life to be

explored with all its contradictions, mixed hopes, and dreams and realities. Narrative inquiry has provided a framework for me to explore my second research interest: How my inner life and teaching life interact to inform and shape each other and if other teachers might consider the relationship between their inner life and teaching life. Narrative, with its focus on understanding the human experience, became the logical and reasonable choice for discovery.

Making Peace with the Narrative Process

While I believed that narrative inquiry was the best method to explore my questions, I could not say the process of becoming a narrative researcher was without its struggles along the way. At times, my writing flowed easily, almost effortlessly, and at other times words were absent from my typing fingers. An excerpt from my research journal better illustrates my thoughts.

> This narrative thing—I must say that I haven't come to it as naturally as I thought I would. I do believe in story. I use story all the time to teach concepts. So why am I having so much trouble writing narratively? I keep slipping into essay writing mode and Milree keeps bringing me back to narrative. Poking me. Reminding me of my story. Probably my struggle with narrative comes down to realizing that my experience is a valid one. I keep reaching towards the 'experts' to tell me what my experience should be. I catch glimpses of the knowledge within me, the idea that I am the creator of knowledge, but then it is veiled once again. Perhaps this will be one of the outcomes of my finished thesis—the acknowledgement of the validity of my own experience. The truth of my existence; the permission to be and the acceptance of my authentic self. Strangely

enough, my struggle with narrative is reflective of the struggle within myself.

(Research Journal Entry February 1, 2005)

As I moved forward in this study, I continued to learn more about the narrative inquiry framework and my place within it.

CHAPTER FOUR: METHODOLOGY AND RESEARCH DESIGN

The practicalities and methods of my research are detailed in the following sections. After accepting narrative inquiry as the framework that defined my study, many other issues started to fall into place.

Seeking Participants

Along with a self-study component my thesis included the experiences of two other teachers. When I began my proposal, I was inclined to include up to four other teachers, thinking that more was better. However, as I continued to read about narrative design and method I came to understand that depth is preferred over breadth (Cole & Knowles, 2001b). As I moved through the process I decided to have only two participants and include a self-study component. Fewer participants allowed me to focus my interpretation more thoroughly on their stories and on my own. This allowed for the possibility that my insights might expand and the meaning of the narratives could be revealed (Cole & Knowles, 2001a). Unlike quantitative research, my participants were not expected to be representative of a population (Cole & Knowles, 2001b; Creswell, 2002). I was not striving to generalize our experiences as teachers to the broader population but instead hoping to understand the individual's personal experience more fully and deeply and interpret the meaning(s) held within.

When I set out on this narrative path I had planned on seeking out two teachers that were unknown to me. I was hoping to get referrals from colleagues and then select participants. This idea appealed to me because I felt like I would be conducting "real" research. My thoughts at the beginning of this study were representative of the struggle I had to embrace the narrative inquiry framework. While I understood the model and

thought I had made peace with it, I still persevered in believing my research would be more authentic if the participants were unknown to me. As I understood 'research' it involved interviewing strangers to capture their stories. The positivist research tradition stayed with me. In fact, I found it difficult to shed the soothing idea that there is one way to conduct research and this way will ultimately reveal the truth.

I persisted with the idea of interviewing teachers that were unfamiliar to me until my proposal meeting. By this point I realized that my idea of interviewing unknown teachers had a few inherent difficulties. Due to the nature of my study I wanted to seek out teachers that were reflective practitioners. Therefore, I was hoping to ask teachers that I considered to be engaged reflective teachers to recommend teachers that they considered to be reflective practitioners. This modified snowball technique raised issues of confidentiality. If I found my participants by referrals, was their confidentiality protected? I was also concerned about teachers passing along other teachers' names and contact information without their consent. During my proposal meeting, a discussion evolved from these difficulties and it was suggested by a committee member that I interview within my group of known colleagues.

I was initially hesitant to embrace this idea. After all, my identity as a researcher was coupled with my participant selection process. After more thought I realized that my own perception of a researcher was connected to the positivist research tradition and I needed to delve more deeply into the narrative inquiry philosophy and strategies. Once again, narrative inquiry informed and changed my thinking about knowledge, truth, and process (Cole & Knowles, 2001a). Gradually, I did see the benefits of interviewing within the context of an established relationship. I came to realize that I could have "both

research relationships and social relationships" (Rogers, 2003, p. 55) with my participants.

Finally I was ready to select my participants along established professional networks (Cole & Knowles, 2001b; Cranton & Carusetta, 2004; Rubin & Rubin, 1995). I created a list of teachers that I had worked with in the past whom I was comfortable describing as reflective, engaged professionals. I did not include teachers that I currently worked with as I was concerned they would feel some pressure to be involved in my study in order to preserve our working relationship. Once I had created a list, I approached my first candidate by telephone using a verbal script approved by the Brock Research Ethics Board. I outlined my study, my interests and described the responsibilities and benefits to my potential participant. I gave her a week to consider the offer and then contacted her by phone once again. At this point, my first participant agreed to be part of my study. I followed the same format for my second potential participant and she also agreed to be part of the study. At this point, I destroyed my list of potential teacher-participants because I had decided that two participants' stories and my own narrative would provide enough depth and insight.

I was aware that I would need to work hard to ensure the participants would not be recognizable by colleagues (Chase, 1996; Lieblich, 1996). Therefore, each participant chose her own pseudonym and all other identifiable information (school names, universities attended, former teachers' names) were changed. In fact, all names appearing in this thesis are pseudonyms.

Field texts

Field texts were collected from a variety of sources. These included interviews, journal entries, personal memories, and artifacts.

Interviews

Field texts were collected in this study primarily through unstructured interviews. The unstructured interview is a tool recognized by many as a method of collecting narrative research information (Anderson & Jack, 1991; Connelly & Clandinin, 1990; Creswell, 2002; Fontana & Frey, 2000; Gudmundsdottir, 1998; Reissman, 1993). This method "affords people the opportunity to explore themselves, to increase their adventures, to increase their awareness, to find meaning, to be understood, and to be understood within the context of a relationship" (Miller, 1996, p. 131). I tried to think of my interviews more as conversations (Clandinin & Connelly, 2000; Cole & Knowles, 2001b; Gudmundsdottir, 1998; Rubin & Rubin, 1995) and less as formal procedures.

I had a sense before starting the process that I wanted my interviews to be "gentle" (Connelly & Clandinin, 1990; Rubin & Rubin, 1995) and to move like conversations across a wide range of topics. Unlike traditional research, where the interviewer rigidly controls the process with the same set of questions for each interview, the qualitative conversation becomes mutually constructed (Clandinin & Connelly, 1996, 2000; Cole & Knowles, 2001b; 1990). Both parties share personal information, comments, and insights (Clandinin & Connelly, 2000; Cole & Knowles, 2001b). As Aston (2001) points out,

> Traditionally, the researcher does not disclose personal details but, in a
> conversational style of interview, I believe that a certain amount of disclosure is

essential. It facilitates a sense of trust and mutuality and increases the comfort of

the narrator. (p. 147)

Conle (2000) labels the give and take of the research conversation, resonance. One story

will trigger another story and the inquiry moves along, not in a linear fashion, but in the

unpredictable way that stories linked by themes, images, and feelings suggest.

I decided to begin the interview process by engaging in the self-study component

and experiencing the conversational interview format first hand. I crafted a series of

broad interview questions and contacted my thesis advisor, Dr. Milree Latimer, to see if

she would be interested in conducting my self-study interview. She kindly consented and

met me in my classroom in April of 2005. I had decided to conduct the first interview in

each teacher's classroom because I was intrigued by the idea that classrooms are a private

place within schools; a place teachers feel free to live out their stories of practice

(Clandinin & Connelly, 1996; Elbaz-Luwisch, 2002; Hargreaves, 1994). Starting with my

own interview allowed me the opportunity to experience the interview questions, observe

how Dr. Latimer conducted the interview and bring an awareness of how it felt to be a

conversational participant.

I must admit that I was nervous before the self-study interview started. Would I

reveal too much or not enough? Would I have anything worthwhile to say? My feelings

were very similar to those expressed by Ardra Cole before she was interviewed by a

colleague for a project (Cole & Knowles, 2001b). Dr. Latimer glanced over my possible

interview questions and started the interview process with the question: "Tell me how

you believe you became the teacher you are today." Once we started, I found that the

hour passed very quickly. Later, I wrote in my research journal, "I was aware of how

difficult it is to transfer thoughts and feelings, recollections and memories into language"
(Entry from Research Journal, April 29, 2005). Several times as I told a story of a
childhood experience I realized, from Dr. Latimer's clarifying questions, that I had not
provided enough details for my inward experience to translate outwardly. My memories
had become self-sufficient; they lived fully developed in my mind's eye. I knew the
context, the characters, the setting intimately and conveying my own experiences with
depth and clarity was humbling.

      With my interview complete, I turned my attention toward the two teacher
participants. I contacted my participants to ensure their interest and consent and initiated
the interview process during June 2005. Once again, I discovered I was nervous. I
worried that I would not be able to conduct the interview conversations with enough
finesse to gather my information. My research journal stated:

> I've been nervous because I'm unsure that my questions will adequately capture
> the information I would like. I'm also unsure that the form of my questions will
> gather the information in narrative form. Thus, I worry about two levels—content
> and form. (Research Journal Entry, June 19, 2005)

However, I found the process of interviewing very rewarding and interesting. The
interviews did flow with resonance. Conversations moved quickly and easily and I was
able to guide the interviews with a gentle hand towards my research interests. I believe
this was, in part, due to the relationships I had already established with my participants.
My initial hesitation to use my social network as a research network was unfounded.
Instead, interviewing within an established relationship allowed my participants, and
myself, to share stories with greater ease.

I was surprised, however, by the prompting needed to allow the narratives to unfold. I had crafted several open ended questions that I hoped might encourage their stories. Prompts were needed to signal the participants that I considered their stories valid; that I wanted to hear the details. I found myself saying things like, "Can you think of an episode?" "Do you have an example?" "Can you tell me a story about that?" I discovered that Chase (2003) had also found participants initially reluctant to engage in story-telling activities during interviews.

I came to wonder if several factors were responsible for my participants' reluctance. Part of the reason could have been the interview design. While I wanted the informality and ease that can be intrinsic to a normal conversation between colleagues and friends, narrative interviews extend the boundaries of our normal conversations. Narrative interviews pose as normal conversations, yet the researcher is interested in gathering "detailed concrete descriptions of specific events" (Chase, 2003, p. 88). It is not normal to tell lengthy stories about oneself during a conversation. In fact, monopolizing the conversation with stories about personal experiences would be against the unspoken social rules that dictate how a good conversation unfolds. Additionally, while the open ended questions may be liberating for participants they can also be intimidating (Cole & Knowles, 2001b). When Ardra Cole was reflecting on her own experience as an interview participant she "wondered and worried over my level of coherence in the interviews… about the "relevance" of my responses, about what exactly I had said and its "accuracy"" (Cole & Knowles, 2001b, p. 33). Cole also notes that the questions narrative researchers ask can be quite overwhelming in scope. A question like, "Tell me how you believe you became the teacher you are today" could leave a

participant unsure of where to start or to stop. Finally, participants generally see their own life experiences as 'normal'; they see nothing special about their individual life path (Cole & Knowles, 2001b). If a participant is concerned about all of the above factors (monopolizing the conversation, relevance, seeing their life as mundane) then inner narratives are only shared with encouragement from the researcher. The above suggested reasons may well be cause for the hesitation in freely sharing life's narrative moments.

The questions

Developing questions that invited my participants to tell stories was challenging (Chase, 2003). Initially I recorded possible interview questions as I was reading articles and books, but I realized that many of my questions would not encourage the participants to tell rich, detailed stories. The difficulty lay in knowing how many questions to ask and how detailed I needed to be in order to collect the information I desired. I knew that opened ended questions were necessary. I needed my questions to elicit stories from my participants, not simple 'yes' or 'no' responses. I also wanted to encourage them to "frame an issue or event or circumstance, and allow wide latitude in responses" (Cole & Knowles, 2001b, p. 73). To move myself along the path, I wrote questions that I thought might elicit the information I desired and rewrote them until they suited the narrative style of my research methodology. As I previously mentioned, the interview process was guided by me, but largely followed the natural flow of a conversation. Probably due to my own nervousness, I also had some more detailed, less open-ended, questions prepared in case the conversation became difficult (Reissman, 1993).

Some of my questions were as follows:

Tell me how you believe you became the teacher you are today.

Could you tell me a story about your experiences as a young teacher?

Can you tell me about a time when you taught in a way that was or was not representative of yourself?

Can you recall a time when your teaching life has informed your personal life?

I found it helpful to take a list of the questions with me to all the interviews. I kept them off to the side to make sure that I did not ask one after another, but I wanted them close by to guide the conversation if needed. I found this helpful as several times I referred to them to reassure myself, as a novice researcher, that I could trust the process. I mostly relied on conversational resonance to lead the talk down new paths and used the questions as a loose guide.

The process

Each participant was interviewed twice. The first interview took place in the teacher's classroom and lasted between 1-1 ½ hours. The second interview took place approximately a week and a half later. Both participants, Fiona (pseudonym) and Tessa (pseudonym), were kind enough to allow me to conduct the second interview in their homes. Since different environments allowed the participants to access different memories and sources of information (Cole & Knowles, 2001b), I wanted the interviews to occur in different places. The second interview focused on the interconnection between teachers' professional and personal lives, so I thought it pertinent that this interview take place in a personal place—their homes.

After conducting the first interview, I transcribed the taped interview and provided both Fiona and Tessa with the transcript at the beginning of the second

interview. This provided me with both the place and opportunity to ask questions about the first interview and a natural beginning to the second conversation.

Fiona and Tessa received their second transcripts within 7 to 10 days of our second meeting. At this time I was able to pick up the first transcript and ask about any changes that were necessary. At this stage, both Fiona and Tessa corrected minor spelling or speaking errors. Fiona and Tessa were both dismayed by the form of their recorded speech with all of its grammatical errors and false starts. Cranton and Carusetta (2004) had discovered similar reactions when they returned interview transcripts to their interviewed faculty members. I provided reassurance that spoken and written text forms are very different and that each individuals' transcript was representative of the interview process in general.

By the beginning of July, the interview process had been completed. Both participants had reviewed and made changes to both of their transcripts. They returned them to me and I provided them with both clean and corrected copies of all of their interviews (Creswell, 2002).

Transcription

All interviews were recorded and transcribed. Transcription allowed me to study the interviews in greater depth (Reissman, 1993). I decided to transcribe the interviews using the process transcription method described by Chase (2003), where all possible information captured by the tape is transformed into text. Not only were the conversations diligently transposed but sighs, laughter, false starts, pauses and hesitations were noted as well. I wanted my transcriptions to be as precise as possible, to reflect accurately our conversations as they occurred.

As I was listening to the audio-tapes, I was struck by how much information was communicated by tone of voice, pauses, and false starts. When being interviewed, participants often describe something for the first time and struggle to find words to translate their thoughts and memories to a listener. The repeated words and false starts are indications of the experience being transformed into language (Gudmundsdottir, 1998). I wanted to capture this information because it offered clues about the primacy of the information being shared. For example, many of the questions that I asked Tessa were followed by long pauses while she thought about my questions. These may have been questions she had not been asked before, or she may have been trying to capture images and express with the spoken word (Gudmundsdottir, 1998).

Glitches Along the Way

There were several tape recorder glitches along the way. One time I inadvertently set the tape recorder to voice activation, thus clipping the initial sound of every word after a pause. This was merely a nuisance while transcribing and did not affect the material collected.

I also realized the importance of changing batteries for each new interview. While I was convinced the batteries in the tape recorder were still good enough to record another interview (and they did record well), decreased energy reserves resulted in the tape being played back at frantic speeds. Our conversation sounded like a childhood record of Alvin and the Chipmunks. In order to collect the information needed for transcription, I listened to the tape recorder on half-speed and the playback approached normal.

Journals

Journals can be an illuminating and useful field text source (Cole & Knowles, 2000; Connelly & Clandinin, 1990; Creswell, 2002; Larrivee, 2000; Taggart & Wilson, 1998). I kept two different journals during this process. One was a research journal which captured my thoughts and feelings as I completed the metamorphosis from teacher-student to teacher-researcher. The second journal was a professional journal. I recorded information about my teaching practices, successes and struggles during 2 school years throughout the journey of the thesis. The information provided by these journals formed some of the field texts for the self-study component of my research.

Personal Memories

Personal memories, whether used in the self-study component or as part of the qualitative conversations, were involved throughout this process. Memories served two purposes in this study. On one level, shared memories allowed a glimpse into another's life. The rich descriptions allowed similarities and differences to be recognized, sympathy and empathy to develop and parallels noted. Memories acted as bridges, linking separate lives together with shared understandings.

Secondly, the shared memories allowed me to probe deeper into the examined life (Mitchell & Weber, 1999). Why did the narrator remember this event? What purpose did this memory serve? What did it tell us about the narrator's past? What did it tell us about her anticipated future?

Artifacts

Artifacts, as described by Cole and Knowles (2001), are physical objects that represent a time in a person's life. The meaning that the artifact represents often

transcends its physical properties. They become the key to unlocking many powerful memories (Clandinin & Connelly, 2000).

As I became engaged in the self-study process, I found myself rummaging through boxes for old high school yearbooks and photographs. Report cards were retrieved from the back of my parents' closet. I had not anticipated the desire to collect these artifacts. Yet, I wanted to check my perceptions of events against the "hard" evidence that photographs, yearbooks, and report cards show. I scanned through my report cards looking for nuggets of information about myself; thinking perhaps my past teachers recognized something in me before I discovered it myself. The handwritten comments from elementary school were much more satisfying to reread than the preselected computer comments that accompanied my high school reports. I was surprised to see that the comment "talks too much in class" was not liberally sprinkled throughout my report cards. I had expected to see it; in fact, I was sure it was written somewhere, as being an incessant babbler seemed to be the bane of my childhood. Instead the words "conscientious", "consistent", and "good student" were found on the old records. My marks were, as I thought, not spectacular but solid. There were no insights or neat catch phrases that caused me to think that any one teacher had known me particularly well. I realized that my old report cards only acted as a thin summary of my life at school. They did not represent the huddled recess conversations, friendship ties that were stretched, broken and rejoined or the many other aspects that school entailed. However, my report cards allowed me to be transported back into a time when chairs were attached to desks and the teacher reigned supreme. As artifacts, my report cards confirmed my previous recollections of being a hard working student and made me

realize that some of my self-imposed definitions may not be accurate. They acted as both summarizing and illuminating agents.

Fiona also augmented her interviews with several artifacts. She shared some photographic boards she had created while at teacher's college that she felt displayed her teaching philosophy well and a poem created for her as a gift. These artifacts were included as part of the information about Fiona's life (Cole & Knowles, 2001b).

Interpretation

The shift from field text collection to interpretation was a difficult one. My research journal reads,

> It feels like I'm standing on the edge of a cliff again. Collecting the field texts—at times exciting and other times tedious (transcribing) was at least safe. There were steps clearly outlined and my experience in the Educational Research course provided a sense of grounding. But now my information—my raw field text- lies neatly on sheets of white paper—snaking across the pristine paper. I must admit I'm scared of it. Will the interviews release their secrets to me? Will I be able to dig deeper and deeper? It's so much safer to stay reading qualitative texts but the authors well versed in narrative interpretation remind me there is no one prescribed way of interpretation and so I must find my own way. I start with hesitation and awe. (Research Journal Entry, July 6, 2005)

I found the transition between field text collection and field text interpretation stressful. Auberbach and Silverstein (2003) say that new researchers "call in their research advisors for help" (p. 32) and Cole and Knowles (2001b) note that students "set out in search of tools, techniques, or "tried and true" methods to aid in the analysis

process" (p. 99). I must admit that I was guilty of both of these diversions. I e-mailed Dr. Latimer with a cry of help and then set about reading various books and articles because somewhere I thought there must have been a simple chart showing me how to do the next part, the interpretation.

After a few days of panic, which I began to realize was a natural part of the process, I came to grips with the lack of a prescribed method. I began reading material with the thought: what will work for my field text and me? Once I had decided to follow this process, the way became surprisingly clear. I realized that I was preparing myself for the "mental readiness to understand and accept the complexity of the tasks, the creative nature of the process, and the requirements of time, patience, and commitment" (Cole & Knowles, 2001b, p. 99) needed to start the process.

