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A Case Study of the Problem-Solving Dialogue between a Mentor and a First-Year Teacher

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A CASE STUDY OF THE PROBLEM-SOLVING DIALOGUE

BETWEEN

A MENTOR AND A

FIRST-YEAR TEACHER

A DISSERTATION SUBMITTED TO

THE FACULTY OF THE GRADUATE SCHOOL

IN CANDIDACY FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

BY

SALLY J. ZEPEDA

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VITA

Sally Jo Zepeda, the researcher of this study, was born July 25, 1956, in Chicago, Illinois.

In September of 1975, Ms. Zepeda entered The College of St. Scholastica, graduating with honors from St. Scholastica with a bachelors degree in English in May of 1979. While at St. Scholastica, Ms. Zepeda wrote for the newspaper, served as editor-in-chief of the literary magazine, Resurgence, which she founded, and was on the Deans and National Deans Lists. Ms. Zepeda developed a course in Native American Literature for the Indian Studies Department at the College of St. Scholastica and then co-taught it for two semesters.

In 1986, Ms. Zepeda was honored by receiving the Golden Apple Award for exemplary classroom teaching from the Golden Apple Foundation and began a Masters degree in Education at Northwestern University where she was a visiting scholar for a year. In 1987, she was a semifinalist in the Christa McCauliffe Award and was nominated for membership in the National Teaching Standards Board. In this same year, Ms. Zepeda transferred into Loyola University of Chicago's program in Instructional Leadership from which she received her M.Ed. in 1989.

In her professional career, Ms. Zepeda served St. Rita High School, Chicago, as a teacher, Director of Special Programs, and member of the Curriculum Council for ten years. While at St. Rita High School, she further developed the Program for the Development of Human Potential, the

Student Adjustment Program, and founded the first computerized instruction program for at-risk students. In addition, she served as a moderator for the speech and drama club and literary magazine.

In 1987, Ms. Zepeda authored a speech textbook for St. Rita High School. That same year, Ms. Zepeda began a two-year term on the Board of Trustees of the Golden Apple Foundation where she made many contributions as a Fellow of the Academy of Educators. Her accomplishments include writing the original charter for the Foundation; serving as the first-elected chair of the Academy of Educators; and serving as a principal researcher, participant, and speaker for a national conference on mentoring entitled: "The New 3 R 's of Education: Recruitment, Retention, Renewal and the Role of Mentor Teachers," in Racine, Wisconsin.

Ms. Zepeda also served as a consultant and participant for the Governor's Blue Ribbon Committee on Educational Reform in Illinois from 1987 to 1989.

In 1989, Ms. Zepeda co-authored with Dr. Dorothy Giroux the handbook for parents Helping Your Child Succeed in School (Association of American Publishers, School Division, 1989).

Later, Ms. Zepeda served Gordon Gregory Middle School as assistant principal and is currently chair for the Department of English at Waubonsie Valley High School, both part of the Unified School District 204, Indian Prairie, Naperville, Illinois.

Ms. Zepeda is a member of Phi Delta Kappa at Northwestern University and DuPage County. For the DuPage County Chapter, Ms. Zepeda serves as the Representative for Educational Research. Her other affiliations include membership in The Chicago Area School Effectiveness Council

(CASEC), at the University of Illinois at Chicago; the American Society of Curriculum Development; the National Association of Secondary Principals, and the National Council of Teachers of English.

She entered the Loyola University Chicago doctoral program in 1990.

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CHAPTER I

INTRODUCTION

A.   <u>Rationale</u>

In the broadest sense, this is a case study of the dialogue between a mentor and a first-year teacher. More specifically, this is a study that was designed to discover what occurs in the problem-solving discussions between a mentor and a first-year teacher and, moreover, to see if and how the problem-solving dialogue has any effect on the classroom practices of the first-year teacher. From such a study we might discover what a mentor and a first-year teacher discuss, how they go through problem-solving, what problem-solving looks like, and, furthermore, how the first-year teacher applies what he/she has learned in a more specific arena, the classroom.