As Auerbach and Silverstein (2003) suggested, I listened to the audio-tapes, reread transcripts and kept my research questions in mind. While rereading Creswell (2002) and Clandinin and Connelly (2000) I decided to use the Three Dimensional Narrative Space as a method of analyzing narratives within the interview texts. This method made sense to me because of the links with Dewey's work, reflective practice and the possibility it held to view the field text from multiple angles. I decided to follow each story interpretation with a formal restorying (Clandinin & Connelly, 1996; Connelly & Clandinin, 1990; Elbaz-Luwisch, 2002; Randall, 1995; Reissman, 1993) using as many of the participant's words as possible. Restorying allowed me to tell the participant's story in sequential order while adding the detail of setting and context (Ollerenshaw & Creswell, 2002). Perhaps due to the self-study component of this thesis, I also decided to draft a page of my personal reactions to the participant's story in order to track my own

prejudices, thoughts and feelings (Chase, 2003; Clandinin & Connelly, 2000; Gilligan, Spencer, Weinberg, & Bertsch, 2003).

I decided to start with my first participant, Fiona, then move to Tessa, and finally to myself. I was becoming aware that the self-study component was the most difficult for me, so I decided to "practice" on my participants and hoped that the skill I had gained along the way would allow me to "see" myself.

To begin I looked for places within the interview texts where stories had presented themselves. Narratives were often framed by long interludes where participants talked and I only added "uh-huhs" or "ums" (Reissman, 1993). I copied these sections of the transcript into a new document, completed a Three Dimensional Space Narrative Chart, the restorying and my personal reaction for each story. Once the stories were interpreted I returned to the transcript and collected quotes that represented several different themes. Several of the themes were clear to me from working intimately with the transcript for extended periods of time (Auerbach & Silverstein, 2003). For these themes I headed a page with the theme's title and then collected supporting evidence from the interviews. Other times, a particular section of text jumped out at me as important and it was pasted onto a new page until I found a place for it.

As part of the interpretation process, I read Dan McAdams'(1993) book *The stories we live by* and paid careful attention to the narrative tone of each participant's story (romance, tragic, comedic, and romantic). I also read McAdams' descriptions of imagoes to see if any of his descriptions matched with details provided by Fiona, Tessa or myself. An imago is a "personified and idealized concept of the self" (p. 122). We may have one or more imagoes that move through our life stories.

Once these field texts (three dimensional narrative space, restorying, personal reactions, themes, narrative tone, and possible imago descriptions) were completed for each participant, I returned all my interpretation documents to Tessa and Fiona for their review. I was very excited about my findings and pleased with my work and I had not thought much about handing the package to the participants. As soon as I dropped Fiona's off, it struck me what a strange feeling it was. My e-mail to Dr. Latimer reads, "Weird feeling -- letting someone else see what you think about the very essence of their being" (personal communication, July 21, 2005). A few days later Fiona called to return her interpretive package. I must admit I was relieved to see her with a big bunch of sunflowers in her arms with a thank-you note for being part of the process. I was thankful that she was comfortable with the whole situation. The benefit of being both friends and research partners was the intimate relationship that already existed; the downfall was the possible damage that could be inflicted on the friendship. Both Fiona and Tessa made various changes in the interpretation documents. They added clarification, changed dates, provided more background information, and let me know if the restorying was accurate; if it "felt" like them.

The interaction between Tessa, Fiona, and myself continued as the thesis was written. I kept in touch with them as I was writing and at various times provided them with portions of my writing for them to read. Once I had completed their introductions and the descriptions of their teaching philosophies, I forwarded them both a copy to read and with a note to mark any changes/insertions/deletions they would like. Both Tessa and Fiona remarked that they enjoyed reading about themselves and were satisfied with my portrayal of them.

Once the Discovery chapter was completed and had been reviewed by Dr. Latimer, I provided them with a copy of the whole chapter. Once again, they read and commented on my work. I was thankful for both Fiona's and Tessa's continuing participation in the process. I felt more comfortable with my interpretations knowing that they felt it represented them. Even though I know that there "is much that will remain untold" (McAdams, 1993, p. 20) the gap between the "narrative told and the narrative reported"(Ollerenshaw & Creswell, 2002, p. 323) was lessened.

Alternative field text forms

While reading various pieces of work about narrative methodology, I discovered Laurel Richardson's (1997) book *Fields of play: Constructing an academic life*. I was particularly struck with the poem she created from one of her interview transcripts. This idea held appeal for me as I have always liked writing and spent a few of my childhood years writing poetry. I started to explore the idea of using poetry as a way of representing some of the field text I had collected.

One hindrance that I faced was not seeing myself as a creative person. I worried that my attempts to represent my field texts in an alternative form would be unsuccessful. However, as I read more I realized that, "when we leave art only to the "artist", we lose touch with our own artfulness, our own creativity and inventiveness" (Levoy, 1997, p. 129). I decided to go ahead and use the forms that instinctively felt right. After all, as Eisner (1991) reminds us, "use what you need to use to say what you want to say"(p. 187).

After I had finished with Tessa's interpretation, I created a poem for her using only her own words from the transcripts (Butler-Kisber, 2002; Gilligan et al., 2003;

Richardson, 1997, 2000). I reread both interview transcripts and underlined phrases that were repeated, sentences that crystallized some of Tessa's experiences or those that were particularly descriptive. I then used these phrases to create a poem, using spacing and punctuation to further highlight Tessa's spoken word.

I wanted to do something different for Fiona. For her I created a photo mosaic using public domain images available in the computer program PowerPoint. I reread her transcript and listed the experiences she talked about during our conversations. Then, I searched for images, available in PowerPoint, that were representative of her experiences.

My own creative representation was the last to be completed. I knew I wanted the reader to interact with my representation. I wanted my piece to reflect the ideas of various truths, multiplicity, and the importance of context. Inspired by the work of Peter Lenzo as described by Muchmore (2001) and the children's book *A Surprise for Easter* (Bowman, 1992), I created an artistic representation for myself based on a digital photograph.

Points to Ponder

It seemed premature to leave the methodology section without sharing some of the ideas that I have been exploring over the last year. Many of these ideas were connected to narrative inquiry, so it seemed fitting to share the shaping of my thoughts during the process of changing from a teacher to a teacher-researcher.

Truth

Truth (with a capital T) has been an idea that has dogged me throughout this thesis. Even though I had embraced the qualitative and narrative research tradition, I found it difficult to let go of the positivist ideals of truth. My formative educational experiences were well grounded in the infallibility of the scientific method, the idea of one "right" answer. These prior experiences coloured my thinking. They were always skulking around the edges of my thoughts, challenging my new and evolving ideas. Some excerpts from my research journal further illustrate my dilemma.

> The rdg (sic) I've done about narrative seems to muddy the waters. It appears there is no one "truth". People tell stories that are maybe true in the moment only. They change with more life experience, through restorying or as audiences change. Participant checks and theme checks only seem to serve the illusion that the participant has some control over the process. Really it's the researcher's lens that colours the process. That makes me wonder—so what? What's the purpose of doing a study that seems to be flawed from the beginning? (Research Journal Entry Oct. 10, 2004)

A month later I recorded a similar entry after a meeting with Professor Latimer.

This morning we talked about the Truth. That is the Truth with a capital T. This idea is one that intrigues me. I have been troubled by the idea of Truth since starting my reading. Milree was asking me to describe what part of the Truth was bothering me… It is the idea that I will go to the work of interviewing someone about his/her Truth (which is only a perception) and then put my lens on the top and analyze their perceptions through my perceptions. It seems so shaky, so shiftable. (Research Journal Entry Nov. 13, 2004)

I take comfort that my concern with the Truth, or truth, is one that has also captured many proponents of the narrative methodology (Alvermann, 2000; Clandinin & Connelly, 2000; Cole & Knowles, 2001b; Conle, 2000; Gudmundsdottir, 1998; Josselson, 1996a). As I continued to read and think about narrative truth, I was beginning to make peace with the idea of multiple truths. Gudmundsdottir (1998) explains that "narratives are never straight copies of the world like photographic images. They are interpretations" (p. 6). This helped me shift my thinking from one Truth to several possible truths. Cole and Knowles (2001) further clarified my thinking when they state:

If we accept the premise that all memory is selective, a reconstruction or perhaps a creation of mind and, therefore, a fiction, then we should assume that the remembrances selected and told earn their status as memorable and significant events for good reason. The stories we remember and tell about our lives reflect who we are, how we see ourselves, and, perhaps, how we wish to be seen. (p. 119)

I became much more comfortable with the idea of a variety of truths. Narrative truth captures what is important to us in the moment. Our truths are constantly in flux and

shifting as we struggle to make sense of our lives and the lives of others. My rudimentary grasp on the idea of truth was assisted by the goal of narrative work—to understand the complexities of the human experience.

Ethics

All researchers wish to act honourably and ethically towards their participants and I am no exception to the rule. University ethics committees demand a careful and detailed explanation concerning research protocols, consent forms, and use and storage of field texts. However, with the dynamic nature of narrative work, it is difficult to anticipate what results may occur from research before it has started. "An informed consent form cannot possibly capture the dynamic processes of interpretation and authorship" (Chase, 1996, p. 57). Therefore, I endeavored to fully explain to my participants about the narrative research process and how it might differ from their traditional ideas of being a research subject. However, until my participants were fully immersed in the process, their understanding of the narrative tradition was not fully developed.

I also acknowledged the vulnerability that my research participants may have faced when discussing ideas relating to my research topic. I was aware that I could be asking participants to reveal private stories. Inner experiences could become public stories (Bakin, 1996; Lieblich, 1996). Josselson (1996b) reminds us, "when we write about others, they feel it in some way" (p. 70). Since many of my questions did involve belief structures and self-knowledge, I needed to be aware that "shedding a dearly-held belief shakes our very existence" (Larrivee, 2000, p. 295).

Self-indulgence

Through this study, I looked forward to gaining greater self-knowledge and hoped the process would also be luminary for my participants. While the search for more self-understanding appears to be only beneficial, Palmer (1998) offers a cautionary note "if I want to teach well, it is essential that I explore my inner terrain. But I can get lost in there, practicing self-delusion and running in self-serving circles" (p. 142). Mitchell and Weber (1999) agree with Palmer, pointing out that looking backwards can "become obsessive or self-destructive" (p. 5). In order for self-knowledge to be useful it must be connected to the present and the future (Mitchell & Weber, 1999). The past, or understanding the past, has helped to shape the present and future in a conscientious way.

CHAPTER FIVE: (W)HERE I STAND

My questions were shaped by my interests as a teacher and as a person. My personal questions: Who am I as a teacher? What experiences have led me to this way of being? were pushed to the forefront as I moved through the course work for the Master of Education program. My professional questions were framed by an action research project I had just completed with my local school board. The questions: Does my teaching life inform and interact with my personal life and vice versa? Do other teachers experience this phenomenon as well? shaped the rest of my study.

Contrary to advice, I did not enter the Master of Education program with a clearly defined question or even area of interest. I had been told by various people to begin with the end in mind. With this stance all course work ultimately contributes towards the final paper. However, the process of getting my Master of Education degree was not a journey with an end goal in mind. Instead, I was hoping the journey might squelch the restlessness that had been creeping up inside me. Therefore, I took courses that interested me as they came along. Towards the end of my course work, I realized that several themes had permeated all of my papers whether the course was in Learning Disabilities or Organizational Behaviour. These themes were: professional development, reflection and beliefs, values and perceptions. With these interests in mind, my questions for this journey were crafted.

Reflection

This is a theme that I have found difficult to explain on its own, for reflection forms the backbone, and becomes entwined, in the themes of professional development,

inner life, and authenticity. What does reflection mean to me? How does reflection inform and change my life both personally and professionally?

The journey home is often a time for me to reflect on the day's events. Sometimes my journey home is by foot or bike and time has been afforded for thinking between leaving school and returning home. At other times, I have car-pooled with likeminded colleagues and a discussion of our days naturally unfolded along the highway. Yet, other times I have found myself scribbling my thoughts into a spiral bound notebook in the hopes of understanding them better. I agree with Jay (1999) when she says, "the power of reflection lies in the way it thrives on the complexity of educational life" (p. 15).

I have found myself pondering the events that have surprised me during the day. These are the ones worth thinking about (Dewey, 1933; Schön, 1983, 1987a, 1987b, 1988). "Why did I react that way?" "How can I reteach that lesson tomorrow?" "What is confusing to my students?" "Should I call that parent now or not?"

As teachers, we are familiar with the term reflection. Student teachers are asked to reflect on their lessons. Experienced teachers fill in REFLECTION boxes after attending in-services and training sessions. Yet, the reflection I am talking about is not a pat response after thinking about something for a few minutes. The reflection I desire is a deep process that occurs both intuitively and consciously (Cranton, 1996; Dewey, 1933; Schön, 1983, 1987a, 1987b, 1988).

In order to reflect professionally, I have turned towards my personal life to look at my core beliefs (Greenberger & Padesky, 1995; Larrivee, 2000), habits of the mind (Tuohy & Coghlan, 1997), assumptions (Cranton, 1996; Mattingly, 1991) and have thought about the personal meanings I have attached to classroom events (Boud, 2001;

Hollis, 2003; Howe & Stubbs, 2003; Larrivee, 2000; Tuohy & Coghlan, 1997). What events in my past caused me to hold these beliefs, values, and habits as part of my personal/professional understanding? As I moved along this path, I came to understand that teaching is "a complex and personal expression of knowing and knowledge" (Cole & Knowles, 2000, p. 1). Unfortunately, reflection of this type is not offered in professional development courses, it is up to the individual teacher to pursue it (Tuohy & Coghlan, 1997). While the individual teacher may see reflection as important, it is not formally acknowledged as professional development (Cole & Knowles, 2000). As Michael Fullan (1993) notes, the lack of professional development at the personal level is unfortunate.

Professional Development

As I stated earlier, I have had an uneasy relationship with professional development throughout most of my career. I believe I am a life-longer learner who is interested in pushing the boundaries of my knowledge. However, my professional development experiences have either left me feeling like the most incompetent teacher in the local school district or totally unsatisfied. I believe this has been because most professional development courses, in-services, lectures or workshops are still predominantly skill or content based (Howe & Stubbs, 2003; O'Neil, 1995; Tuohy & Coghlan, 1997) and based on the deficit model (Cole & Knowles, 2000). As consultants flash activity after activity and discuss classrooms as ideological places of perfection, I despair. I despair that I am not doing it "right", that there are not enough hours in the day and that my students never seem to be as perfect as their conjured prototypes. Other professional development opportunities have left me hankering for more; anticipating the

awakening of deeper knowledge, the expansion of existing thoughts. Yet, each time I have left unfulfilled.

Let me share a recent professional development opportunity to illustrate my dilemma more fully.

Our school district has established demonstration classrooms for the professional development for teachers of language arts and mathematics. These classrooms are part of a long tradition in the school district of letting teachers watch exemplary teachers perform their craft. We used to have video footage, which was helpful, but most teachers I viewed the videos with were convinced the videoed classroom was three times the size of theirs with half the number of students. They seemed unable to move beyond these superficial concerns. So, now we have classrooms that groups of teachers can actually visit.

My teaching partners and I are hunched down on small blue plastic chairs at the back of a demonstration classroom. We watch as the students enter, complete the morning exercises, and start the lesson we are there to observe. We hastily scribble notes on papers under the appropriate headings. Afterward, we all follow the demonstration teacher like ducklings waddling behind their mother, to a small office space to discuss the lesson.

The demonstration teacher becomes the facilitator and we all take turns commenting on the lesson we observed. We refer to our completed paperwork package. The heading REFLECTIONS guides us in our discussion. We go around the circle and are asked to share our insights, our reflections, from the lesson. The demonstration teacher then makes a small comment about the beliefs and

attitudes that underline our practice and how they are reflected in our lesson choices and decisions. I am encouraged by the conversation. This is exactly what I had hoped our small group with an "expert" teacher might come to. Unfortunately, the conversation takes an immediate turn toward acquiring the necessary manipulatives and the storage options. In common terms, this means various dollar stores are ranked across the city for their "teacher stuff". The chatter moves along to good locations to buy cheap shelving units. The bell signals the end of our allotted meeting time. The demonstration teacher quickly gathers up her materials for her next class. We pick up our various bags and leave. The development of the professional is over. (Personal Reflection, February 4th, 2005)

I am encouraged by the existence of these classrooms. It is good to watch others teach. I am awed by the demonstration teachers' courage in opening up their classrooms to hoards of visiting teachers. I appreciate the opportunity to visit with my fellow colleagues, for the shared experience can be translated into good discussion back at our school. However, I despair that professional development continues to remain at the surface level. If we do not challenge, expose or examine our beliefs about subjects, organization, student learning, schools and/or success then I wonder if any development has truly occurred. Do I stand alone in my beliefs?

A review of the literature would say that my feelings and quest are not unfounded. There is a growing body of materials that discuss the importance of examining beliefs and assumptions for effective professional development (Cole & Knowles, 2000, 2001b; Cranton, 1996; Holloway, 2003; Howe & Stubbs, 2003; Kraft, 2002; Larrivee, 2000).

Several researchers discuss the importance that values and beliefs play in professional development (Cole & Knowles, 2000; Howe & Stubbs, 2003; Kraft, 2002; Larrivee, 2000; Palmer, 1998; Tuohy & Coghlan, 1997). While the majority of my organized professional development has been at the superficial level, one experience early in my career showed me what professional development could be.

The experience was the year long Reading Recovery™ training process. I was a third year teacher when I started the training. It was arduous, painful, and ultimately transformative.

We met for the first time in September of 1995. There were nine of us. We were all from different schools, at difference places in our careers but our schools had all been accepted as pilots for the Reading Recovery™ program. We knew little about the process involved yet we were eager to learn more about the reading process and improving student success. We met every 2 weeks for the whole school year. We were Reading Recovery™ teachers for half the day and assumed other roles for the rest of the day.

We learned from our instructor, a windswept global thinker, who resisted our badgering to "just explain" the process. We were the process. Every time we met, one of us taught a student behind the one-way glass while the rest of the group huddled in silence behind the barrier. Noses were upturned in the effort to see more clearly. We joked about being the "sacrificial lamb" that allowed the rest of the class to learn. But we were not always laughing. Being behind the glass was an intimidating and frightening process.

The rest of the educational community was involved in the Whole Language movement; the teaching of reading by immersion. As I could understand the Whole Language way, direct teaching was no longer involved. Students learned to read themselves, by being surrounded by quality literature.

As the year progressed, I realized my ideas about reading were undergoing a radical shift. The whole language approach, which I taught in the other half of my day, no longer made sense. I fought against the tide that told me my practice and beliefs were no longer aligned. Eventually, I made the switch. My classroom program changed but more profoundly, I had changed. (Personal Memory, February 4, 2005)

This experience is the one I measure all professional development against. The process was not easy. It resulted in a lot of tears, self-doubt, and soul searching. However, ultimately, I was changed; or as Mezirow (1991) describes it, transformed. My classroom program did not change first. It changed because I did. I had little educational support in the wider community for making this change, but remaining with the status quo was not an option. My program did not change at a surface level. The beliefs that I held about student learning changed. The belief about my role as a teacher changed. Everything I had come to understand turned upside down before being righted again, in a new and different way. I wonder, how different would this experience have been if someone had told me to change. Would the change be permanent? Would it propel me upward towards new understandings? Would it fundamentally change my practice? I think not.

So, here lies my unease with professional development opportunities. I look forward to courses, workshops, and lectures. Like most other teachers, I do want new ideas and I know that some practical discussions about buying materials are necessary. I do not profess to be uninterested in these topics, for they envelop the practicalities that determine my days. However, I feel wanderlust for deep and profound learning that propels me, and my profession, forward.

Authenticity

It has taken the course of writing my thesis, conversations with colleagues and with Dr. Latimer, to see that a major theme emerging in my quest has been one of authenticity. My research question that involves the connection between teaching and inner life, could be rephrased as a comment on authenticity: Do I teach who I am (Palmer, 1998)? Do others?

What does it mean to me to become authentic? First, it means critically reflecting on assumptions, habits, and beliefs and examining them to see if they still hold true for me today (Greenberger & Padesky, 1995; Larrivee, 2000). This process is not as easy as it appears. First, I must discern what my beliefs and assumptions are. Sometimes, it has been easier to reflect on what I do not believe in order to understand what I do. I think this is why I spent a lot of my time during my action research project comparing and contrasting my teaching against those of my fellow teachers. I was trying to define who I have become as a teacher, and I am measuring myself against others. Ultimately, this process provided signposts, or markers, for my navigation but not answers.

Second, becoming authentic also has meant letting go of the need to know the right answers. This process was reflected in my quest for the "Truth" or truths. Being in

control has been a large part of my professional self and personal self. Looking for my authentic self has come to mean "not having a "right answer", at least for a time. It may even mean foregoing the possibility of a "right answer." And, in the prevailing sense of "control", being out of control" (Schön, 1988, p. 22). While this journey might be liberating, as old and no longer useful ways are discarded, the quest has required inner fortitude.

Third, becoming authentic requires courage. Courage is needed to start the journey. It is easy for me to keep doing what I have always done; to act with the force of history behind me. It takes bravery to start a new journey, for the answers found may lead me to new and uncharted territory. Courage is also needed once the authentic self is found. Cranton (2001) describes authenticity as the expression of the genuine self in the community (as cited in Cranton & Carusetta, 2004). Sometimes, the authentic self will stand behind, in front or beside the crowd. Courage is needed to remain true when standing alone.

Four, authenticity also means speaking with honesty and kindness so others may grow and develop into their full potential (Jarvis (1992) as cited in Cranton & Carusetta, 2004). This becomes complicated since a teacher must interact with others in a way that is representative of his/her own values and at the same time allow students to express their inner desires (Drummond, n.d.).

For me, authenticity includes components of critical reflection and having the courage to surrender control. So, why does authenticity matter? As a professional, it allows me to find the best way to teach--a way that is representative of me. Being true to myself means I am no longer preoccupied with masks and self-doubt, and therefore, I

bring more of myself to the classroom. I am able to be clear about my biases, my faulty understandings and, therefore, I can 'be" with my students in a richer way. Authenticity helps guide my teaching choices, making it less likely I will try to adopt programs, philosophies or the latest educational trend without determining if it is a good fit for me. Personally, knowing myself, leading the conscious life, allows my life to be a life of choices. Hollis (2003) states, "what I do not know within myself will be making choices for me, and yet I will discern that such events came rushing toward me from outside. I will identify as Fate what I have unwittingly chosen" (p. 31).

Authenticity is a goal I am striving towards. I am encouraged by Parker Palmer's (2004) words that "wholeness does not mean perfection" (p. 5). This gives me the courage to continue the journey. Strangely enough, my body recognizes the divided life before my mind does. The tightness in my chest that makes it difficult to draw a deep breath indicates dividedness to me. Lingering fragments of a lived day that persistently flutter through my mind--indicate dividedness to me. The need for a brisk walk around the block to sweep the 'cobwebs' out, indicates dividedness to me. It has taken me awhile to recognize the messages contained within my body. It is easy to brush them off as tiredness, or a symptom of stress. Yet, as I learn to be a better listener, to listen within, the message becomes clearer leading me on the path towards wholeness.

CHAPTER SIX: MEET THE TEACHER-PARTICIPANTS

As I moved through the proposal process my research design became clearer and more focused. I decided to invite two other teachers to participate in my study and included a self-study component. The teachers I invited to be a part of this study were two teachers I had worked with previously at other school settings. I would describe both of them as reflective, engaging teachers who are continually refining their practice. As well as being excellent teachers, both Fiona and Tessa have full lives outside school. I hoped by interviewing them twice, once in their classrooms and the second time in their homes, I would be able to understand their experiences more fully. Before moving into the understandings, themes and discoveries gleaned from my own self-study and my teacher-participants, I would like to take a few pages to introduce Fiona and Tessa. I do this as a way of honouring their individuality and their contributions to my research.

Introducing Fiona

Fiona Fry (pseudonym) has been teaching between 5 to 10 years. She has taught a variety of grades from junior kindergarten to grade 5, although she has spent most of her time in the junior division. Fiona would describe herself as well organized and prepared for her weekly lessons.

Her classroom was welcoming and warm. There were several different areas laid out for students bounded by large rugs, pillows, and furniture from Fiona's home. A daily agenda listed the subjects that would be covered that day. Student work was displayed in the classroom. It was obvious by listening to Fiona talk she was proud of her students' accomplishments.

Fiona has spent most of her time teaching at the same elementary school. It is located in an older suburb of a large city. This school has been suffering from declining enrollment for the last few years, as the neighbourhood transitions to a more adult community. The school serves a mixed student body. Some students have grown up in attentive families with enough financial resources to provide interesting outside experiences for their children. Other students are fairly transient and have grown up in the shadow of poverty.

Fiona's fast paced talking and grandiose hand gestures hint at the energy contained within. The school year, 2004-2005, has been a challenging one for Fiona. Her grade 4 class had just less than half of the students on individual education plans. These students were working around the grade 1 level. Fiona jokingly referred to her classroom as a "one-four split" (conversation with Fiona, June 14, 2005). She has conscientiously adapted and modified the grade 4 curriculum for her students all year long. Sometimes, she was able to simplify the grade 4 course of study but at other times Fiona has moved back to a grade 1 program to make sure these students had the necessary skills. Due to her school's declining enrollment Fiona had declared herself surplus and will be moving to a new school in September of 2005. She felt it was a good time for her to make a move as she recognized she was getting bored. Fiona and her husband are also applying for an international teacher exchange program.

Fiona's Road to Teaching

Fiona never intended to be a teacher. During her high school years she was attracted to a Rotary Exchange opportunity. Fiona traveled to Mexico to satisfy her desire for excitement. Fiona tells about her experiences in the narrative below.

When I was in high school, I applied and was accepted for a Rotary exchange. I went to Mexico for the year to live like a Mexican teenager would.

Part of my responsibility was to attend high school. However, the school that I was sent to was a private Catholic Spanish speaking school. I was so uncomfortable there. I didn't feel like I fit in with the other students in their plaid uniforms. After all, I wasn't Catholic, rich or a Spanish speaker. I just remember being so bored. To top it all off, I was hungry -- really hungry because I couldn't get used to the Mexican food. So in fact, I was bored and hungry. One day on my travels, I discovered that they had Twinkies in the cafeteria. This meant I could meet two of my goals; skip the boring classes that I didn't understand and feed myself some non-spicy food. So each day I would go to school but then I would spend all my time in the cafeteria eating Twinkies. This was the life! But after a while even that became boring. I widened my horizons and discovered that there was an ice-cream shop downtown. So now I had a new routine; eat Twinkies for awhile and then hop bus and go downtown and get ice-cream. I turned into a 185 pound exchange student!

Of course my rebellion did not go unnoticed for long. Eventually the Rotarians realized that I was not attending high school like I was supposed to. I was busted! They thought about sending me back to Canada because I had violated my exchange agreement but instead they sent me to language school to learn Spanish. I guess they were thinking once I had some Spanish under my belt, they could send me back to the boring high school.

This turned out to be the best part of my exchange. The guy that ran the language school agreed to take me as a student, if, in exchange, I would teach some English classes for free. So I just started teaching English to adults and children. Sometimes, the students just wanted to talk, to practice their English and that was great because I could do that no problem. However, sometimes they wanted to know about grammar and the structure of the language, so I had to learn all the rules so I could teach it. Teaching was easy for me; I just did it and I discovered I really liked it. Some of my students were really interesting. I became good friends with some of them. In fact, one of the families I was friends with is now probably one of the richest families in Mexico. They own lots of bus and trucking lines.

I never did learn enough Spanish to go back to high school—thank goodness! I finished out my exchange at the language school. As I look back on this experience, I think this is one of the experiences that made me consider teaching as a career (Restorying from conversation with Fiona, June 14, 2005).

Fiona tucked this experience in the back of her mind and then attended university to study Spanish and Economics. She wanted to pursue an international business career. During the third year of her university program she went on exchange to Spain. She had to learn to speak, read, and write the Spanish she had avoided on Rotary exchange in order to complete her third year courses. She admits the "first 3 months were really difficult" (conversation with Fiona, June 14, 2005) but Fiona was ultimately successful in meeting all the course requirements in a new language. With university now completed, Fiona applied for and accepted a job as a buyer for Town Shoes. She was confident this

job would move her closer to her goal of incorporating work with travel. Fiona tells the story of her adventure working for Town Shoes.

> *I started the job with high hopes of exciting travel but soon realized that the job was not really for me. For one thing I couldn't abide wearing high heels. I knew I wasn't off to a great start when I couldn't stand wearing some of the shoes I was supposed to be selling. Along with the heels I couldn't tolerate the suit. I didn't like the formal constraint that it imposed. These soon became the least of my concerns.*

> *I consider myself to be internally motivated. I am disciplined enough to attain my own goals and desire without the need for cheerleaders on the sidelines. I fully expected this job to be the same. Good salespeople make their own success. However, it was not so. Everyday, the boss would print off everyone's sales and then use each other's successes, or failures, to motivate the rest of the staff. I hated this. I didn't need someone else to tell me what I had sold; I already knew my own figures. But worse than that, I detested the competition that it fostered. I'm not sure if that was the strategy they were hoping for, pit salesperson A against salesperson B in the hopes that both people would rise to the challenge and sell more shoes, but I found it counter-productive. I could motivate myself to sell more, not because I wanted to beat the smuck in the next cubicle. Needless to say, this job did not last long. Another romantic idea shot down (Restorying from conversation with Fiona, June 14, 2005).*

At this point in Fiona's career path, teaching did not look likely. Although many of her life's experiences had involved teaching, she did not yet consider teaching as a

viable career option. However, that was soon to change. One day while visiting her boyfriend, Jim, Fiona decided to spend some time surfing the internet.

I was browsing through international job opportunities when suddenly I saw a teaching position posted for Japan. It looked very interesting. The position involved teaching in a language school from noon to 10 in the evening. The students would range in age from 2 to 24 or 25. I was so excited! This was right in my field of experience since I had already taught in the language school in Mexico and had the experience abroad in Spain. Should I; could I apply? As I read further, I saw the only catch was that you needed to be in Japan in 48 hours. Well, that shouldn't be a problem for me, I didn't have any commitments.

So I decided to let fate decide for me. I applied for the job and then waited to see what would happen. Well, after that everything happened very quickly. Before I knew it I was on a plane, sick, and wearing a thick fur coat, to Japan. There wasn't time to think about what I would be teaching or any practicalities! The only thing I had to remember was the name of the person picking me up at the airport.

Once I was there I discovered that I really enjoyed teaching. I don't remember this as a stressful time for me at all. There didn't seem to be a lot of prep work, maybe I just flew by the seat of my pants. Teaching in Japan was really an enjoyable experience for me. Sure, the older students were a little stressed out because they were coming to school after work, it was called Cram School, to try and pass the TOEFL exams but it wasn't anything that I couldn't handle.

While in Japan, I reflected on my previous experiences and thought about where I wanted my life to go. I knew that I enjoyed the teaching experiences I had had in the past. I also had the sense that I wanted a job that was secure and a job title would be nice. After doing some thinking, I decided to apply to teacher's college from Japan (Restorying from conversation with Fiona, June 14, 2005).

Fiona finally decided to be a teacher as she learned more about herself. She realized that her "romantic" ideas about international business did not match her need for a stable job and paycheck. She decided to capitalize on her previous success with teaching and attend teacher's college. Attending teacher's college was not as pleasant as Fiona thought. She found the other students quite aggressive. "I just wanted to do the project and get it done … but people were so competitive they were stealing the resources out of the library... but I wanted to teach, I just didn't want to be in teacher's college" (conversation with Fiona, June 14, 2005)

Fiona graduated and accepted a position at an elementary school, where she stayed for several more years, shaping herself and her craft as a teacher.

Fiona's Teaching Philosophy

Fiona's philosophy about teaching was well articulated during the interview process. It is evident that she has spent a lot of time thinking about her beliefs and values and how they shape her current educational philosophy.

Fiona believes that students learn through building a relationship with the teacher. Once you have a connection with them and they have a connection with you then information is shared and learning occurs. Fiona states, "I develop a relationship with my kids, I care about my kids otherwise I can't teach them …the only way you can teach

somebody is if you make that connection" (conversation with Fiona, June 19, 2005).

Building a relationship means that Fiona shares personal information about herself. She

states, "if you share a piece of yourself, then the other person usually comes forward with

it [sharing] and …there's a [sic] learning that takes place there because there's an

exchange" (conversation with Fiona, June 19, 2005).

Fiona promotes this connection within her classroom in several ways. First, she

focuses on the positives and lets students know with personal notes about the great things

they have done that week. Fiona makes sure that every student gets one of these notes,

weekly, and that they are "valid" (conversation with Fiona, June 19, 2005). She also

believes in the power of listening actively to her students. "I really try to look at them and

listen" (conversation with Fiona, June 19, 2005). This is modeled by weekly class

meetings where students and Fiona can bring up problems that are affecting them at

school. Fiona knows that as teachers, we are often busy and it's easy to say "oh yeah

that's great, that's great" (conversation with Fiona, June 19, 2005) but listening intently is

important to relationship building.

Developing a relationship with children is not the same thing as being their friend.

Fiona is quick to point out that, "you're the teacher, you're not their friend" (conversation

with Fiona, June 19, 2005). Fiona tells her student-teachers that, "there's a very-very,

close line there 'cause [sic] you don't want to be too far from the line so that you are

totally emotionally separated because that won't work, but if you are too close to the line

that doesn't work either" (conversation with Fiona, June 19, 2005).

There is both pleasure and pain in developing this type of interaction relationship

for Fiona. The pleasure is the chance to transmit information of a social and academic

nature because children's perceptions on life are still forming and its "nice … [to] have an opportunity to… have some input there" (conversation with Fiona, June 19, 2005). Fiona sees part of her job as transmitting academic information but an equally important component is the social skills. She strongly believes in the importance of teaching "a lot of life things" (conversation with Fiona, June 19, 2005). Fiona sees one of the purposes of school is to shape kids into "self-confident contributors to society" (conversation with Fiona, June 19, 2005).

While there are many positives about getting to know your students on an emotional level, Fiona also finds some difficulties. Fiona describes one of the downfalls as carrying emotional burdens. "You have to make the connection to make the job work, so once you've made that connection, you carry that burden, of that emotional stress" (conversation with Fiona, June 19, 2005). Fiona sees this as a necessary but tiring part of her job. When Fiona was struggling with a child with severe behavioural issues she saw herself as carrying his emotional burdens but also those of his parents.

Fiona would also describe herself as strict. Her expectations are clearly defined and enforced whether "I like you the best and you are an A student and you are always good, if you cross that line [then] you cross that line" (conversation with Fiona, June 19, 2005). Over time, Fiona has discovered that even if you are strict, students will still relate to you as long as you are fair. She has noticed that students have an "innate sense of justice" (conversation with Fiona, June 19, 2005).

Fiona also says, "I think it's really important to have fun. I joke around a lot with the kids and we laugh, we get kind of goofy" (conversation with Fiona, June 19, 2005).

Fiona would also describe herself as well organized. She posts a daily agenda that is closely followed. Not only does this help Fiona with classroom management skills but she thinks it provides the stability that students need. She has high, but realistic, expectations for her students. Fiona has discovered that over the years, her students always try to match her expectations.

Narrative Tone of Fiona's Stories

Fiona's stories have the undercurrent of the romantic plot as described by McAdams (1993). The romantic plot has an optimistic tone that embraces the "excitement of adventure and conquest" (p. 51). The stories told by Fiona have her overcoming great odds (unknown countries, languages) to become triumphant in the end.

Dan McAdams (1993) also explores the idea of imagoes. An imago is a character that is found threaded throughout the stories that compose our life. It is "a personified and idealized concept of the self" (p. 122). During the interview process, Fiona described herself as a "seeker". She defines herself this way because she never feels satisfied and is always looking for new challenges and adventures. Using this self-description as a guide, I would suggest that Fiona's imago connects with McAdams portrayal of the Traveler (p. 137-140). The traveler/seeker is constantly on the move looking for new adventures.

Fiona's Photo Mosaic

While restorying Fiona's stories, I was taken by the vivid imagery that snaked throughout her stories. Fiona's narratives created strong visual images in my mind. I could almost imagine that I had lived her life. I wanted to capture this sense in my arts-informed response to Fiona's stories. I immediately thought of creating a photo mosaic for her. However, preserving Fiona's identity was of utmost importance to me, so I used

images contained within the program PowerPoint to capture her experiences. These pictures are available in the public domain which allowed me to express Fiona's stories in photographic format without revealing her identity or breaking copyright agreements.

Figure 1. An arts-based representation of Fiona's teaching and personal life.

Introducing Tessa

Tessa Rogers (pseudonym) has been teaching between 15 and 20 years. She has worked at many different school locations and has taught a wide variety of grades over the years. Tessa has spent the last 5 to 6 years working in the junior division after being a successful primary teacher.

From looking around Tessa's classroom it was obvious one of her passions is reading. Many different types of books were displayed around her junior classroom—everything from hard covered picture books to paperback novels. Pictures of her family were predominately displayed and regularly updated. A daily schedule was posted and student work was displayed in the classroom and out in the hall. The desks in Tessa's classroom could be quickly rearranged for partner work, class meetings, or large group work. There were several areas where students can go to work quietly. This average sized classroom served many purposes for Tessa and her students.

Tessa has been at her current school for two years. She is also anticipating a move to the primary division in September of 2005 at a much bigger school. While Tessa has enjoyed some aspects of working at her current school she has found the opportunities for team teaching limited due to the small size of the school. Tessa has mixed feelings about moving to a new location in the fall. She is looking forward to the opportunity to be part of a team teaching situation but is hesitant to leave teaching in the junior grades behind.

Improving her skills as a teacher is important to Tessa. She is currently completing her Master of Education degree after earning her Primary Specialist Additional Qualification Course several years previously. She is modest about her accomplishments in teaching. While being interviewed, she downplayed her talents and

gifts as a teacher. As Palmer (1998) notes, "acknowledging our gifts is difficult for many of us" (p. 69) yet necessary for us to remember who we are as teachers. Tessa's quiet speaking style was punctuated by periods of silence as she thoughtfully reflected on the interview questions.

Tessa's Road to Teaching

Tessa's journey to teaching was not convoluted or difficult. Tessa just had to wait long enough to grow up in order to fulfill her childhood dream of teaching. As a child Tessa remarks, "I always played school and I always talked about being a teacher…when all the girls in our neighbourhood would get together and they would want to play dolls or Barbies, I just wanted to play school" (conversation with Tessa, June 15, 2005). As a student Tessa says she knew "how to memorize well" and was a "good reader and …a good speller" (conversation with Tessa, June 15, 2005). She "did what I was supposed to do…I would put my hand up… sit quietly… I would follow the rules" (conversation with Tessa, June 15, 2005).Tessa's home life supported school and she shares:

Growing up I always knew that my parents had high expectations for me regarding school. Some of that just goes with being the first-born—I just think that is part of being the oldest. Anyway, I was expected to be a good student and most of the time I did not disappoint.

I felt the most pressure from my Dad. If I got 95% on a test, one of my Dad's first comments would be, "What happened to the other 5%?" He would say this in a joking way, but I always assumed the comment had a grain of truth in it. Sometimes this made me angry, but usually I was motivated to do better. I don't

want to leave the impression that my Dad was relentless; he was pleased with my

marks. Usually, I had A's, but he always wanted me to do better.

My Mom expected great things from me academically as well but I didn't

feel as much pressure from her. I think my Dad pushed because he had a chance

to go to Massachusetts' Institute of Technology (M.I.T) when he was younger and

he chose to get married instead. So I think he pushed me to do what he didn't

do—get a post-secondary education.

I did fulfill my family's unspoken desire to attend university. I went to

Brock and the whole time I was doing my undergraduate work, my desire to teach

never wavered. I mean NEVER. I never thought about doing anything else. It was

my dream to attend McArthur at Queen's and I was thrilled when I got in. I

remember being in the student lounge at Brock and sharing my exciting news with

someone.

Today, I'm still happy with my decision to teach. I know some days, when

I've had a bad day, I say to the kids that I'm going to work at Tim Horton's and

serve coffee but they know that I'm kidding. I know that I'm kidding, too. There

isn't another job that I would rather have (Restorying from Tessa's conversation,

June 15, 2005).

Tessa has achieved and continues to realize her childhood dream of being a

teacher.

Tessa's Teaching Philosophy

Tessa's ideas about teaching and learning were also clearly communicated during

our two conversations. When talking about what she believes in, how her students work

in her room and what this means to her, Tessa is clear and firm. The passion she feels about her chosen profession is evident. Tessa "can't imagine doing anything else" (conversation with Tessa, June 15, 2005) to earn her living.

Tessa believes so strongly in her role of being a learner within the confines of her classroom that she often modifies or adapts her plans based on the comments of her students. She says:

> I think there have been a few times this year where my kids have said, "Well couldn't we do it this way?" and I've said to them "Gosh, that thought would have never crossed my mind and yet it seems like such a basic idea" (conversation with Tessa, June 15, 2005).

Being open and flexible to student ideas expands Tessa's own learning and she also feels it benefits her students because "if you take on their ideas… Then they have more interest in doing it because you've just given them credit" (conversation with Tessa, June 15, 2005). Tessa believes so strongly in the idea of being a learner she says, "I would like my kids to see that learning never stops" (conversation with Tessa, June 25, 2005). She shares stories of working on her Master of Education with her students, so they can see that learning is a lifelong process. "I see it as a strength … that I'm a learner in the classroom too" (conversation with Tessa, June 25, 2005).

Tessa is aware of the tremendous responsibility that teachers have for the students they educate. Therefore, Tessa always tries to be at her best when she is teaching. This philosophy was crystallized for Tessa several years ago when she heard a speaker at a course she was taking.