The trials and tribulations of first-year teachers have been systematically recorded and researched for some time as schools and districts attempt to understand problematic situations and provide support for "rookie" teachers as they emerge as neophytes into the profession. Schools and districts have not, however, been the only ones concerned with the plight of the first-year teacher. Colleges, universities, and states have also been trying to understand the problems of the novice teacher, what can be done to help with the transition and socialization of these newcomers to the profession, and what ultimately needs to be explored to change and upgrade the way adults are trained to become teachers.

In the fall of 1987, the University of Illinois at Chicago hosted an "Initial Year of Teaching Conference," that was commissioned by the

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Illinois State Board of Education, in order to explore the feasibility of be-
ginning a statewide "Illinois Initial Year of Teaching Program." This confer-
ence pointed to the "crucialness" of filling in the missing gaps between
teacher education and the induction of first-year teachers into the profes-
sion. In the preface to the proceedings of this conference, Gary A. Griffin
(1987), former Dean of the College of Education at the University of Illinois
at Chicago, commented on the limits of teacher education programs:

> New teachers may have a small supply of "lessons learned,"
> but these lessons are seldom easily adapted to an unfamiliar
> and unsupervised situation. New teachers may have some in-
> sights into how schools go about their business, but, as in all
> complex human organizations, schools can be impenetrable to
> the relative outsider. And, the demands of teaching must be
> fully experienced in order to be mastered. Few, if any, teacher
> preparation programs provide that requisite experience. (p. v)

The grim realities facing novice teachers in their first job, according
to Griffin (1987), create a harsh reality for the novice. Novices are techni-
cally "outsiders" entering a "complex human organization" without benefit
of the breadth and depth of experience to fall back upon as they go about
the tasks of facing a classroom as teacher, solely responsible for the activi-
ties of the room, the implementation of procedures, and the management of
students and their learning.

In 1963, James Bryant Conant published a controversial but land-
mark account detailing the inadequacies by which a person becomes a
teacher in his book, The Education of American Teachers. Similarly, in
1975, Dan C. Lortie explored the limitations to the way teachers were "so-
cialized" into the teaching profession in his book, Schoolteacher: A Socio-
logical Study. Lortie stated:

> Compared with crafts, professions, and highly-skilled trades, arrangements for . . . entry are primitive in teaching. The only major device of this kind is "practice teaching," which is short and comparatively casual. Most states require some such experience before certification, but usually only a few weeks. (p. 59)

Lortie's use of the word "primitive" paints a disparaging picture of the way in which first-year teachers gained entry into the school setting. Namely, first-year teachers were expected to undertake a miraculous metamorphosis from the status of a student to that of a full-fledged, competent teacher. From the 1967 national study conducted by the National Education Association, Lortie further related:

> Teachers were considerably less approving, however, of the practical instruction they received. More than half (52 percent) said they had too little preparation in classroom management, routines, and discipline. And 36 percent complained that they did not have sufficient instruction in teaching. Respondents criticized the more practical courses on two grounds—they did not have enough, and what they had, important numbers say, was not good enough. (p. 68)

Presently, upon successful completion of the requirements of an undergraduate program, the candidate is awarded a teaching certificate and enters the classroom—alone. Gone is the helpful, sympathetic, cooperating teacher. Left behind is the student-teaching seminar where helpful ideas were exchanged in a collegial fashion. Vanished is the opportunity to have the cooperating teacher take over when classroom difficulties develop. There is often no one to turn to for assistance.

Many studies—Wey (1951); Dropkin and Taylor (1963); Broadbent and Cruickshank (1965); Lortie (1975); Coats and Thoressen (1978); Ryan (1979); McDonald (1980); Burden (1981); Veenman (1984); Borko (1986); Carter and Koehler (1987); and Bullough (1987)—suggested that the dilem-

mas of first-year teachers in schools were well known, and common themes have emerged through this research on the first year of teaching.