I clearly remember her saying … you know we are it and we need to be on for our kids because this is it, this is the day and we need to be at our best and give them our best and even if we, you know, woke up late or whatever we can't take it out on them because they're here, you know, they are coming to us to learn and we need to be the best we can be for them, and that has really stuck in my mind... and if I have had a bad day I just think, "Gosh, I wasn't my best and I wasn't there for them the way I should have been and I need to try and do better tomorrow" (conversation with Tessa, June 25, 2005).

It is ideas such as the one above that pushes Tessa to continually improve her practice and refine the ways she interacts with the students in her class.

Social skills are as important as the academic curriculum to Tessa. "Character development is important… I think you get farther in life if you can get along with people" (conversation with Tessa, June 25, 2005). Tessa's class also has weekly class meetings where they can talk about social issues that have developed. She also takes the time to stop teaching the curriculum and focus on social problems/concerns as the need arises. Not only does Tessa try to teach social skills individually but her class learns important skills about appreciating differences in each other, working together as a group and being the best that they can be.

The "soft" skills or the emotional component is also recognized by Tessa as a crucial element in student learning. She recognizes the value the emotions play in the learning process. For, "if you can make the kids feel good about what they are doing, even if it's hard, they are just so much more willing to try" (conversation with Tessa,

June 25, 2005). Tessa's classroom has a positive tone and she is continually looking for ways to reward successful student learning.

Tessa works hard to build connections with her students. As well as nurturing students' academic and social skills, Tessa builds connections through her love of reading. "I am passionate about language and books and I think my kids would know that" (conversation with Tessa, June 15, 2005). Over the years, Tessa has read many novels and has discovered which ones really interest the students. These novels provided lots of opportunities for discussion, mostly about social skills, and continued to be talked about long after the book has finished. In fact, Tessa says, "What has joined us is my love of books" (conversation with Tessa, June 25, 2005). These chapter books acted as a thread connecting the students to each other and to Tessa as the year progresses.

Tessa's beliefs about teaching include the importance of being a lifelong learner, a trait she models for her students by talking about her own learning processes as an adult. Tessa is also open to trying new things and ideas in the classroom based on student input. Social skills are as important as the academic tasks for Tessa and she builds in several mechanisms throughout her week to make sure that her students learn about being good citizens. Tessa works hard to build relationships with her students and one way this occurs is by the sharing of her favourite novels. Tessa is aware of the influence a teacher can have in developing the climate of the classroom so she is acutely aware of her own emotional tone and always tries to start and end the day on a positive note.

Narrative Tone of Tessa's Stories

Most of Tessa's stories are also positive in tone as described by McAdams (1993). Tessa's general literacy tone is comedic. The hero is a regular person who wants to have

warm relationships with others while looking for the simple pleasures in daily life (p. 51).

While thinking about McAdams' (1993) imago types while working with Tessa's stories, two imagoes, the sage and the teacher, come to mind. The sage (p. 141-144) wants to learn and many of Tessa's stories do reveal lessons learned. However, Tessa's lead role must be given to the imago of the teacher. The teacher passes on skills and knowledge to others and is also a learner herself (p. 208). This description fits Tessa very well as she is fulfilling her destiny by being a teacher and continually involves herself in new learning opportunities to enhance her own knowledge.

<div align="center">**Tessa's Poem**</div>

Influenced by readings from Laurel Richardson (1997; 2000) and Lynn Butler-Kisber (2002), I used Tessa's words from both of her interview transcripts to create a poem version of her interview. I used spacing, different fonts, and punctuation to further highlight her words.

This is my life

I've always wanted to be
a Teacher.
I made my brothers play.
I was the oldest.
Of course,
I was the teacher

Both my parents expected that I do
very well.
Pressure from my Dad
"What happened to the other 5 percent?"
Motivated
to do better
My Dad pushed the most

PUSHED

THE

MOST

Mr. Paul in grade 6
Showed some concern
Yellow sign that said
Get into the YES, SIR habit
He made fun once
A girl who sat in the front row
Didn't have any friends
Didn't speak out
      Don't think we ever heard from her again

Mrs. Daniels   she was grade 8
Just a small group
She was funny
Really pushed you
Taught you other things
always use your manners
got to know her
Got to know a lot about us

I could memorize
Always a good reader
Good speller
I did what I was supposed to do
Put my hand up   Sit quietly   Follow the rules

University
I memorized.
What I learned?
Nothing sticks out
Didn't take time for
social things
Work like a dog
Very mark driven
I memorized.

McArthur

Place I wanted to go
Important thing to do
Teacher's college
That was my job
     this
       is where I'm supposed
            to
       be.

First year
heard myself   yell
SHUT UP
I would never
Say that again
Spent lots of time crying
Couldn't get everything done
That's a challenge
To be better

A high point
Getting my contract
He just said I could teach anything
Out of survival mode
I'm a teacher now

When I first started teaching
I didn't know how to do the job
I was trying to be
the teacher I was seeing.
Other people being
I was trying to take,
Pieces of all of them,
Because that's all I knew.

The longer I teach
The better I get to know
Learning to make things mine
Being comfortable to teach
the way I wanted to teach

All that you value
You believe in
 the way you teach
what you teach
how you deal with kids

Next year
I'll be able to have more patience
I won't raise my voice so much
Next year
I will be a little more understanding

The emotional
Close to tears from sadness
Close to tears from laughing
Calm person in the middle
I'm real
I'm better at listening to myself
I can hear myself
I can regroup

I'm passionate about language and books
What has joined us
Is my love of books
I share more
I can take a joke
I can joke with them
I'm a learner in the classroom too
Learning never stops

You get farther in life
If you can get along with people
It doesn't really matter about the academics
Manners.
Something I just expected
Be respectful.
You do need to be polite.

Being asked to give workshops
People have asked me to do those things
Gave me a bit of confidence
I'm very flattered
I keep trying to get better
I'm trying new things
I'm not an expert
I don't think I have the answers for anything
There is still so much to know

I'm trying to cram through all the curriculum
It's not the curriculum
Every ounce
That's important

The kids remember
The jokes
Specific things about each other
My sister and her kids
Remind me
There are more important things than school

I will probably remember this year
Because
someone
Confronted me
On a problem
About me

Took a lot of guts for that kid
Emotion inside
Stay calm.
Truly listen.
And think.
Practice what I preach
Walk the talk
I'll never forget it.

This Masters
 Never have imagined
    I would do this.
        A hurdle I couldn't overcome.
            I'm just not able to do this.
                I truly think I'm not smart enough to do it

It Switched. .bedɔɟiwƧ ɟI

                        I survived it.
                I actually enjoyed the end of it
            Learned more about myself
        I'm probably smart
      I can do things
I like myself more
I have lots of good qualities.
Done it.

I'm glad to be a teacher
I got to do what I always wanted to do
I've made a connection
Even if its
For that moment

I love my job so much
It's going to come to an end

This is my life.

Introducing Alison

It seems strange to type my own name above this section. What will I say about myself? During this thesis I have consistently left the self-study component for the end, always hoping it will become easier to write and analyze.

I have been teaching for about 13 years. I have spent all that time in the primary division teaching from junior kindergarten to grade 2, but most of my time has been spent at the grade 1 level. I have been a classroom teacher for the majority of the time, except for the 3 years I acted as an Early Literacy Specialist for one of the schools where I was working. While I appreciated the assistance I was able to give new and struggling readers, I missed the intensity of the classroom experience and returned to that setting as soon as I could.

My classroom is bright and is bordered by a large carpet signaling our meeting area at the front. Desks are grouped in fours and sixes right now, but are frequently moved into different arrangements throughout the school year. In the past my classroom has been filled with plants and the occasional animal, but I have given up on both of these pursuits since neither did well with the neglectful tendencies I battle against.

I have been working for 3 years at a larger elementary school situated by a large shopping area in our city. The students are a mixed group. Many are transient and will leave my classroom over the course of the year while other students live in small houses with neatly clipped lawns. The staff is large and generally keen on professional development. I consider myself lucky to be part of a team of four teachers who teach

grade 1—with passion. We meet together weekly to plan our instruction and collaborate on newsletters, homework, and worksheets. It is a supportive and warm environment to work.

Alison's Road to Teaching

I always enjoyed school and think I probably toyed with the idea of being a teacher throughout public school but it was my experience in grade 8 that made me sure I wanted to be a teacher and I wanted to be one just like Mr. Hiller (pseudonym).

I attended public school in a small town of 600 people. Many of my teachers lived in and around this community. We generally knew something about them and likewise they knew a lot about us before we even negotiated a relationship in the classroom. So it was a great mystery to us that we were getting a grade 8teacher that was hailing from the high school in the next town. We knew very little about him before he arrived, except that he was an English teacher and was rumoured to be okay.

My grade 8 year was amazing. Mr. Hiller created an awesome classroom environment, provided academic enrichment opportunities, and created a warm relationship with me. At the time I fancied myself to be a budding poet and Mr. Hiller shared my interest in writing. I would often shyly slip him a poem, which he would read, and then offer feedback. I felt so special that he took an interest in me.

He loved words and would often tell us about the origins of words and introduced us to some high school language concepts like foreshadowing, and

onomatopoeia. It felt to me like my world had exploded with new ideas and concepts.

I really liked how Mr. Hiller was himself in the classroom. I knew he was the teacher; our classroom was not disorderly or disrespectful in any way, but he shared personal anecdotes with us, laughed and if he wasn't sure what he should be doing next in a lesson he would just lay his book down and go find another teacher to help him. I really appreciated that. For the first time in my school career, the formal student-teacher relationship had been mutated into something much better.

Theatre was one of Mr. Hiller's passions and as a special project he gave a small group of us permission to work out in the hall to design costumes for a play that he was involved in. I remember reading the script and then trying to capture the tone and character in the clothes I designed for each cast-member to wear. I had never been involved in a project like this before.

Mr. Hiller had a great sense of humour and I remember playing a few jokes on him and I believe he played a few on us as well. He always taught from some sort of a lectern at the front of the room. It was on wheels so he could easily move it aside when he needed to. One day our class had arranged for the wheels to be removed so the next time he shoved it, it stayed where it was. I remember that this joke didn't go down so well. I think our timing must have been off. Mr. Hiller was so angry with us that he left the room for a while. I just remember a hushed silence fell over the classroom with the sense that we had really blown it. I

remember being worried about that because I really liked him and didn't want

anything to damage our relationship.

> *I think Mr. Hiller came at an important time in my school career. Grade 8 when you are standing on the edge of teenage hood. When old patterns and habits are ready to be shed so new ones can be embraced. I remember that my parents were becoming less "cool" as I got older, so it was easy to look up to Mr. Hiller as a parent like figure. In hindsight, he still embraced the same value set as my parents but the very fact that he wasn't my parents made it okay to let his values guide me through the year (Restorying from self-study interview, April 28, 2005).*

This was the year that made the decision for me. Could I be a great teacher like Mr. Hiller? Could I open up new worlds to young children? I was excited by the possibility. I stayed firm with my ideas for teaching through most of high school. I do remember in grade 11 getting a little tired of school and thinking that I would not have the stamina to finish university and then teacher's college. I toyed with the idea of being a hairdresser but by the time I graduated I had settled on being a teacher.

Even though I wanted to teach, I was worried that I would not be any good at it or I would not like it. I purposely chose the concurrent education program that was offered by Trent-Queen's so I could try out teaching before being committed to it. The concurrent program let me be in a classroom half a day a week for my whole undergraduate experience and then teach from January to April of my teacher's college year. It was a great opportunity for me to "try on" my new career.

Now when I think about the reasons that I did not want to become a teacher it makes me smile. I have really enjoyed the life long learning aspect of this job. I guess in

high school I did not understand that learning could be different as an adult; that it could be a lot more personal and self-driven. I didn't know that I would enjoy it so much. I am thankful that I chose teaching because I feel it has been a good fit for me. The job has been fascinating for me; the way it can be shaped to become part of you.

Alison's Educational Philosophy

I tell many stories in my classroom and use lots of movement and drama to teach. I do not remember learning this way myself as a student, but this is what comes naturally to me. For example, if I want to teach the grade 1s the "aw" sound, then I would think about it sounding like "paw" and then I would make up a story about my dog making a big mess on the kitchen floor with his dirty paws and I would say "Aw, Jackson!". I would then have photocopies of paws and different students would come up and take turns being Jackson. Then the paw photocopy and a photograph of my dog would be posted beside the "aw" sound. Those are the days when I think "Oh, I'm flying! I was meant to teach." I believe this is a good way for students to learn because it connects the kinesthetic, visual, and auditory learning channels as well as having a personal link to me as the teacher.

In order for this teaching style to work, the students and I have to have a warm, mutually respectful relationship. They are not going to learn through my stories if they are not interested in me as a person. I watch them carefully, so I can give sincere compliments about new skills they have learned. I try to remember which nights are swimming lessons for Susie and to ask about Beaver Sleep Over weekend for Scott. I let them know how important they are to me and be as supportive of their academic strengths and struggles as well as their emotional ones.

I would like all my pupils to be successful students, so I see one of my roles as watching them carefully enough so I can see how they are learning. If I am successful at doing this in the early primary grades, then I feel I have helped to show them the way.

Just like Tessa and Fiona, I also believe social skills are important and we spend time in my classroom practicing giving each other compliments, solving social problems, and learning to treat each other with respect.

I believe in having fun at school and using games to introduce, practice, and consolidate new skills. I use a lot of different games in both my math and language programs and believe they are a natural way for young children to learn. Sometimes, we just have fun together and laugh because those are the moments we all remember as a group. It builds strength and memories as a community.

I want children to leave my classroom feeling "proud of themselves" (self-study interview, April 28, 2005) and "competent" (self-study interview, April 28, 2005). If I have achieved this then I know I have been successful.

My teaching philosophy includes many commonalities with Fiona's and Tessa's. All three of us focus on the social skills as well as the academic curriculum. They share equal billing in our classrooms. I think it is important to build connections with students so they are capable of learning to the best of their abilities while in my classroom. I want them to be engaged learners who feel competent and successful. To keep my young charges interested I use a lot of storytelling, drama, and games in my program.

Narrative Tone of Alison's Stories

The tone of my stories is very similar to that of Tessa's—comedic. The comedic hero believes that we each have the chance to achieve happiness in our life and minimize pain and suffering (McAdams, 1993). The life stories generally have a happy ending.

When I glance over the imago types that McAdams' (1993) discusses in his book *The stories we live by*, the one that captures the essence of my being is the sage (pp. 141-144). After all the sage is concerned "with deep knowledge of the self and the world' (p. 141). One could say that the purpose of this thesis is greater knowledge of myself and the teaching profession as explained by two other teacher participants.

Alison's Self-Representation

My own artist representation took several forms before I finally settled on the arrangement that suited me. I was intrigued by the description of artist's Peter Lenzo's "reliquary" (Muchmore, 2001, p. 182). Peter Lenzo created a three-dimensional box that hung on the wall of an art gallery. Unlike the rest of the art pieces this work invited the viewer to interact with it. As various drawers were opened, artifacts were discovered inside that revealed aspects of the person profiled, in this case, the artist's brother. By studying and interpreting the artifacts selected, the viewers were invited to create their own understanding of the life story of Steve Lenzo. This idea intrigued me, as it connects to the ideas of multiplicity, truth, and the importance of context. I considered making a three dimensional body sculpture of myself with pull out drawers and hidden cupboards. While this idea captured the essence I wished for, I was deterred by the technical skill needed to render such a project and the fact that my sculpture would need to be transformed into a two dimensional form in order to be bound in my thesis.

After a few more false starts, I settled upon the idea of having a digital photograph taken of my head and shoulders. I also knew that I wanted to include words and other images as part of my photographic presentation. After thinking about and discarding many ideas, I remembered a child's book I had as part of my classroom library. *A Surprise for Easter* (Bowman, 1992) provided the technical means for words and images to be added to my photograph without becoming bulky and spoiling the photograph itself.

Figure 2 . An arts-based representation of Alison's personal and teaching life.

CHAPTER SEVEN: DISCOVERIES

After listening to the interview tapes, re-reading the transcripts, and completing the interpretation, the themes and threads that connected our interviews were becoming evident. The responses to my questions: How do our personal and professional lives interact? Do we teach who we are? were slowly starting to come into view.

Personal Interacts with Professional

I was surprised from my initial interpretation of the three interviews how much the personal informed, shaped, and guided professional practice. At some level, I already knew this to be true. Unlike my teacher partner next door, I do not teach any concepts through song; it is not an area of strength for me. I knew that occasionally when our planning sessions diverted into the "how" of teaching that we all had different ideas about the presentation of the material to be taught. I knew this. However, I was surprised at the degree that teachers' personal lives interacted with their professional lives. As I became more aware of the patterns and subtleties of the field text I collected, I saw this happening on a number of fronts. First, your family of origin, particularly each individual teacher's parents acted as a base to determine what was important. Second, the personal experiences at both school and home shaped teachers-to-be teaching philosophy. Third, our adult lives continue to affect our professional lives in profound ways. Fourth, these personal experiences acted as boundaries for teachers to monitor their own behaviour and continue to inform classroom practice.

Parental Influence

"The implicit question our family of origin lived became ours by internalization and assimilation, and next to our genetics—also received from parents, of course—is the

single most formative influence on our personal psychology" (Hollis, 2003, p. 17). In many ways our upbringing as children influences our teaching practice. Fiona draws heavily upon her upbringing to guide her throughout her teaching days. In fact, her well-defined philosophy comes in part from clearly understanding how she was raised. Fiona often mentions the core values that she was raised with "the expectation that you would always do your best" (interview with Fiona, June 14, 2005), "once you start something you had to finish it" (interview with Fiona, June 14, 2005), and that the ultimate aim of her parents was for their children "to be able to go into society" (interview with Fiona, June 19, 2005). These are the lessons that she tries to instill in her students so they might have successful adult lives.

While Fiona acknowledges the importance of these values, she also made the statement "part of who I am is a revolting of [sic] everything I come from" (interview with Fiona, June 14, 2005). Fiona often feels "how I am" is not "how I should be" (follow up notes with Fiona, July 21, 2005) according to her family. At times, Fiona has tried to minimize her contact with her family when she feels they are trying to contain her and redefine her. Fiona draws upon many of the childhood messages that she received to shape her practice, yet at some level she is aware that not all parental messages are healthy for her as an adult. Fiona has learned to embrace some parts and resist others.

Tessa also draws upon parental influences to shape her practice. For Tessa, the whole child is important and she spends time teaching both academic and social skills. Manners are important in Tessa's room. Manners are "something that I just expected and that was something that I think I was raised with, my teachers expected when I was in

school and so I think I've always expected that of kids" (interview with Tessa, June 25, 2005).

My upbringing also left a mark on my teaching style. Part of my beliefs came from the value that my parents placed on education, but some of it came from watching my siblings experience the educational system. My ideas are captured in this story below.

As a young child I knew that education was important to my parents. My mom and dad were educated under the British system and both left school in their late teenage years. Both my parents saw education as a key to a good future. With a good education came a better job and more opportunities for personal fulfillment.

There are four children in my family of origin. I am the oldest. I was an average student who worked hard. I was a good reader and writer but an awful speller. My brother and younger student just seemed to understand concepts and ideas. My middle sister, Rachel (pseudonym), struggled in school. She received special education services and had a hard time learning some concepts. I remember how appreciative my Mom was of teachers that tried to present information in a different way—like singing the multiplication tables.

Rachel's struggles with school left a mark on her. I have the sense that she has never considered herself smart even though as an adult she has run a few small businesses and has returned to formal education.

As well as being thankful that I was an okay student, I am aware that school was successful for me because my skill set matches up with school. I was

not a proficient gym student, it was my most detested subject, so if the whole day

was different sports; would I be a successful student? The answer would be a

resounding NO. In fact, I would want to leave sport-school as soon as possible. I

imagine this is how it is for many students. They realize that they don't have the

skills that are labeled valuable by school and they bide their time until they can

leave. We all like to do things that we are good at.

I have taken this experience and try to use it in my classroom teaching. I

attempt to present material in a variety of different ways so students have more

opportunities to be successful. I hope that every student leaves my room feeling

good about themselves. I hope to make the road of learning a ittle easier to travel.

(Restorying from self-study interview, April 28, 2005)

This story summarizes all of the things I hope happen in my classroom. I want

learning to be interactive and fun. I try to use different ways to present information. I

have learned the value in being a keen observer. By watching children and trying out

different ideas I always hope I can discover how they learn best and make school a

successful place for them to be.