Although not a new phenomenon, the problems of first-year teachers came to the forefront of schools and districts in 1963 with the findings of Conant's study of the preparation and induction of teachers. In the past ten years, teacher induction programs have evolved as a way to keep young, talented people from leaving the profession.

> Retention of competent new teachers—a major concern in education today—is commonly viewed as a complement to teacher recruitment . . . 30% of beginning teachers leave the profession during their first two years, another 10% to 20% during the next five. (Haipt, 1990, p. 16)

Rosenholtz (1989) similarly reported that "Attrition in the earliest years of the teaching career is staggeringly high: over 30% of new entrants do not make it to their second year" (p. 22).

Retention of talented teachers needs to become a high priority for schools across the United States in order to help offset the high numbers of teachers who will be retiring from the profession. Kane (1991) reported

> Over the next five years the United States will need more than a million new teachers. A third of all teachers currently in the work force are age forty-five and over and will be retiring in the next fifteen years. At current rates, only 135,000 people— roughly 65 percent of the number needed—are being trained each year. (p. 10)

According to McDonald and Elias (1982), "Some teachers may be born, but most are not. Most people learn to teach. There is a period in which one learns to become an effective teacher" (p. 24), and that is the induction period. Induction programs are crucial and viewed as important in the process of teacher preparation and survival because first-year teachers

develop behaviors in classroom organization, planning, and management that become predictors of their future behaviors. The first year, particularly the first few days and/or months, is crucial in molding the appropriate behaviors and attitudes toward continuing in the position and the profession as an effective educator.

B.   Statement of the Problem

Induction to the teaching profession must be viewed as more than just learning the "nuts and bolts" of the job. Upon entering a new social system:

> The beginning teacher has to learn the role expectations in that system, the values that define the functioning of the learning system, the rule of the system, and the ways of acting and relating to students, nonprofessionals or other professionals within the particular context of the school and community. (McDonald, 1987, p. 7)

In order to learn these notions, first-year teachers need to have individuals upon whom they can rely for assistance, guidance, diagnosis, confidentiality, and support during their first year.

This need is best explained by looking at the context of the first year of teaching and the novices transition from being a student teacher to a full-time teacher. Gaede (1978) reported in his studies examining the differences between student teachers and first-year teachers that "the student teacher is not expected to have all the answers or to solve classroom problems unassisted, but often the first-year teacher is" (p. 407). Gaede (1978) concluded that developmentally, there is little difference between a student teacher and a first-year teacher; therefore, there is a need to help the first-year teacher with the specific problems associated with entry into a school setting.

The motives for developing induction programs for first-year teachers range from altruistic to fiscal ones. Regardless of the motives, "Teacher induction programs have been planned, piloted or established in at least 31 states throughout the country" (Haipt, 1990, p. 16). Mentoring is one common component of teacher induction for first-year teachers. Mentoring has become increasingly popular because it helps eradicate the isolation associated with being a first-year teacher (Lortie, 1975). Moreover, mentoring has become an acceptable way to help intervene on behalf of struggling new teachers.

The term mentor has many varied definitions (Gehrke, 1988), and there is little agreement about a definition. "Some definitions of mentoring, by their generality, are too vague or ambiguous to be helpful to teachers assuming a mentor role" (Anderson and Shannon, 1988, p. 39). In the article, "Mentoring Relations: A Definition to Advance Research and Practice," the problems associated with defining mentoring were posited by Healy and Welchert (1990):

> We are not the first to note that mentoring is referred to in
> widely disparate terms that impede investigation. One problem
> in the mentoring literature is the lack of any one comprehen-
> sive, yet functional, definition. (p. 17)

Healy and Welchert (1990) attempted to define mentor and mentoring by expanding upon the work of Levinson (1978), together with Vondracek, Lerner, and Schulenberg (1986). The thrust of this work strongly suggested that the meaning or definition of mentor and/or mentoring needed to be "grounded in contextual-developmental theory" (Healy and Welchert, 1990, p. 21).

> Our definition incorporates and denotes a qualitatively distinct level of organization and that context both influences the organisms development and is changed by it. It expands Levinson's influential developmental definition by postulating that an organisms transformation depends as much upon the dynamic potentials of its context as upon its own changing capacities. (Healy and Welchert, 1990, p. 17)

From this work, Healy and Welchert (1990) developed this definition of mentoring, "We consider mentoring to be a dynamic, reciprocal relationship in a work environment between an advanced career incumbent (mentor) and a beginner (protege) aimed at promoting the career development of both" (p. 17).

The only common theme of agreement found in the literature is that mentors perform various tasks and function in an assortment of roles as they perform these tasks. The term mentor is associated with role descriptions: "Mentors serve as coach, positive role model, developer of talent, opener of doors, protector, sponsor and successful leader" (Gehrke, 1988, p. 43).

Within the act of mentoring, mentors model basic behaviors associated with teaching, including modeling, informing, confirming or disconfirming, prescribing, and questioning (Clemson, 1987, p. 87). Furthermore, Healy and Welchert (1990) noted that a key component of mentoring was a "problem-solving process that includes behaviors such as listening, probing, clarifying, and advising" (p. 40).

C.   Research Questions

Studies such as those noted above suggested that although it is difficult to define the term mentor, we know a great deal about the roles and functions of a mentor and the primacy of counseling and problem-solving, but we know little about the very nature of the mentor/first-year teacher relationship—how and what mentors and first-year teachers talk about,

and if these discussions transfer to the classroom in actual practice. Further, we know about mentoring at a conceptual level, but a practice perspective is still unclear.

Given what we know and do not know about the mentoring process, the study described below was designed to address the following questions: What is the nature of the problem-solving dialogue between a mentor and a first-year teacher? and What is the relation between these dialogues and the first-year teacher's classroom practices?

D. Significance of the Study

With respect to professional life cycles, Huberman (1989) reported that teachers, like other professionals, go through career phases. Huberman likened the entry stage to that of "survival and discovery" (p. 33). In this survival and discovery stage, the first-year teacher deals with:

> . . . reality-shock, especially for teachers with no prior teaching experience, in confronting the complexity and simultaneity of instructional management: the preoccupation with self (Am I up to this challenge?), the gulf between professional ideals and the daily grind of classroom life, the fragmentation of tasks, the oscillation between intimacy and distance with ones pupils, the inadequacy of instructional materials given the diversity of pupil characteristics—the list goes on. (Huberman, 1989. p. 33)

The purposefully narrow scope of this study, the examination of the dialogue between a mentor and a first-year teacher, can possibly aid those charged with new teacher induction to develop better programs to assist first-year teachers. Gehrke (1981) conducted a study where she tried "to generate a grounded theory of the way teachers adapt to the teacher role to meet their own needs, while at the same time being socialized to the role demanded by others" (p. 34).

To date, there has not been research that allows for the discovery of what teachers talk about, specifically what a mentor and a first-year teacher talk about during their conversations. What is the content of this conversation? Since this body of research does not exist, a more grounded understanding of the dynamics of communication and problem-solving can possibly emerge from such a study. If such a body of information can be discovered and then grounded into theory directly from the conversations of a mentor and a first-year teacher, then a more fully emergent body of knowledge can be used to help prepare entry-level teachers for the rigors of the experience of being a first-year teacher.

This topic also has value for the researcher as she was once a first-year teacher and can empathize with the ways in which neophytes struggle with entry into a system. Now, as an administrator, it is equally important for the researcher to discover exactly what it is that mentors and first-year teachers talk about, what these conversations look and sound like, and the inherent processes of the dialogue that emerge from these conversations.

E.   Plan of the Study

An attempt has been made in this chapter to establish the rationale and provide a framework for the questions to be addressed in this study. Chapter II reviews the related literature of the issues leading to a fuller understanding of the themes involved in addressing the questions of the study, namely, teacher preparation, perceived problems of first-year teachers, the multi-dimensional aspects of teacher induction, and, finally, the notion of mentoring as one form of induction.