Shaping Teaching Philosophy

It was evident from my interviews and self-reflection that the personal life

informs and interacts with the professional life at many levels. From all three interviews

it was evident that early childhood experiences shaped each of our individual teaching

philosophy in a decisive way. For,

Educators frequently overlook the significance of their own childhood

experiences in shaping their attitudes about teaching and learning. Those early

experiences often become the "hidden curriculum" lesson that we remember far better than any of the thousands of content coverage lessons directly taught.
(Jalongo, 1995, p. 36)

Each participant shared a story from her past that affects the way she teaches today. Fiona's shaping incident happened at home during the nightly ritual of doing homework. This is the story that she shared.

I was in grade 4 and had math homework to complete. My class was using the yellow MathWays textbook. I can still remember that detail! My parents tell me that they helped me most nights with my homework, but strangely enough I don't remember that at all. I only remember doing my homework by myself. So here is a story about a time I do remember about my parents helping me.

I really needed help to complete a problem solving question. First, I went to my Mom for help. She looked at the problem but she couldn't figure it out. So because my Dad was a much more mathematical thinker, Mom sent me to get help from him. I showed Dad my problem and he started to explain it to me. I couldn't really understand what he was trying to tell me. The angrier he got, the less I could think. In fact, I was so upset that I couldn't think anymore at all. Then my Dad yelled at me, "You are stupid."

That memory has had a strong effect on the way I teach today. I try really hard not to raise my voice at the kids in my classroom. Of course, sometimes I get frustrated with the students when they can't understand something. Instead of yelling, I just walk away or sometimes I go out into the hall to take a breather.
(Restorying from Fiona's interview, June 14, 2005)

This incident continues to guide Fiona's practice as she works hard to create a positive climate in her classroom. Her memory of how she felt while being yelled at and the degradation experienced has acted as a sign post marking the boundaries of her teaching territory.

Tessa shares a similar story from her school days in grade 6.

I have many special memories of my school days. In fact, I can remember all of my teachers quite clearly from about grade 2 on. One teacher that I really enjoyed was Mr. Paul (pseudonym) in grade 6. I really liked how he showed an interest in me that went beyond school events. When I was in grade 6, my Mom was pregnant with my younger sister, and she went to the hospital before my sister was born. I remember that Mr. Paul was concerned about my Mom and touched base with me to see if I was okay. That really made me feel special. He also talked about a lot of events and items that were not necessarily school related.

Mr. Paul liked kids that were athletic or smart. Now, I was not a great athlete but I was a good student and so sometimes I was on the favouring end of his attention. It was a great feeling knowing that he liked me. I was probably considered one of his pet students by my fellow classmates.

As much as I liked my experience in Mr. Paul's class there were a couple of things that bothered me. One was that he wanted us to call him Sir—always. We never called him Mr. Paul. If you wanted something you would say, "Do you have an extra pencil, sir?" or "May I go to the bathroom sir?" He even had a yellow sign above the centre of the chalkboard that said "Get in the yes sir

habit". Once someone in our class forgot to say sir and it was not pleasant. I just knew that I always remembered to say it.

Another time an event occurred in the classroom that made me very uncomfortable. There was a girl on our class who was not athletic or smart and was a little bit of a social outcast. One day, Mr. Paul started picking on her and just wouldn't stop. I can't remember what the event was even about, I just remember feeling sick and wishing he would stop. He was embarrassing her quite badly. After that incident I don't think she participated in class for the rest of the year and I secretly hoped that Mr. Paul would never do that to me.

When I was in grade 8, I got to know Mr. Paul on a more personal level when I started babysitting for one of his good friends. I have also seen him a few times since then and have always found him to be very personable. My guess would be that he has eased up a little over the years. I think he was a very young teacher when we had him and I'm sure his emphasis on the whole "sir" business was to keep the lid on and have control.

Over the years I have remembered Mr. Paul in an overall positive light. As I have become a teacher I have tried to incorporate the positive parts of his teaching practice into my own. I try to connect with kids on many different levels and strive to be interested in them as whole people. I have also kept the negative experiences that happened in mind and remember never to belittle a student and purposefully embarrass them. (Restorying from Tessa's interview, June 15, 2005)

This experience has also stayed with Tessa. This personal experience from childhood has allowed Tessa to shape her own practice and remember, in a powerful way, why she believes in operating her classroom in the way she does.

I have already shared my story of grade 8 with Mr. Hiller. Not only did he inspire me to be a teacher but many aspects of his classroom life are still with me today. I do tell my children lots of personal stories and anecdotes. I remember in the beginning, when I was a new teacher, wondering if this was right, if I should do it, but I decided it was important to me and continued the practice. Reflecting on my story of Mr. Hiller, I can see where my storytelling roots are anchored. It was such a positive experience for me knowing him as a person and as a teacher that I am inspired to share a similar relationship with my students.

Many of our classroom practices are reflective of who we are as people and, therefore, teachers. For example, Fiona acknowledges that her classroom is noisy at times. Fiona says, "I don't mind lots of talking…I learn through dialogue" (interview with Fiona, June 19, 2005). Since Fiona learns by talking she is accepting of noise in her classroom. However, she notes that it is good to be aware of the many different types of learning styles and is fortunate that her classroom is big enough to provide a variety of learning environments for her students (interview with Fiona, June 19, 2005). She also provides her students with positive, genuine sticky notes weekly. She comments on work they have done, kind deeds she has noticed or on their physical appearance. Fiona says, "I even think as an adult…we need that … I mean I would LOVE if someone would give me a sticky note" (interview with Fiona, June 19, 2005). Fiona is motivated, in part, to

continue this practice because she can imagine how much she would like to receive a positive note every week.

Dynamic Adult Interaction

While acknowledging the role that the past has played in creating and establishing our teaching philosophies the interaction between our personal and professional lives is dynamic and ongoing. After all, our identity is not a permanent fixture, it is something that is created and recreated throughout our lives (Beijaard, Meijer, & Verloop, 2004). "Identity is a moving intersection of the inner and outer forces that make me who I am" (Palmer, 1998, p. 13). As Tessa, Fiona, and I discussed teaching and the relationship between ourselves and our job, it was evident that our inner life as adults continually affects our teaching life.

Tessa shares a story about her nieces that has affected how she sees the classroom program.

> *I really enjoy spending time with my two nieces, Delaney and Tia (pseudonyms). Every time I visit them I am reminded of the pleasure that comes from just being. As adults we get wrapped up in our lists, agendas, and schedules but kids can be mesmerized by the miracles of daily living. Sometimes when I'm with the girls we spend the whole day in the backyard, we don't make it anywhere else, but we have a great time. I try to capture the moment and remember the fun that we have had. I remember that it isn't about what we got done but about how we were. I always hate to leave them and come back home.*

> *The thoughts that I've had while being with the girls have transferred back into the classroom. I try to remember the big picture. Not all the curriculum*

expectations are as important as each other. You know, as the year draws to a

close, I realized that I didn't get the entire math curriculum covered and I'm okay

with that. Besides, what I enjoy with my nieces is not what we have done, but how

we felt and how we interacted with each other. It's strange the things that I

remember from being with my nieces are the same kind of things the kids

remember from the year.

  At the end of the year, I was starting a list of highlights from this year. I

started with all the usual things, trips, speaker, visitors, student-teachers, and

reading week. But that's not what the kids remember. They recalled specific

things about each other, some of the jokes that were played. They all remembered

this joke that Will played on me.

    One day I was in the middle of a lesson. It had been going well; I

recalled that everyone was focused and attentive. I had to write something

on the board. I was trying to be quick because I didn't want to lose the

flow of the lesson. The class was quiet and I was writing and then Will

calls out, "Mrs. Rogers, you dropped your pocket." I actually turned

around and looked behind me. Then I realized what he had said and I just

had to laugh. It was a great joke, the kid had good timing and it was

funny.

So in the process of creating this year end list it became very evident that the

things students remember are not the structured activities we create for them but

more specific things about each other. I guess they remember feelings,

interactions, connections--those are the things that are as important to my

students as they are to my nieces and me. So I try to remember that there are

more important things than school, that the kids I am teaching are kids and to

enjoy the moment. It's amazing that two small packages, called Delaney and Tia,

can teach powerful lessons. (Restorying from Tessa's interview, June 25, 2005)

Tessa's personal life interacts in a vibrant way to inform her professional practice. In fact, Tessa's pursuit of her Master of Education degree has reminded her of the importance of being a learner.

Being a student again as an adult has really made me appreciate the

learning process for students more fully. There is nothing like being in the

situation yourself, realizing how you are feeling, noting the struggles you are

having, thinking about the strategies you use, to fully understand what the kids

face each day.

I've remembered sitting in classrooms feeling totally clueless about the

discussion that is whipping above my head. I'm sure I get a glazed look on my

face. I recognize that look on my students now and I just leave them to be.

I remember all the times when I felt dumb because I didn't get it. I know

that I didn't misunderstand on purpose, to make the instructor's life harder, I just

didn't get it.

I try to be more reassuring to my whole class about the learning process.

For example, I might say, "I know long division seems complicated, but as

you become more familiar with it, it will become easier. I also try to ask

individual students guiding questions around his/her confusions, "What

don't you get… Tell me." I think this helps me pinpoint what is puzzling and perhaps explain it an alternate way.

I know how I felt when others thought tasks were easy that I found difficult. I find myself saying to students now, "It's easy for you but it's not always easy for everyone else."

I remember the one Prof that we had that was intimidating by his authoritative manner. How he used his knowledge to make us all feel inept. He gave us a situation as a class to solve. We, all 20 of us, had to work together the six times that we saw each other to create a huge presentation. The process we underwent was as important as the product, but he never provided any guidance for us along the way. When we had finally completed the assignment and produced the final product he let us know that the process we had used wasn't the right one. I was reminded of the role that emotions play in the learning process and that it's helpful for people to feel positive about themselves, that learning doesn't have to be a painful process. So I try to incorporate these ideas in my classroom. I hope that I don't hold knowledge close to my chest as a commodity that I won't share. I know sometimes it might seem like that when we are getting ready for our first class meeting. I only tell the kids that they have to bring their chairs up to the front and make a big circle with them. But I don't leave them to flounder. I give them a few minutes to work it out and then I stop them and offer them a little bit more guidance or some suggestions.

Doing the Master of Education has been a good experience in many different ways, but I really appreciate the way it has made me reflect on the

learning experience and it allows me to offer my students the benefit of my

experience. (Restorying from Tessa's interview, June 25, 2005)

Tessa's life experience continues to interact with her professional life to inform, shape, and redevelop her teaching choices and style. This phenomenon was not unique to Tessa. Fiona and I also shared stories about similar experiences.

Bumping into Boundaries

The interaction between our personal and professional lives created boundaries for each of us to recognize when we had violated our own personal beliefs. Tessa shares a story from her first year teaching.

> *Finally, I had arrived. I had my first job and my first class—a group of grade 3s. I was nervous about my first experience of being a teacher but I was fulfilling my childhood dream.*
>
> *I had been assigned a grade 3 class at a small country school. I was fortunate that I could live at home while learning the ropes as a new teacher. Each day a grade 1 teacher at my school picked me up and we drove in together. She was my unofficial mentor and we passed the time driving to school talking about both school and non-school issues.*
>
> *I found my first year a little bewildering. I knew that I had always wanted to be a teacher but I had not expected the workload to be so crushing. I wanted to do everything right and do it all to the best of my abilities. Of course this was not possible, but I really tried. My Mom helped me a lot with some of the work I needed to do. She was great. My Mom typed, coloured, cut, made dioramas, wrote letters, she did anything I needed her to do. I thanked her many times over.*

Even with my Mom's and fellow teachers' support, I spent a lot of that year crying. I just couldn't get everything done. I had a hard time prioritizing my workload. Everything seemed important, so I tried to do it all. I half-heartedly thought about quitting. I mean it would have solved my workload problem but I really didn't want to let myself or my parents down. Besides I never really doubted that I was in the right place.

There was one incident that occurred that year that caused me a lot of distress. I'm sure it was towards the end of the year. I was exhausted. I remember that all the kids were clustered around my feet and I was sitting in front of them in a small chair. Things were obviously getting out of control and I heard myself yell, "SHUT UP." As soon as the words left my mouth, I knew I had made a big mistake. These farm kids had probably never heard an adult say those words, and definitely not their teacher. A sick feeling of dread came over me. I was sure that I was going to get in lots of trouble from my principal. I apologized to the kids right away. I just said, "I'm sorry. I didn't mean to say that. I should have said, "Be Quiet." I knew from that moment on that I would take an extra second to process my thoughts instead of just letting them fly. I don't remember if I told my principal or not but I know that I told another teacher that I felt close to at the school.

I've used that experience to monitor myself and I haven't made another mistake like that again. I guess that is what first years are all about-learning and teaching at the same time (Restorying from Tessa's interview, June 15, 2005).

Stories about losing control are not uncommon amongst teachers. I always know when the start of a new school year is approaching because dreams about school frequent

my nights. My brain strings together movies about children running rampant around classrooms throwing school supplies or other uncontrollable situations. Each of us had a story about losing control in some way. Fiona shared a story about a particularly challenging student who had worn down her reserves.

This year, in addition to my many IEP'd kids [Individual Education Plans], all requiring accommodations and modifications; I had a child with severe behavioural challenges. This student was unlike any other I had ever taught. He was not well accepted socially by the students in the classroom because his frequent caustic remarks taught others to give him a wide berth. He would refuse to do work, wreck his supplies, and do really annoying things. If he wasn't the centre of attention he would find something to do to draw the focus to him. This usually involved whistling, humming or making other noises for extended periods of time. In short, he was really challenging.

I found him annoying but tried to manage his behaviour as established by the behaviour specialist. They wanted me to do all this clock timing and all sorts of other things. I really tried my best, but managing his behaviour and the rest of my class was challenging. Anyhow, a behaviour plan was established for him that involved time-outs and other things.

By January I was finding his behaviour draining. Here was a kid that is totally emotionally messed up who is not interested in learning and, therefore, stops the rest of my class from learning by his continuing antics.

One day in January he had been whistling for about 3 hours straight. It was driving the rest of the class, and me, nuts. I am assuming the other adults in

the room, an Educational Assistant and a parent volunteer were also finding it annoying. So I sent him to time-out. He refused to go. I was getting so angry. Eventually, I got him in the time out. In my room, it is the inner pod room. The room has a wooden door with a glass window in it. I thought this was a safe choice because I can make sure he is safe and he can see what the class is doing. As soon as I closed the door, he started kicking it. Now, I was trying to teach a lesson and we all tried to ignore him for a while. But the more we ignored him the more persistent he became. The rest of my class is saying, "Mrs. Fry, Mrs. Fry, do something..." By now I'm feeling really angry and frustrated with this whole situation. So I went back and told him that the next step is to call home and to stop kicking the door. I went back and started teaching again. Then he stands up and takes his chair and starts banging the chair against the door. All my frustrations in dealing with him overcame me like a tidal wave and I ran screaming towards him with this crazed look on my face. I karate chopped the door open and he fell back onto his chair. I yelled something like, "Do you know who you are messing with? You will not take the learning away from my other kids." His face went all red, he started to cry, and he looked so scared. I was aware that the rest of my class was sitting up straight and were staring at me. I think they were scared as well. They had never seen me cross the line like that.

Suddenly as quick as it had started it was all over. I was embarrassed. I mean I had just lost control in front of my whole class, an E.A., and a parent. I was so embarrassed that I started to laugh. I never had a problem with him for the rest of the year.

This incident stands out in my mind because I had acted in such an opposite manner than I had been modeling all year. I had talked about the importance of self-control, of self-monitoring and solving problems with others in an appropriate way. So after modeling those things for 5 months, I just snap and solve a problem in a hypnotic anger induced rage. That's the difficult part of being a teacher—being human as well.

Looking back on this situation I can see that a number of variables led up to this point. First, I felt totally isolated from the top down. The school board had nothing to offer. The principal was not able, or interested, in supporting this child's needs. The parents were dealing with many of their own issues and, in my opinion, had created some of the problems I was dealing with. Why are some parents so inept? The behaviour specialists created a plan and left. So it was me and the kid.

I also had the rest of my class to consider. This one child was taking up a tremendous amount of my personal energy as well as consonantly interfering with the learning of others. Why did the rest of my class have to suffer because he was a class member? It just didn't seem fair to me that one student could dominate the learning of over 20 others.

I hope that an incident like this won't happen again. Now when I can feel myself upset I go out into the hall and do some deep breathing to give myself a few minutes to calm down and refocus. That has really helped me a lot.

(Restorying from Fiona's interview, June 19, 2005)

This incident was particularly upsetting for Fiona because she responded by yelling just as her father had done to her while trying to complete her math homework in grade 4. Fiona was also discouraged by her response because it was directly contrary to all the modeling she had been doing all year about problem solving. However, as distressing as this incident was, it acted as a powerful memory, reminding Fiona not to repeat the same pattern of behaviour again. This incident, along with her public school memory, has shaped her teaching practice.

While my story is not as dramatic as Tessa's or Fiona's stories, this incident stayed with me for weeks and reappears each time report card data are being collected.

Report card fever had hit our school. Report cards are due on Monday and I'm trying to gather the last bit of information so I can finish writing them on the weekend.

I have set the kids up with a three-dimensional figure sorting activity. They have glue, scissors, paper to glue on, and a host of three dimensional figures. They know that I can't help them during these tasks. The desks have been liberated from their group structures and instructions have been given. I decided that I should listen to kids read while they are working on their task. I only needed to listen to about four more kids read from the leveled text collection and I should be able to do that while the rest are working independently.

I wedge a desk up against the door and gather my materials. I call the first student over and she starts reading quietly. While she is reading, a little boy comes up and asks me for help. I'm a little annoyed because he interrupts the reading and he should know that I can't help him. I send him back to his work

with the instruction to work by himself. A few minutes later he is back again asking to go to the washroom. I refuse his request. First, I just thought it was a ploy to get out of finishing his assessment work and second he shouldn't be interrupting me. I go back to listening to the reader and for a few minutes I'm absorbed in my task.

When she is finished reading to me, I scan the classroom and notice there are a few other students who are not understanding the assignment and the little boy who interrupted me has now got his head down on his desk and he is crying.

I move from being annoyed with him to being annoyed with myself. How could I let the assessment task become more important than this little guy's feelings? How come so many kids aren't doing the work as I expected. Suddenly I realized that it wasn't worth it. The assessment task was too hard or not explained well enough or something but it wasn't going to garner me any useful information. By trying to multi-task, I had just destroyed both tasks. I went over to talk to my young student and apologized to him. I stopped everyone else working, we tidied up and gathered at the front to read a story. I was hoping that by coming together in a pleasurable activity, some of the afternoon might be salvable and the kids could go home feeling okay.

But I didn't go home feeling okay. In fact I had a kind of sick feeling hovering in the bottom of my stomach. I knew the situation couldn't be repaired any further. I had already made some feeble attempts to fuse the damaged fibers. What I could extract from this situation was future learning opportunities; the remembrance that the process is important, that I see myself as the protector of

students' emotions not the destructor, that I would need to make sure this never happened again. Sometime in the future a little boy might tell a story about an insensitive grade 1 teacher who caused him pain. If this is to occur, I hope that he can see the lesson in a positive light and use it to guide his interactions with others. (Restorying from self-study interview, April 28, 2005)

Each of the stories told act as personal reminders for the teacher of her own ethical boundaries. These stories stay with us as memories because "we tend to tell stories about what stands out as unique" (Kenyon & Randall, 1997, p. 46). While I often fear, wonder, and dream about losing control, most of the time I am able to moderate my emotions because it is for the benefit of my students (Hargreaves, 2000). Yet, each of us was able to remember and tell a story about a time when we overstepped our own boundaries and violated our own beliefs. As Argyris (1995) outlined we carry around two different theories of action. One is called the espoused theory, when people talk about their beliefs, values, and attitudes. The other theory is called theory-in-action; this is what people actually do. Sometimes the espoused theory and the theory-in-action are perfectly aligned. Therefore, our actions match our words. Other times, there is a mismatch between what we say and what we do. This misalignment is notable in Tessa's, Fiona's, and my own stories about losing control. In each case, we violated our own espoused theories. Fortunately, the disconnection between our values and our actions was noted, reflected upon, and led to a change in behaviour for all three of us.

Our personal lives and teaching lives are intertwined in a dance that continually changes and moves with new rhythms. It becomes hard to separate out the continuous influence that our personal lives have on our teaching lives. What has become evident

from studying myself along with Tessa and Fiona is that our early family lives, our own experiences as students, our adult lives, and meeting up with our own boundaries continue to be reflected in our teaching lives.

Professional Interacts with Personal

While it was easy for all of us to find examples of our personal lives affecting our professional lives, it was much more difficult to notice the process happening in reverse. I am not sure if this is because our professional life does not influence our personal lives as frequently or we are just not as aware of it. I have already shared my story of this happening earlier when I told the story of the newsletter with the spelling mistake in it. Tessa did share some stories of her professional life influencing her personal life. Tessa talks about completing her Master of Education degree during our conversation. She said:

> *While finishing the Master of Education has still been about meeting external requirements, it has been much more of a personal journey than my undergraduate degree. I have learned a lot about myself as a person. Even though I have always been a successful student, I have never felt smart enough. I see other people as intelligent. I thought that I had completed university just because I was a good memorizer. However, I'm starting to realize that I am smart. Just like I tell my class, there are all different types of smartness and I have some of them! This experience has also taught me to rely on my own inner strength— there might not be a hurdle that I can't overcome. (Partial restorying from Tessa's interview, July 25, 2005)*

While the many aspects of this story are representative of the personal to professional connection it is also a good example of how our professional lives influence our personal

lives. For some time, Tessa has been telling her students about all the different types of intelligence. She has discussed the ideas of multiple intelligences in her classroom and values the many different types of intelligences that her students possess. Yet, while she was doing this for her students, she was unable to believe it about herself. In fact, even though Tessa completed university successfully, she attributed it to her memorization skills. She was unsure about her own academic abilities. It was through doing the Master of Education program that Tessa began to see herself in a new light—a view that she supports professionally; everyone is smart in his/her own way. Finally, Tessa's professional practice was reflected personally. She now believes for herself what she had been telling her students.

This shift in thinking was also represented in my Friday newsletter spelling mistake story. I had been telling my students "that everyone makes mistakes" all year, yet I did not embrace this fact for myself. It was only the voice of a 6-year-old that made me realize that I was holding two separate beliefs concurrently; that it was okay for everyone else to make mistakes but not me. Finally, through this incident, I have moved towards accepting my mistakes with more compassion and tolerance—just as I would for my students.

An event occurred to Tessa while she was having a class meeting with her grade 5 students that represented the professional to personal interaction. Tessa best tells this story in her own words.

> *This school year will be one that I remember because a remarkable thing happened in my classroom this year. I have been holding class meetings for a number of years to address classroom issues and have the students participate in*

problem solving. So when I moved to my new school last year I just continued my practice.

This year I am fortunate enough to be teaching some of the students in my class for the second year with some new students mixed in. Many students had been exposed to some parts of class meetings but had not generally done all the parts I incorporate into the schedule. The parts we include in class meeting fluctuate as the year progresses because I often incorporate ideas from the class. For a while we were setting weekly goals because a student had suggested it. We did them from January to March Break and then the Break just seemed like a logical stopping point, so we didn't do them anymore. We did some other things, like games. We have been playing the games at the end of the class meetings as a celebratory item. I wouldn't even call all the things that we do, games, but the kids seem to like them. For example, sometimes it's drawing a name from the box and having to give someone else a compliment. They really like doing that. We have also been playing a circle game where everyone gets a card that has an instruction on it. It will say, "After you hear someone say" or "After you see someone do" and they really have to pay attention. They love that game.

Anyhow back to the remarkable thing that happened this year. During the problem solving part of the meeting, a student confronted me about a problem he was having with me. It took a lot of guts for the student to mention the problem and I would think from the other head nods that I saw in the room, he wasn't the only one that had the problem. At first, I was so surprised; I mean this has never happened before in all my years of having class meetings that I had to work on

being calm. The first reaction is to defend yourself. But that wasn't what I had

been modeling all year. So I said to myself, "Stay calm" and I truly listened to

what he had to say. His comments caused me to reflect on how I deal with kids

and if I am consistent across the board. I had to think that I was guilty as

charged. It also caused me to walk my talk. Here I was being put into the place of

having to solve a problem and feeling all the emotions that my students do and

reacting in a calm, professional way. I will always remember this event.

(Restorying from Tessa's interview, June 15, 2005)

This story will remain with Tessa as one of the highlights of her year. Tessa

values this event because she learned from it. A student had the fortitude to comment on

her professional practice and state his disagreement with her choices. As she explains in

her story, Tessa was forced to walk her talk. The gap between her beliefs and actions was

narrowed and came closer to being representative of each other. Tessa values the lesson

that occurred in this professional context.

Do We Teach Who We Are?

In many ways, this thesis was started by Parker Palmer's (1998) statement "we

teach who we are" (p. 2). This declaration made me stop and reflect if I taught as an

expression of myself and then led me to wonder if others do as well. When I asked Tessa

if she thought she taught as an expression of herself, she answered,

all that you value, you believe in...comes out in the way you teach and what you

teach.... how you deal with kids... it's about you, the person... that's who you are

and so that's how you are going to approach your job teaching kids (interview

with Tessa, June 25, 2005)

While Tessa, Fiona, and I agreed with Parker Palmer's (1998) statement, we all

acknowledged that teaching as an expression of who we are as people took time. It was

not an instantaneous process for any of us. Tessa remarks,

> when I first started teaching... I was trying to be the teacher that I was seeing all
>
> of the other people being and I was trying to take pieces of all of them because
>
> that's all I knew (interview with Tessa, June 25, 2005)

Fiona adds, "When you first start teaching, you aren't really sure of a lot of things....is it

okay for me to act in this way? (interview with Fiona June 19, 2005) and I echo "in the

early days of teaching I kind of struggled with ... should I do that? Was that right? Was

that proper? Did other teachers do that?" (self-study interview May 28, 2005).

The process of becoming comfortable with ourselves took time. It involved

watching other teachers, learning about the profession, and discovering more about

ourselves as people and, thus, teachers. Tessa states,

> I think the longer I teach the better I get to know what my strengths are, what I
>
> need to work on...what I really do value and I think that comes out more and
>
> more (interview with Tessa, June 25, 2005).

Over time, Tessa, Fiona, and I "grew" into the role of teacher and began to realize as

MacDaniels (2000) did "I can't separate out the teacher I am from the person I am" (p.

91).

Our experiences are not uncommon to those new to the teaching profession. After

most teachers have survived the beginning years of teaching they start to work on

consolidating and expanding their teaching practices. Many times this involves

questioning accepted practices (Jalongo, 1995) and looking less to external authority to shape teaching decisions (Siedel, 2000).

Becoming Authentic

The process of becoming comfortable with the teacher that I am took some time. I needed to understand how teaching worked, watched what others did, and get to know myself better both as an adult and as a teacher. Fiona and Tessa have expressed similar feelings in the section above. We all feel that we teach as an expression of who we are as people. This connection between who we are and how we teach is profound. It affects the many decisions that are made daily about programming, student interaction, and classroom climate. Part of being authentic is letting kids see "behind the scenes"; letting them see you as yourself without any masks of "teacher." This involves a few things. First, it means that the students know a little about you personally. Secondly, it means sharing some of your thoughts, feelings, and life experiences with them. Third, authentic teachers let students see that they are still learners on the road of life—that they are still working on aspects of their own lives.

Fiona, Tessa, and I all shared various aspects of our personal lives with our students. I tell a lot of stories about my pets and connect the pet adventures to their learning. My husband comes on class trips or events with us. I told my students about my brother's wedding and brought in photographs of my family. Tessa shares news of her nieces and has a family photograph board with their pictures on for her students to look at. She also shares her passion of reading with her students and invites them to share in the pleasure she gets from reading. Fiona teaches her students the skills she has learned as

a painter at night school. Her passion is artistic pursuits and her students are enriched by her willingness to share her skills in the classroom.

All of us share our feelings and thoughts with our students. Tessa says, "I can be close to tears from sadness and I can be close to tears from laughing…and I can be the calm person in the middle" (interview with Tessa, June 15, 2005). Her students know when she is getting angry, when she is thrilled with them or eager to try a new technique from a workshop.

I have struggled with the displaying of emotions to my students. When I first started teaching, I considered it unprofessional to let students see I was getting annoyed with them. I did not think that "real" teachers did this because they were always able to manage the classroom environment and, therefore, never became annoyed. However, this misconception soon diminished as I taught in an open concept pod and watched the three experienced teachers around me display a full range of emotions with their classes. Since then I have made sure to let my students know when I am proud of them, when I am getting annoyed or when something is just plain funny. The area that I have struggled most with is meeting my own needs along with theirs. This is illustrated in the snowy day story told earlier in my thesis. Below is an excerpt from the story.

> *Today as I let the snowy and soggy grade 1s in through the recess doors, I*
> *am reminded of the emotional toll that teaching takes. The students are quick to*
> *chat and the chorus of "Mrs. Sutton", "Mrs. Sutton" rings in my ears. They have*
> *many concerns to share after recess. They want to tell me about who got hurt,*
> *whether or not they made it across the monkey bars, and if the snacks were good.*

This is the part of teaching that I find the most draining and challenging. (Excerpt

from personal journal, February 11, 2003)

It has taken me a long time and some discussion with colleagues to realize that it is

important to put boundaries around the children's demands. That I can still be affirming

and supportive of them and meet some of my own needs for a quiet and orderly

procession into the classroom. I elaborated on this predicament further in my

conversation with Dr. Latimer. The dilemma for me is,

> how to be in this job and be real and still protect yourself enough that there is
>
> something left over and what I mean by that is those times when I feel
>
> overwhelmed by the kids needs' and what I need is to stay focused and centered
>
> and carry us through the next part of the day... you know having that relationship
>
> with them and still being able to be who you are so you don't give it all away
>
> (self-study interview, April 28, 2005)

I am encouraged by Brookfield's (1990) words when he states that "paying attention to

your survival as a teacher is not a narcissistic conceit; it is a fundamental necessity to

yourself and your students" (p. 5). I would add that not only is it important to pay

attention to yourself as a teacher, but as a person. What are your preferences in the

classroom? What parts of the day do you find the most challenging? Exciting? How can

you go about restructuring those experiences so you can honour your whole self?

Over the course of writing this thesis I have come to realize that my needs and

those of my students are equal; that I can express my own needs (for a quiet classroom

entry) in a way that is supportive and caring of their needs. This has made my job much

more pleasurable as I feel I have energy for my students, myself, and my family outside school.

Our students need to see that we are learners in life's journey as well. Fiona states "self-acceptance, self-motivation, self-monitoring, self-control, those are things I think are important to give to people, even maybe [sic] I don't have them 100 %" (interview with Fiona, June 19, 2005). Later she talks about a class meeting where she talks to the students about the importance of thinking before you speak. Fiona tells them "this is my weakness…so please try not to do it" (interview with Fiona, June 19, 2003). Tessa's students are privileged to hear details about her own learning as she shared stories about workshops attended and the Master of Education journey. I talk to my students about how everyone has different strengths and weaknesses and how we are all working on different things. They know that I am not very good at drawing, even though I keep trying. Brown (2002-2003) states that "role models who are not afraid to show their own struggles are no less role models; they may, in fact, show the student a good deal more about personal growth" (p. 269).

Part of being authentic is honouring the multiple parts of your personality both inside and outside the classroom. Fiona talked about this idea at length in her interview. She found the first few years of teaching very a stressful venture. The demands of being a new teacher were overwhelming. The job seemed so intimidating that Fiona focused all of her time and energy on establishing a successful classroom environment and program. She realized that she was feeling a lot of stress and because it only occurred in the school year Fiona concluded "it's related to teaching" (interview with Fiona, June 14, 2005). This was a new experience for Fiona because she had previously made major life changes

with very little planning and did not feel stressed by these events. After some thought, Fiona realized that it was because she was not "feeding herself" and was "out of balance" (interview with Fiona, June 14, 2005). Fiona understood that she was not looking after the creative part of her personality. Since this realization, she has pursued art and music lessons during the evenings. This has helped her meet her own desires and needs and has resulted in lower stress levels. Fiona reaches towards authenticity when she states, "I have this idea of who I want to be and who I am" (interview with Fiona, June 14, 2005).

Fiona and Tessa have spent some time exploring their own values and beliefs and understanding how their past influences the present and potentially the future. By being clear about their own journeys towards teaching and reflecting upon their classroom practice they are able to act with authenticity in the classroom. This means their personal and professional lives are synchronized. There is harmony between their beliefs, values, history, and teaching styles. At times, we all experience some mismatch between our beliefs and our actions. Yet, these events happen infrequently and each time they occur we are able to learn from our mistakes and move our practice forward. As Parker Palmer (2004) reminds us, "wholeness does not mean perfection" (p.5). In fact, the imperfections revealed by authenticity invite our students to join us on the journey of personal development (Brown, 2002-2003).

CHAPTER EIGHT: TURNING INWARDS AND OUTWARDS

The year and a half span that it has taken to transform random floating thoughts into a proposal, and then into a thesis, has paralleled the deepening of my thinking. The journey of completing my Master of Education has been much more profound, personal, and informative than I could have predicted when I attended my first course in the fall of 2001. I have come to know and understand my practice at a much deeper level. Along with self knowledge, I have come to understand some aspects of the professional life, especially professional development, more profoundly. So using the two themes that have shaped this thesis, personal and professional, I will discuss the greater implications of my work.

Personal

I have come to understand the multiple forces that have shaped me into the teacher I have become today and might become tomorrow. Through story, I have explored my family's attitudes towards education, understood the dynamics that were in play as a student, and reflected upon the "great" teachers I had in my school career. Examining my past has allowed me to understand who I am as a teacher. I can see more clearly how all these different aspects of my past interact to create and shape my beliefs, values, and goals.

In some ways, digging through the layers of my past, holding each one up to be examined has been liberating as a teacher. I always wondered if I should share those parts of me that were unique with other teachers when discussing classroom practice. Do others use story to teach as one of my mentors, Mr. Hiller, did and as I now do? Is this sound educational practice? Researching my own educational practice allowed me to

understand that teaching through story is an effective educational strategy that not only deepens student-teacher relationships but improves student learning (Cayanus, 2004; Kuparinen-Sallinen, 1992; Martin, 2000; Sims, 2004). I have come to recognize this part of my teaching practice as one of my gifts that I share with my students.

I shared one of my other discoveries previously, the delicate balancing act needed between meeting my students' needs and my own needs. When I ignored my own feelings in order to meet my students' needs, I felt like I was being insincere. After all, it is difficult to muster up overt sympathy for the five hundredth student paper cut of my career. Yet, I was always able to emphasize with the pain that my students felt and assure them they would feel better soon. Inside, I was groaning about the relative insignificance of a paper cut in my day. I was concerned about this discrepancy between what my students needed and what I really felt. Was I failing myself while on the quest for a more authentic practice? Over the course of writing this thesis, I have come to realize that I, and other teachers, receive a lot of rewards from the relationships we establish with students. These rewards were labeled the psychic rewards of teaching by Lortie (1975). Hargreaves (2000) notes that when teachers "mask and manage emotions around students… they do so for the student's benefit" (p. 815). This understanding has allowed me to recognize that I was not reacting in an insincere manner. By acknowledging my own initial emotional response (annoyance) and realizing expressing this reaction could be damaging to both the student and our relationship (Sutton, 2004), I was able to find a more supportive comment. Therefore, my perceived insincerity actually promoted student-teacher relationships, possibly student learning and greater job satisfaction due to increased psychic rewards.

The above shared examples are only two reflections about the ways in which the studying, reading, and writing of my thesis has affected the teacher I am today. It becomes hard to tease out the subtle differences that have occurred from the teacher I was, to the teacher I am now. Currently, I am much more confident with and comfortable in my present practice. I do not wonder as much about how others are doing the job because I know the way I am teaching is a unique expression of my own history and interactions between my personal and professional lives. I teach who I am.

While the profoundness of the connection between the personal and professional lives continues to surprise me, I am comforted by the similarities between Tessa's, Fiona's, and my own practices. All three of us ponder our teaching days, we are occasionally racked with insecurities, we rejoice and despair in teaching and we strive to be better than we currently are. For, "to 'be' a teacher is to be relaxed and in control yet tired and under stress, to feel whole while being pulled apart, to be in love with one's work but daily talk of leaving it" (Nias, 1989, p. 191). Conducting the interviews and reflecting upon our discussions has allowed me to feel a sense of solidarity with Tessa and Fiona. What we feel, think, and wonder about are intimately connected to our profession as teachers. I take comfort in knowing that my wonderings, insecurities, and joy are similar to theirs.

Part of being authentic is knowing how you are the same as and different from others (Cranton & Carusetta, 2004). Exploring Fiona's and Tessa's lives allowed me to see how I am the same as they are. I take comfort in this—knowing the wide range of emotions I experience while teaching and living is also experienced by them. However, exploring their lives also made me realize how different we are from each other. Our

teaching philosophies are shaped by our childhood experiences at school and home, our educational histories, and our general life occurrences. Understanding this allows me to recognize the vast differences that must exist in classrooms across the country. It has allowed me to understand the challenges of working on a staff and implementing policies board wide.

Sometimes I feel daunted by this realization. How will so many different teachers ever implement new curriculum objectives? Is there any hope for smooth and seamless program for students? Yet, other times I am encouraged by the diversity. Students experience a multiplicity of classroom environments throughout their school careers. They will learn successfully in some and discover lessons about their own learning needs in others. Many different and unique teachers mean that information is presented in a variety of ways; one of these ways might connect with a student and learning might happen. As well, teachers can learn from each other. When my teaching partners and I meet weekly, our conversation sometimes turns towards the "how" of teaching a lesson and we gain new insights. Sometimes, it means that we teach for each other. I may teach an art lesson I do particularly well to all four classes. Similarly, one of my teaching partners uses her musical talent to teach the grade 1s the same song. Our students, and ourselves, benefit.

This understanding of the uniqueness of experience and individuality brings me full circle to my earlier discussion of truth. In part, writing this thesis has been an exploration of Truth for me. While I was researching, I collected quotes on cue-cards and then organized the cue-cards into categories. For a long time one pile of cards was entitled TRUTH. Slowly, over the course of many months, another pile of cards started to

develop entitled PARADOX. One day when I was finished writing, I collected all the cards in a big pile ready to bind them with a hefty blue elastic band. A smile crossed my lips as I realized the paradox cue-cards were squished up against the truth cue-cards. Their juxtaposition represented my journey during this thesis. I have become much more comfortable with the idea of multiple truths now. Not one truth, but many truths for many different people. I see much more clearly the influence that our history has on our being. How our truths are those things we cling to from experiential knowledge. That they may inform us, mislead us, blind us, and expose us. Along the way I have come to accept the paradoxes that exist both personally and professionally.

> Western culture…finds it difficult to live with paradoxes without "resolving" them in favor of one side or the other. In our political, religious, personal, and intrapersonal relationships, paradoxes become hierarchies in which we revere one side while denigrating the other, elevate one and push the other down. Power is up and vulnerability is down. Courage is up and fear is down… (Levoy, 1997, p. 59-60)

Teaching is a job that involves many paradoxes. "Teachers must nurture the whole while attending the parts, liberate their pupils to grow in some directions by checking growth in others, foster and encourage progress by controlling it" (Nias, 1989, p. 195). By understanding and recognizing the polarities that can exist within me, I can treat myself with greater compassion and tolerance. I conserve energy by understanding this conflict within me does not need to be solved, but instead explored, questioned, and understood. It frees up energy to live instead of searching for the one right way to be, to do, to think, and to feel. This energy can then be used in my classroom and in the rest of

my life to acknowledge, tolerate, and perhaps eventually enjoy the contradictions that exist internally and those that I recognize as an inherent part of my job.

Personally, both my practice and I have changed while completing this thesis. I am feeling much more confident with my own teaching practice. I understand my practice and others around me as unique expressions of ourselves. While I always hope to learn from and reflect upon other teachers' practices, I no longer see the need to wonder about the 'correctness' of my practice. I teach as an unique expression of my life history. I bring many different gifts to my classroom that have been nurtured through my life experiences. As Parker Palmer (1998) states, I have learned to "reveal rather than conceal the personhood from which good teaching comes" (p. 24). I recognize the ways that I am the same as Tessa and Fiona and the ways that I am different from them. My search for the Truth has been replaced with a gentler understanding of multiple truths and the paradoxes that exist within us all. I understand with greater depth the tension that paradoxes can create and hope that not only will I acknowledge them but perhaps they "can even enhance one another" (Farson, 1996, p. 23-24).

Professional

It may seem that this self-study and the exploration of two other teachers' lives has nothing to offer the profession at large. However, while writing this thesis I often found myself wishing, "If only..." or "Wouldn't this be great if..." so it seems pertinent to broaden my scope from personal-professional level to my wishes and desires for the professional as a whole.

I must agree with several well respected researchers that the personal is the professional (Boud, 2001; Cole & Knowles, 2001b; Conle, 2001; Hargreaves, 1994;

Jalongo, 1995; Palmer, 1998). I cannot escape that fact after completing this study. Therefore, I would propose that new teachers should be able to explore their own personal histories in great depth before entering the classroom. That, perhaps, along with classes in the curriculum areas they should also be required to take a class entitled "Myself as a Teacher: What shaped me this way?" at teacher's college. For understanding the techniques and theories of good teaching mean very little if you do not understand the influences that your personal history has on your teaching philosophy and classroom manner. "Knowing myself is as crucial to good teaching as knowing my students and my subject"(Palmer, 1998, p. 2)

I would also suggest the definition of professional development activities for current teachers needs to be expanded. While several researchers state the importance of professional development that focuses on the individual teacher (Elbaz-Luwisch, 2002; Hargreaves, 1997; Howe & Stubbs, 2003; Kraft, 2002; Mitchell & Sackney, 2000; Tuohy & Coghlan, 1997) the majority of my experiences with professional development have been firmly rooted in skill acquisition. Seldom as an experienced teacher have I been asked to examine my own beliefs and values about a subject and reflect how this influences my teaching. There have been many times when I thought the professional development session was going to take this interesting turn inwards, but each time the facilitator moved back to familiar ground. If, as teachers, we are not asked to examine our "habits of the mind" (Tuohy & Coghlan, 1997, p. 67), or "mental habits" (Larrivee, 2000, p. 296) then very little will change in our classroom practice. Perhaps, we will incorporate some new activities or change the delivery model of our language arts programs but these are only surface changes. For powerful, profound change occurs when

our belief systems have been challenged and new understandings result. Mezirow (1991) and Cranton (1994; 1996) describe this process as transformative learning.

For teachers that are naturally reflective and introspective the examination of their beliefs and values could occur as they think about their day. As I described earlier, this usually happens for me on the way home or while completing some mundane activities in the evening. Over the course of my career, I have been fortunate to find several like minded colleagues who are eager to participate in reflective discussions. Once, I was blessed with a teaching partner who shared my passion for reflection and the improvement of practice. However, for many other teachers the act of reflection and examination of beliefs and classroom practice does not come easily.

There is one mechanism that may support or enhance the development of reflection at a school level. Bambino (2002) describes a process called critical friends. This is a group of teachers who meet together to improve their practice. Each meeting, one teacher presents a classroom issue that is perplexing him/her. The presenting teacher tells the group about the decisions made, shows work samples and/or assignments. Once the presentation is finished the presenting teacher moves outside the circle while the rest of the group discusses the educator's concerns and choices. The presenting teacher is not allowed to comment during this process but encouraged to listen deeply. Once the discussion is concluded the presenting teacher is invited back into the group and possible follow up options are examined. This process is very similar to Quaker circle of trust that Parker Palmer (2004) describes in his book *A hidden wholeness: The journey toward an undivided life*. Critical friends allow the individual to experience growth within community.

Critical friend groupings might operate on a formal level, such as described above, or on a more informal level with sharing among like-minded teacher colleagues. But for either of these approaches to work, teachers need to be encouraged to get out of their classrooms and talk with each other. Not the official cover stories (Clandinin & Connelly, 1996) that teachers often tell in the public places of the school, but the secret stories (Clandinin & Connelly, 1996) that exist in teachers' hearts and classrooms. In order for teachers to share the stories of their practice with each other they must have trust in both themselves and in their colleague communities. School leaders need to work hard to establish schools as places where learning is supported, teachers' natural wisdom is acknowledged, and mechanisms exist for sharing.

So the twin themes of personal and professional become tangled once more. The teacher needs to explore his/her own values, beliefs, and attitudes to understand what forces created him/her as the teacher she/he is today. This is the personal knowledge. Yet the personal becomes the professional as we teach as an expression of ourselves. Our professional communities are necessary for us to compare and contrast ourselves with others. How are we the same? How are we different? By studying others, we can move towards authenticity. Yet, if authenticity is undertaken as a solitary quest, we can become self-serving and delusory (Palmer, 1998). It is community that helps us know ourselves and not become lost in the journey.

Final Thoughts

It seems hard to believe as I type these last few words that this thesis is drawing to a conclusion. The process has been part of my life for so long, I wonder what I will do with its absence from my life. I have been dreaming about weekends full of leisure

pursuits, but I also wonder if I will miss the wondering, reflection, and thinking that has been funneled into this work.

I know that the process has become as interesting to me as the product. I found it fascinating to trace my journey as a writer, researcher, and teacher. In his book, *To teach: The journey of a teacher*, William Ayers (1993) talks about becoming a teacher. He says, "as with any journey, it can seem neat and certain, even painless, looking backward. On the road, looking forward, there is nothing easy or obvious about it" (p. xi). This is how I have felt about the process involved in writing this thesis. At times I struggled with my next steps. I wondered about my teaching, my history, and myself. Now I am nearing the end of the journey, my discoveries seem so obvious. Yet, without this journey I would not have the depth of knowledge that I now possess. My journey has taken me to familiar and unfamiliar places within my internal landscape. Once again I must agree with Parker Palmer (1998) when he says, "the more familiar we are with our inner terrain, the more surefooted our teaching—and living—becomes" (p. 5). This is the gift I have received from completing my thesis—the ability to live my life, and teach, with more confidence.

References

Alvermann, D. E. (2000). *Narrative approaches*. Retrieved October 13, 2004, from

http://www.readingonline.org/articles/handbook/alvermann/#narrative

Anderson, K., & Jack, D. A. (1991). Listening to listen: Interview techniques and

analyses. In S. Berger-Gluck & D. Pata (Eds.), *Women's Words: The feminist*

practice of oral history (pp. 11-25). New York: Routledge, Chapman and Hall.

Argyris, C. (1995). Action science and organization learning. *Journal of Managerial*

Psychology, 10(6), 20-27.

Aston, J. (2001). Research as relationship. In A. L. Cole & J. G. Knowles (Eds.), *Lives in*

context: The art of life history research (pp. 145-152). Walnut Creek, CA:

Altamira Press.

Auerbach, C., & Silverstein, L. (2003). *Qualitative data: An introduction to coding and*

anaylsis. New York: New York University Press.

Ayers, W. (1993). *To teach: The journey of a teacher*. New York: Teachers College

Press.

Bakin, D. (1996). Some reflections about narrative research and hurt and harm. In R.

Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 3-

9). Thousand Oaks, CA: Sage.

Bambino, D. (2002). Critical Friends. *Educational Leadership, 59*(6), 25-28.

Beijaard, D., Meijer, P. C., & Verloop, N. (2004). Reconsidering research on teachers'

professional identity. *Teaching and Teacher Education, 20*, 107-128.

Boud, D. (2001). Using journal writing to enhance reflective practice. *New Directions for*

Adult and Continuing Education, 90(Summer 2001), 9-17.

Bowman, P. (1992). *A surprise for Easter: A revolving picture book*. New York: Macmillan.

Brookfield, S. (1990). *The skillful teacher: On technique, trust, and responsiveness in the classroom*. San Francisco: Jossey-Bass.

Brown, E. (2002-2003). Sincerity and authenticity in teaching. *The Torah u-Madda Journal, 11*, 264-272.

Butler-Kisber, L. (2002). Artful portrayals in qualitative inquiry: The road to found poetry and beyond. *Alberta Journal of Education, 48*(3), n/a.

Cayanus, J. L. (2004). Using teacher self-disclosure as an instructional tool. *Communication Teacher, 18*(1), 6-9.

Chase, S. E. (1996). Personal vulnerability and interpretive authority in narrative research. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 45-60). Thousand Oaks, CA: Sage.

Chase, S. E. (2003). Learning to listen: Narrative principals in a qualitative research methods course. In R. Josselson, A. Lieblich & D. McAdams (Eds.), *Up Close and Personal* (pp. 79-99). Washington, D.C.: American Psychological Association.

Clandinin, D. J., & Connelly, F. M. (1991). Narrative and story in practice and research. In D. A. Schon (Ed.), *The reflective turn* (pp. 258-281). New York: Teachers College Press.

Clandinin, D. J., & Connelly, F. M. (1996). Teachers' professional knowledge landscapes: Teacher stories- stories of teachers-school stories--stories of schools. *Educational Researcher, 25*(3), 24-30.

Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.

Cole, A. L., & Knowles, J. G. (2000). *Researching teaching: Exploring teacher development through reflexive inquiry*. Needham Heights, M.A.: Allyn & Bacon.

Cole, A. L., & Knowles, J. G. (2001a). Qualities of inquiry: Process, form and 'goodness". In L. Neilsen, A. L. Cole & J. G. Knowles (Eds.), *The art of writing inquiry* (pp. 211-219). Halifax, Nova Scotia: Backalong Books.

Cole, A. L., & Knowles, J. G. (Eds.). (2001b). *Lives in context: The art of life history research*. New York: Allyn & Bacon.

Conle, C. (2000). Narrative inquiry: Research tool and medium for professional development. *European Journal of Teacher Education, 23*(1), 49-63.

Conle, C. (2001). The rationality of narrative inquiry in research and professional development. *European Journal of Teacher Education, 24*(1), 21-33.

Connelly, F. M., & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives of experience*. Toronto, Ontario: OISE Press.

Connelly, F. M., & Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Leadership, 19*(5), 2-14.

Constable, R., Cowell, M., Crawford, S., Golden, D., Hartvigsen, J., Morgan, K., et al. (1997-2005). *Writing@CSU: Writing guide*. Retrieved January 15, 2005, from http://writing.colostate.edu/references/research/observe/com3a2.cfm

Cranton, P. (1994). *Understanding and promoting transformative learning: a guide for educators of adults*. San Francisco: Jossey- Bass.

Cranton, P. (1996). *Professional development as transformative learning: New perspectives for teachers of adults*. San Francisco: Jossey-Bass.

Cranton, P., & Carusetta, E. (2004). Perspectives on authenticity in teaching. *Adult Education Quarterly, 55*(1), 5-22.

Creswell, J. W. (2002). *Educational research: Planning, conducting and evaluating quantitative and qualitative research*. Upper Saddle River, N.J.: Pearson.

Dewey, J. (1933). *How we think*. Chicago: Regnery.

Dewey, J. (1938). *Experience and education*. New York: Collier Books.

Drummond, T. (n.d.). *Enterprise talk: A handrail to integrity and authenticity*. Retrieved January 15, 2005, from http://ceep.crc.uiuc.edu/pubs/Katzsym/drummond.html

Eisner, E. W. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillian.

Elbaz-Luwisch, F. (2002). Writing as inquiry: Storying the teaching self in writing workshops. *Curriculum Inquiry, 32*(4), 403-428.

Farson, R. E. (1996). *Management of the absurd: Paradoxes in leadership*. New York: Simon & Schuster.

Fontana, A., & Frey, J. A. (2000). The interview: From structured questions to negotiated text. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (2nd ed., pp. 645-672). Thousand Oaks, CA: Sage.

Fulford, R. (1999). *The triumph of narrative: Storytelling in the age of mass culture*. Toronto: House of Anansi Press.

Fullan, M. (1993). *Change forces: probing the depth of educational reform*. London: Falmer Press.

Gates, K., Church, K., & Crowe, C. (2001). Fidelity and ethical ideals. In A. L. Cole & J.

G. Knowles (Eds.), *Lives in context: The art of life history research* (pp. 152-

164). Walnut Creek, CA: AltaMira.

Gergen, M. M., & Gergen, K. J. (2000). Qualitative Inquiry: Tensions and

Transformations. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of*

qualitative research (2nd ed., pp. 1025-1046). Thousand Oaks, CA: Sage.

Gilligan, C., Spencer, R., Weinberg, K., & Bertsch, T. (2003). On the listening guide: A

voice centered relational method. In J. E. Rhodes, P. N. Camic & L. Yardy (Eds.),

Qualitative research in psychology: Expanding perspectives in methodology and

design (pp. 157-172). Washington, D.C.: American Psychological Association.

Greenberger, D., & Padesky, C. (1995). *Mind over mood: Change how you feel by*

changing the ways you think. New York: Guildford Press.

Gudmundsdottir, S. (1998). *How to turn interpretative research into a narrative?*

Retrieved October, 13, 2003, from

http://www.sv.ntnu.no/ped/sigrun/publikasjoner/narroulu.html

Hargreaves, A. (1994). *Changing teachers, changing times: Teachers' work and culture*

in the postmodern age. Toronto, ON: OISE Press.

Hargreaves, A. (1997). Introduction. In A. Hargreaves (Ed.), *Rethinking Educational*

Change with Heart and Mind (pp. vii-xv). Alexandria, VA: ASCD.

Hargreaves, A. (2000). Mixed emotions: Teachers' perceptions of their interactions with

students. *Teaching and Teacher Education, 16*(8), 811-826.

Hollis, J. (2003). *On this journey we call our life: Living the questions.* Toronto, ON:

Inner City Books.

Holloway, J. (2003). Sustaining experienced teachers. *Educational Leadership, 60*(8), 87-89.

Howe, A., & Stubbs, H. (2003). From science teacher to teacher leader: Leadership development as meaning making in a community of practice. *Science Teacher Education, 87*(2), 281-297.

Jalongo, M. R. (1995). *Teachers' stories: From personal narrative to professional insight*. San Francisco: Jossey-Bass.

Jay, J. (1999). *Untying the knots: Examining the complexities of reflective practice.* Paper presented at the American Association of Colleges for Teacher Education, Washington.

Josselson, R. (1996a). Introduction. In R. Josselson (Ed.), *Ethics and process in the*

Josselson, R. (1996b). On writing other people's lives: Self-analytic reflections of a narrative researcher. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 60-71). Thousand Oaks, CA: Sage.

Kenyon, G. M., & Randall, W. (1997). *Restorying our lives: Personal growth through autobiographical reflection*. Westport, CT: Praeger.

Kraft, N. (2002). Teacher research as a way to engage critical reflection: A case study. *Reflective Practice, 3*(2), 175-189.

Kuparinen-Sallinen, A. (1992). Teacher communicator style. *Communication Education, 41*(2), 153-166.

Larrivee, B. (2000). Transforming teaching practice: Becoming the critically reflective teacher. *Reflective Practice, 1*(3), 293-307.

Levoy, G. (1997). *Callings: Finding and following an authentic life*. New York: Three Rivers Press.

Lieblich, A. (1996). Some unforeseen outcomes of conducting narrative research with people of one's own culture. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 172-184). Thousand Oaks, CA: Sage.

Lortie, D. (1975). *Schoolteacher: A sociological study*. Chicago: University of Chicago Press.

MacDaniels, C. (2000). Renaming as an act of resistance. In J. Ritchie & D. Wilson (Eds.), *Teacher narrative as criticial inquiry* (pp. 90-112). New York: Teachers College Press.

Martin, K. L. (2000). Oh, I have a story: Narrative as a teacher's classroom model. *Teaching and Teacher Education, 16*(3), 349-363.

Mason, J. (1996). *Qualitative Researching*. Thousand Oaks, CA: Sage.

Mattingly, C. (1991). Narrative reflections on practical actions: Two learning experiments in reflective storytelling. In D. A. Schon (Ed.), *The reflective turn* (pp. 235-257). New York: Teachers College Press.

McAdams, D. (1993). *The stories we live by: Personal myths and the making of the self*. New York: The Guilford Press.

Mezirow, J. (1991). *Transformative dimensions of adult learning*. San Francisco: Jossey-Bass.

Miller, M. E. (1996). Ethics and understanding through interrelationship: I and thou in dialogue. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 129-147). Thousand Oaks, CA: Sage.

Mitchell, C., & Sackney, L. (2000). *Profound improvement: Building capacity for a learning community*. Lisse, NL: Swets and Zeitlinger.

Mitchell, C., & Weber, S. (1999). *Reinventing ourselves as teachers: Beyond nostalgia*. London: Falmer Press.

Muchmore, J. A. (2001). A life history as artistic interpretation. In J. G. Knowles (Ed.), *Lives in context: The art of life history research* (pp. 177-183). Walnut Creek, CA: AltaMira Press.

Nias, J. (1989). *Primary teachers talking: A study of teaching as work*. London: Routledge.

Ollerenshaw, J. A., & Creswell, J. W. (2002). Narrative research: A comparison of two restorying data analysis approaches. *Qualitative Inquiry, 8*(3), 329-347.

O'Neil, J. (1995). On schools as learning organizations: A conversation with Peter Senge. *Educational Leadership, 52*(7), 20-23.

Ontario Ministry of Education and Training. (2003). *A guide to effective instruction in reading: Kindergarten to grade 3*. Toronto: Author.

Palmer, P. J. (1990). *The active life: A spirituality of work, creativity, and caring*. San Francisco: Jossey-Bass.

Palmer, P. J. (1998). *The courage to teach: Exploring the inner landscape of a teacher's life*. San Francisco: Jossey-Bass.

Palmer, P. J. (2004). *A hidden wholeness: The journey towards and undivided life*. San Francisco: Jossey-Bass.

Randall, W. (1995). *The stories we are*. Toronto: University of Toronto Press.

Reissman, C. K. (1993). *Narrative analysis*. Thousand Oaks, CA: Sage.

Richardson, L. (1997). *Fields of play: Constructing an academic life*. New Brunswick, NJ: Rutgers University Press.

Richardson, L. (2000). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research* (2nd ed., pp. 923-948). Thousand Oaks, CA: Sage.

Rogers, A. G. (2003). Qualitative research in psychology: Teaching an interpretive process. In R. Josselson, A. Lieblich & D. McAdams (Eds.), *Up Close and Personal* (pp. 49-60). Washington: American Psychological Association.

Rubin, H. J., & Rubin, I. S. (1995). *Qualitative interviewing: The art of hearing the data*. Thousand Oaks, CA: Sage.

Schön, D. A. (1983). *The reflective practitioner: How professionals think in action*. New York: Basic Books.

Schön, D. A. (1987a). *Educating the reflective practitioner*. Paper presented at the American Educational Research Association, Washington, DC.

Schön, D. A. (1987b). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco: Jossey-Bass.

Schön, D. A. (1988). Coaching reflecting teaching. In P. P. Grimmett & G. L. Erickson (Eds.), *Reflection in teacher education* (pp. 19-29). New York: Teachers College Press.

Siedel, T. (2000). Claiming authority: Learning to trust my questions. In J. Ritchie & D. Wilson (Eds.), *Teacher narrative as criticial inquiry* (pp. 112-128). New York: Teachers College Press.

Sims, C. (2004). The personal as pedagogical practice. *Teachers and Teaching: Theory and practice, 10*(4), 351-364.

Sutton, R. (2004). Emotional regulation goals and strategies of teachers. *Social Psychology of Education, 7*(4), 379-398.

Taggart, G. L., & Wilson, A. P. (1998). *Promoting reflective thinking in teachers: 44 action strategies*. Thousand Oaks, CA: Sage.

Tuohy, D., & Coghlan, D. (1997). Development in schools: A systems approach based on organizational levels. *Education Management & Administration, 25*(1), 65-77.

Appendix A

Brock University Research Ethics Board Approval Letter

Brock University

DATE:	May 12, 2005
FROM:	Linda Rose-Krasnor, Chair Research Ethics Board (REB)
TO:	Milree Latimer, Education Alison SUTTON
FILE:	04-375 - SUTTON
TITLE:	Exploring the Personal & Professional Lives of Teachers in the Search for Authenticity

The Brock University Research Ethics Board has reviewed the above research proposal.

DECISION: Accepted as Clarified.

Please note that at present the consent form does not mention publishing results (apart from thesis). If published, you will need to gain re-consent from participants or add a statement to the current letter.

This project has received ethics clearance for the period of **May 12, 2005** to **June 01, 2006** subject to full REB ratification at the Research Ethics Board's next scheduled meeting. The clearance may be extended upon request. *The study may now proceed.*

Please note that the Research Ethics Board (REB) requires that you adhere to the protocol as last reviewed and approved by the REB. During the course of research no deviations from, or changes to, the protocol, recruitment, or consent form may be initiated without prior written approval from the REB. The Board must approve any modifications before they can be implemented. If you wish to modify your research project, please refer to http://www.brocku.ca/researchservices/forms to complete the appropriate form **Revision or Modification to an Ongoing Application.**

Adverse or unexpected events must be reported to the REB as soon as possible with an indication of how these events affect, in the view of the Principal Investigator, the safety of the participants and the continuation of the protocol.

If research participants are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and approvals of those facilities or institutions are obtained and filed with the REB prior to the initiation of any research protocols.

The Tri-Council Policy Statement requires that ongoing research be monitored. A Final Report is required for all projects upon completion of the project. Researchers with projects lasting more than one year are required to submit a Continuing Review Report annually. The Office of Research Services will contact you when this form *Continuing Review/Final Report* is required.

Please quote your REB file number on all future correspondence.

Appendix B

References Organized by Theme

Analysis

Auerbach, C., & Silverstein, L. (2003). *Qualitative data: An introduction to coding and anaylsis*. New York: New York University Press.Chase, S. E. (2003). Learning to listen: Narrative principals in a qualitative research methods course. In R. Josselson, A. Lieblich & D. McAdams (Eds.), *Up Close and Personal* (pp. 79-99). Washington, D.C.: American Psychological Association.

Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.

Cole, A. L., & Knowles, J. G. (2001). Qualities of inquiry: Process, form and 'goodness". In L. Neilsen, A. L. Cole & J. G. Knowles (Eds.), *The art of writing inquiry* (pp. 211-219). Halifax, Nova Scotia: Backalong Books.

Elbaz-Luwisch, F. (2002). Writing as inquiry: Storying the teaching self in writing workshops. *Curriculum Inquiry, 32*(4), 403-428.Gilligan, C., Spencer, R., Weinberg, K., & Bertsch, T. (2003). On the listening guide: A voice centered relational method. In J. E. Rhodes, P. N. Camic & L. Yardy (Eds.), *Qualitative research in psychology: Expanding perspectives in methodology and design* (pp. 157-172). Washington, D.C.: American Psychological Association.

Gilligan, C., Spencer, R., Weinberg, K., & Bertsch, T. (2003). On the listening guide: A voice centered relational method. In J. E. Rhodes, P. N. Camic & L. Yardy (Eds.), *Qualitative research in psychology: Expanding perspectives in methodology and design* (pp. 157-172). Washington, D.C.: American Psychological Association.

Gudmundsdottir, S. (1998). *How to turn interpretative research into a narrative?* Retrieved October, 13, 2003, from

http://www.sv.ntnu.no/ped/sigrun/publikasjoner/narroulu.html

McAdams, D. (1993). *The stories we live by: Personal myths and the making of the self.* New York: The Guilford Press.

Ollerenshaw, J. A., & Creswell, J. W. (2002). Narrative research: A comparison of two restorying data analysis approaches. *Qualitative Inquiry, 8*(3), 329-347.Randall, W. (1995). *The stories we are*. Toronto: University of Toronto Press.

Reissman, C. K. (1993). *Narrative analysis*. Thousand Oaks, CA: Sage.

Rogers, A. G. (2003). Qualitative research in psychology: Teaching an interpretive process. In R. Josselson, A. Lieblich & D. McAdams (Eds.), *Up Close and Personal* (pp. 49-60). Washington: American Psychological Association.

Arts-Informed

Eisner, E. W. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillian.

Bowman, P. (1992). *A surprise for Easter: A revolving picture book*. New York: Macmillan.

Butler-Kisber, L. (2002). Artful portrayals in qualitative inquiry: The road to found poetry and beyond. *Alberta Journal of Education, 48*(3), n/a.

Muchmore, J. (2001). A life history as artistic interpretation. In A. L. Cole & J. G. Knowles (Eds.), *Lives in Context: The art of life history research* (pp. 177-183). Walnut Creek, CA: AltaMira Press.

Authenticity

Brown, E. (2002-2003). Sincerity and authenticity in teaching. *The Torah u-Madda Journal, 11*, 264-272.

Cranton, P. (1996). *Professional development as transformative learning: New perspectives for teachers of adults*. San Francisco: Jossey-Bass.

Cranton, P., & Carusetta, E. (2004). Perspectives on authenticity in teaching. *Adult Education Quarterly, 55*(1), 5-22.

Drummond, T. (n.d.). *Enterprise talk: A handrail to integrity and authenticity*. Retrieved January 15, 2005, from http://ceep.crc.uiuc.edu/pubs/Katzsym/drummond.html

Levoy, G. (1997). *Callings: Finding and following an authentic life*. New York: Three Rivers Press.

Nias, J. (1989). *Primary teachers talking: A study of teaching as work*. London: Routledge

Palmer, P. J. (2004). *A hidden wholeness: The journey towards and undivided life*. San Francisco: Jossey-Bass.

Palmer, P. J. (1998). *The courage to teach: Exploring the inner landscape of a teacher's life*. San Francisco: Jossey-Bass.

Siedel, T. (2000). Claiming authority: Learning to trust my questions. In J. Ritchie & D. Wilson (Eds.), *Teacher narrative as criticial inquiry* (pp. 112-128). New York: Teachers College Press.

Change

Argyris, C. (1995). Action science and organization learning. *Journal of Managerial Psychology, 10*(6), 20-27.

Fullan, M. (1993). *Change forces: probing the depth of educational reform*. London: Falmer Press.

Hargreaves, A. (1997). Introduction. In A. Hargreaves (Ed.), *Rethinking Educational Change with Heart and Mind* (pp. vii-xv). Alexandria, VA: ASCD.

O'Neil, J. (1995). On schools as learning organizations: A conversation with Peter Senge. *Educational Leadership, 52*(7), 20-23.

MacDaniels, C. (2000). Renaming as an act of resistance. In J. Ritchie & D. Wilson (Eds.), *Teacher narrative as criticial inquiry* (pp. 90-112). New York: Teachers College Press.

Mezirow, J. (1991). *Transformative dimensions of adult learning*. San Francisco: Jossey-Bass.

Critical Friends

Bambino, D. (2002). Critical Friends. *Educational Leadership, 59*(6), 25-28.

Palmer, P. J. (2004). *A hidden wholeness: The journey towards and undivided life*. San Francisco: Jossey-Bass.

Curriculum

Ontario Ministry of Education and Training. (2003). *A guide to effective instruction in reading: Kindergarten to grade 3*. Toronto: Author.

Emotions

Greenberger, D., & Padesky, C. (1995). *Mind over mood: Change how you feel by changing the ways you think*. New York: Guildford Press.

Hargreaves, A. (2000). Mixed emotions: Teachers' perceptions of their interactions with students. *Teaching and Teacher Education, 16*(8), 811-826.

Sutton, R. (2004). Emotional regulation goals and strategies of teachers. *Social Psychology of Education, 7*(4), 379-398.

Ethics

Bakin, D. (1996). Some reflections about narrative research and hurt and harm. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 3-9). Thousand Oaks, CA: Sage.

Chase, S. E. (1996). Personal vulnerability and interpretive authority in narrative research. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 45-60). Thousand Oaks, CA: Sage.

Gates, K., Church, K., & Crowe, C. (2001). Fidelity and ethical ideals. In A. L. Cole & J. G. Knowles (Eds.), *Lives in context: The art of life history research* (pp. 152-164). Walnut Creek, CA: AltaMira.

Josselson, R. (1996). Introduction. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. xi-xvii). Thousand Oaks. CA: Sage.

Josselson, R. (1996). On writing other people's lives: Self-analytic reflections of a narrative researcher. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 60-71). Thousand Oaks, CA: Sage.

Lieblich, A. (1996). Some unforeseen outcomes of conducting narrative research with people of one's own culture. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 172-184). Thousand Oaks, CA: Sage.

Miller, M. E. (1996). Ethics and understanding through interrelationship: I and thou in dialogue. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 129-147). Thousand Oaks, CA: Sage.

Inner Life

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York:

Harper & Row.

Hollis, J. (2003). *On this journey we call our life: Living the questions*. Toronto, ON:

Inner City Books.

Mitchell, C., & Sackney, L. (2000). *Profound improvement: Building capacity for a*

learning community. Lisse, NL: Swets and Zeitlinger.

Palmer, P. J. (1998). *The courage to teach: Exploring the inner landscape of a teacher's*

life. San Francisco: Jossey-Bass.

Palmer, P. J. (2004). *A hidden wholeness: The journey towards and undivided life*. San

Francisco: Jossey-Bass.

Interviewing

Anderson, K., & Jack, D. A. (1991). Listening to listen: Interview techniques and

analyses. In S. Berger-Gluck & D. Pata (Eds.), *Women's Words: The feminist*

practice of oral history (pp. 11-25). New York: Routledge, Chapman and Hall.

Aston, J. (2001). Research as relationship. In A. L. Cole & J. G. Knowles (Eds.), *Lives in*

context: The art of life history research (pp. 145-152). Walnut Creek, CA:

Altamira Press.

Fontana, A., & Frey, J. A. (2000). The interview: From structured questions to

negotiated text. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative*

research (2nd ed., pp. 645-672). Thousand Oaks, CA: Sage.

Rubin, H. J., & Rubin, I. S. (1995). *Qualitative interviewing: The art of hearing the data*.

Thousand Oaks, CA: Sage.

Journaling

Boud, D. (2001). Using journal writing to enhance reflective practice. *New Directions for Adult and Continuing Education, 90*(Summer 2001), 9-17.

Narrative Inquiry

Alvermann, D. E. (2000). *Narrative approaches*. Retrieved October 13, 2004, from http://www.readingonline.org/articles/handbook/alvermann/#narrative

Bakin, D. (1996). Some reflections about narrative research and hurt and harm. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 3-9). Thousand Oaks, CA: Sage.

Chase, S. E. (1996). Personal vulnerability and interpretive authority in narrative research. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 45-60). Thousand Oaks, CA: Sage.

Clandinin, D. J., & Connelly, F. M. (1991). Narrative and story in practice and research. In D. A. Schon (Ed.), *The reflective turn* (pp. 258-281). New York: Teachers College Press.

Clandinin, D. J., & Connelly, F. M. (1996). Teachers' professional knowledge landscapes: Teacher stories- stories of teachers-school stories--stories of schools. *Educational Researcher, 25*(3), 24-30.

Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.

Cole, A. L., & Knowles, J. G. (Eds.). (2001). *Lives in context: The art of life history research*. New York: Allyn & Bacon.

Cole, A. L., & Knowles, J. G. (2001). Qualities of inquiry: Process, form and 'goodness".

 In L. Neilsen, A. L. Cole & J. G. Knowles (Eds.), *The art of writing inquiry* (pp.

 211-219). Halifax, Nova Scotia: Backalong Books.

Conle, C. (2000). Narrative inquiry: Research tool and medium for professional

 development. *European Journal of Teacher Education, 23*(1), 49-63.

Conle, C. (2001). The rationality of narrative inquiry in research and professional

 development. *European Journal of Teacher Education, 24*(1), 21-33.

Connelly, F. M., & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives*

 of experience. Toronto, Ontario: OISE Press

Connelly, F. M., & Clandinin, D. J. (1990). Stories of experience and narrative inquiry.

 Educational Leadership, 19(5), 2-14.

Constable, R., Cowell, M., Crawford, S., Golden, D., Hartvigsen, J., Morgan, K., et al.

 (1997-2005). *Writing@CSU: Writing guide.* Retrieved January 15, 2005, from

 http://writing.colostate.edu/references/research/observe/com3a2.cfm

Creswell, J. W. (2002). *Educational research: Planning, conducting and evaluating*

 quantitative and qualitative research. Upper Saddle River, N.J.: Pearson.

Elbaz-Luwisch, F. (2002). Writing as inquiry: Storying the teaching self in writing

 workshops. *Curriculum Inquiry, 32*(4), 403-428.

Fulford, R. (1999). *The triumph of narrative: Storytelling in the age of mass culture.*

 Toronto: House of Anansi Press Limited.

Gates, K., Church, K., & Crowe, C. (2001). Fidelity and ethical ideals. In A. L. Cole & J.

 G. Knowles (Eds.), *Lives in context: The art of life history research* (pp. 152-

 164). Walnut Creek, CA: AltaMira.

Gergen, M. M., & Gergen, K. J. (2000). Qualitative Inquiry: Tensions and

    Transformations. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of*

    qualitative research (2nd ed., pp. 1025-1046). Thousand Oaks, CA: Sage.

Gudmundsdottir, S. (1998). *How to turn interpretative research into a narrative?*

    Retrieved October, 13, 2003, from

    http://www.sv.ntnu.no/ped/sigrun/publikasjoner/narroulu.html

MacDaniels, C. (2000). Renaming as an act of resistance. In J. Ritchie & D. Wilson

    (Eds.), *Teacher narrative as criticial inquiry* (pp. 90-112). New York: Teachers

    College Press.

Mason, J. (1996). *Qualitative Researching.* Thousand Oaks, CA: Sage.

McAdams, D. (1993). *The stories we live by: Personal myths and the making of the self.*

    New York: The Guilford Press.

Miller, M. E. (1996). Ethics and understanding through interrelationship: I and thou in

    dialogue. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives*

    (Vol. 4, pp. 129-147). Thousand Oaks, CA: Sage.

Randall, W. (1995). *The stories we are.* Toronto: University of Toronto Press.

Richardson, L. (1997). *Fields of play: Constructing an academic life.* New Brunswick,

    NJ: Rutgers University Press.

Paradox

Farson, R. E. (1996). *Management of the absurd: Paradoxes in leadership.* New York:

    Simon & Schuster.

Philosophy

Dewey, J. (1933). *How we think.* Chicago: Regnery.

Dewey, J. (1938). *Experience and education*. New York: Collier Books.

Professional Development

Beijaard, D., Meijer, P. C., & Verloop, N. (2004). Reconsidering research on teachers' professional identity. *Teaching and Teacher Education, 20*, 107-128.

Brookfield, S. (1990). *The skillful teacher: On technique, trust, and responsiveness in the classroom*. San Francisco: Jossey-Bass.

Cole, A. L., & Knowles, J. G. (2000). *Researching teaching: Exploring teacher development through reflexive inquiry*. Needham Heights, M.A.: Allyn & Bacon.

Costa, A. L., & Kallick, B. (2000). Getting into the habit of reflection. *Educational Leadership, 57*(7), 60-63.

Conle, C. (2000). Narrative inquiry: Research tool and medium for professional development. *European Journal of Teacher Education, 23*(1), 49-63.

Dewey, J. (1933). *How we think*. Chicago: Regnery.

Elbaz-Luwisch, F. (2002). Writing as inquiry: Storying the teaching self in writing workshops. *Curriculum Inquiry, 32*(4), 403-428.

Howe, A., & Stubbs, H. (2003). From science teacher to teacher leader: Leadership development as meaning making in a community of practice. *Science Teacher Education, 87*(2), 281-297.

Jay, J. (1999). *Untying the knots: Examining the complexities of reflective practice*. Paper presented at the American Association of Colleges for Teacher Education, Washington.

Kraft, N. (2002). Teacher research as a way to engage critical reflection: A case study. *Reflective Practice, 3*(2), 175-189.

Larrivee, B. (2000). Transforming teaching practice: Becoming the critically reflective teacher. *Reflective Practice, 1*(3), 293-307.

Mattingly, C. (1991). Narrative reflections on practical actions: Two learning experiments in reflective storytelling. In D. A. Schon (Ed.), *The reflective turn* (pp. 235-257). New York: Teachers College Press.

Mezirow, J. (1991). *Transformative dimensions of adult learning*. San Francisco: Jossey-Bass.

Mitchell, C., & Sackney, L. (2000). *Profound improvement: Building capacity for a learning community*. Lisse, NL: Swets and Zeitlinger.

Mitchell, C., & Weber, S. (1999). *Reinventing ourselves as teachers: Beyond nostalgia*. London: Falmer Press.

Neufeld, J., & Grimmett, P. P. (1994). Conclusion: The authenticity of struggle. In P. P. Grimmett & J. Neufeld (Eds.), *Teacher development and the struggle for authenticity: Professional growth and restructuring in the context of change* (pp. 205-233). New York: Teachers College Press.

Nias, J. (1989). *Primary teachers talking: A study of teaching as work*. London: Routledge.

Schön, D. A. (1983). *The reflective practitioner: How professionals think in action*. New York: Basic Books.

Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco: Jossey-Bass.

Schön, D. A. (1988). Coaching reflecting teaching. In P. P. Grimmett & G. L. Erickson (Eds.), *Reflection in teacher education* (pp. 19-29). New York: Teachers College Press.

Taggart, G. L., & Wilson, A. P. (1998). *Promoting reflective thinking in teachers: 44 action strategies*. Thousand Oaks, CA: Sage.

Tuohy, D., & Coghlan, D. (1997). Development in schools: A systems approach based on organizational levels. *Education Management & Administration, 25*(1), 65-77.

Reflective Practice

Cole, A. L., & Knowles, J. G. (2000). *Researching teaching: Exploring teacher development through reflexive inquiry*. Needham Heights, M.A.: Allyn & Bacon.

Costa, A. L., & Kallick, B. (2000). Getting into the habit of reflection. *Educational Leadership, 57*(7), 60-63.

Dewey, J. (1933). *How we think*. Chicago: Regnery.

Jay, J. (1999). *Untying the knots: Examining the complexities of reflective practice*. Paper presented at the American Association of Colleges for Teacher Education, Washington.

Kraft, N. (2002). Teacher research as a way to engage critical reflection: A case study. *Reflective Practice, 3*(2), 175-189.

Larrivee, B. (2000). Transforming teaching practice: Becoming the critically reflective teacher. *Reflective Practice, 1*(3), 293-307.

Mattingly, C. (1991). Narrative reflections on practical actions: Two learning experiments in reflective storytelling. In D. A. Schon (Ed.), *The reflective turn* (pp. 235-257). New York: Teachers College Press.

Mitchell, C., & Weber, S. (1999). *Reinventing ourselves as teachers: Beyond nostalgia*. London: Falmer Press.

Norlander-Case, K. A., Reagan, T. G., & Case, C. W. (1999). *The professional teacher: The preparation and nurturance of the reflective practitioner*. San Francisco: Jossey-Bass.

Schön, D. A. (1983). *The reflective practitioner: How professionals think in action*. New York: Basic Books.

Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. San Francisco: Jossey-Bass Publishers.

Schön, D. A. (1987). *Educating the reflective practitioner*. Paper presented at the American Educational Research Association, Washington, DC.

Schön, D. A. (1988). Coaching reflecting teaching. In P. P. Grimmett & G. L. Erickson (Eds.), *Reflection in teacher education* (pp. 19-29). New York: Teachers College Press.

Taggart, G. L., & Wilson, A. P. (1998). *Promoting reflective thinking in teachers: 44 action strategies*. Thousand Oaks, CA: Sage.

Walkington, J., Christensen, H. P., & Kock, H. (2001). Developing critical reflection as a part teaching training and teaching practice. *European Journal of Engineering Education, 26*(4), 343-350.

Self-Study

Mitchell, C., & Weber, S. (1999). *Reinventing ourselves as teachers: Beyond nostalgia*. London: Falmer Press.

Teacher Story-telling

Cayanus, J. L. (2004). Using teacher self-disclosure as an instructional tool. *Communication Teacher, 18*(1), 6-9.

Kenyon, G. M., & Randall, W. (1997). *Restorying our lives: Personal growth through autobiographical reflection*. Westport, CT: Praeger.

Kuparinen-Sallinen, A. (1992). Teacher communicator style. *Communication Education, 41*(2), 153-166.

Martin, K. L. (2000). Oh, I have a story: Narrative as a teacher's classroom model. *Teaching and Teacher Education, 16*(3), 349-363.

Sims, C. (2004). The personal as pedagogical practice. *Teachers and Teaching: Theory and practice, 10*(4), 351-364.

Teachers' Lives

Ayers, W. (1993). *To teach: The journey of a teacher*. New York: Teachers College Press.

Hargreaves, A. (1994). *Changing teachers, changing times: Teachers' work and culture in the postmodern age*. Toronto, ON: OISE Press.

Hargreaves, A. (1997). Introduction. In A. Hargreaves (Ed.), *Rethinking Educational Change with Heart and Mind* (pp. vii-xv). Alexandria, VA: ASCD.

Jalongo, M. R. (1995). *Teachers' stories: From personal narrative to professional insight*. San Francisco: Jossey-Bass.

Lortie, D. (1975). *Schoolteacher: A sociological study*. Chicago: University of Chicago Press.

Transformative Learning

Cranton, P. (1994). *Understanding and promoting transformative learning: a guide for educators of adults*. San Francisco: Jossey- Bass.

Mezirow, J. (1991). *Transformative dimensions of adult learning*. San Francisco: Jossey-Bass.

Mezirow, J. (1998). On critical reflection. *Adult Education Quarterly, 48*(3), 185-198.

Truth

Alvermann, D. E. (2000). *Narrative approaches*. Retrieved October 13, 2004, from http://www.readingonline.org/articles/handbook/alvermann/#narrative

Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.

Cole, A. L., & Knowles, J. G. (Eds.). (2001). *Lives in context: The art of life history research*. New York: Allyn & Bacon.

Conle, C. (2000). Narrative inquiry: Research tool and medium for professional development. *European Journal of Teacher Education, 23*(1), 49-63.

Gudmundsdottir, S. (1998). *How to turn interpretative research into a narrative?* Retrieved October, 13, 2003, from http://www.sv.ntnu.no/ped/sigrun/publikasjoner/narroulu.html

Josselson, R. (1996). On writing other people's lives: Self-analytic reflections of a narrative researcher. In R. Josselson (Ed.), *Ethics and process in the narrative study of lives* (Vol. 4, pp. 60-71). Thousand Oaks, CA: Sage.

Writing

Richardson, L. (1997). *Fields of play: Constructing an academic life*. New Brunswick, NJ: Rutgers University Press.

Richardson, L. (2000). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln

(Eds.), *Handbook of Qualitative Research* (2nd ed., pp. 923-948). Thousand

Oaks, CA: Sage.