Chapter III describes the pilot study and methodological design of this study, and Chapters IV and V describe the findings. Chapter VI discusses these findings and implications for further research and practice.

CHAPTER II

REVIEW OF RELATED LITERATURE

The questions that this study was designed to address are drawn from several areas of research: 1) teacher preparation, 2) the problems of first-year (beginning) teachers and the notion of teacher induction, 3) the concept of mentoring, and 4) mentoring functions which include conferencing, listening, and problem-solving.

A. General Definitions

1. First-Year Teacher.

For the purposes of this study, a first-year teacher is defined as a person who has graduated from college and is entering the teaching arena with only the requisite experiences of pre-student teaching clinical experiences and student teaching. "The 'typical' beginning teacher has recently graduated from a college or a university preservice teacher education program and comes to the school without previous teaching experience" (Borko, 1986, p. 48).

2. Problem.

A problem is viewed "as a difficulty that beginning teachers encounter in the performance of their task, so that the intended goals may be hindered" (Veenman, 1984, p. 143). Another definition of a problem, "a question, matter, situation, or person that is perplexing or difficult" (Webster, 1968), adds the elements that a first-year teacher struggles with as he/she

acclimates him/herself to the rigors of the first teaching position in a new institutional situation.

3. Induction.

Induction is defined and/or viewed as the formal or informal process a first-year teacher advances through by virtue of presence in the new setting (school). Borko (1986) defined the induction phase as "the first years of teaching, the years in which the teacher must make the transition from student teaching to full-status professional" (p. 45).

B.   Teacher Preparation

In the 1980s, reform-minded legislators and educators such as Theodore Sizer, Marc Tucker, and John Goodlad probed the notion of how teachers are prepared. In an address to the Golden Apple Fellows, Chicago, Illinois, Marc Tucker (1986) asked a critical question relative to teacher preparation, "How can schools of education or for that fact, schools that train teachers, better prepare students to enter the teaching force?" In the 1990s, organizations, legislators, and special interest groups such as the Holmes Group and the National Council for Accreditation of Teacher Education (NCATE) are still probing this idea. It is apparent that as long as colleges and universities are in the business of educating prospective teachers, there will be much controversy about the "best" way to prepare the emerging teaching force.

In 1986, former Secretary of Education William Bennett asked legislators to consider dropping requirements that teachers complete professional programs to earn teaching credentials. Bennett's thoughts included, "We need to attract the best people into teaching, whether they are profes-

sional educators or not. Get rid of the mindless paper credentials" (p. 12). Mr. Bennett's thoughts were perhaps best framed by the initial recommendations of the Holmes Group, "the undergraduate education major must be abolished in our universities" (1986, p. 15).

The year 1986 provided those individuals charged with teacher preparation at both the undergraduate and graduate levels with much to think about. In May of 1986, another major report, A Nation Prepared: The Report of the Task Force on Teaching as a Profession, was published by the Carnegie Forum on Education and the Economy. The Carnegie Forum called for the professionalization of the teaching profession and for a restructuring of teacher education programs. The report stated, "Teacher education must meet much higher standards. The focus must be on what teachers need to know and be able to do" (p. 69). The Carnegie Report focused on the problem:

> The initial preparation of teachers is typically carried out entirely at the undergraduate level, though some states require an additional year of study, usually within a fixed period following certification. Generally, graduate schools of education prepare educational administrators and specialists, not classroom teachers. Some teacher education programs demand rigorous preparation of their students, but too many produce graduates who complain that their education courses failed to prepare them for teaching.
>
> They lacked knowledge in essential functions such as maintaining discipline, guiding students over predictably difficult topics, inspiring student effort, and recognizing and responding to problems of students from varied social, economic and racial backgrounds. (p. 70)

Both the work of the Holmes Group (Tomorrow's Teachers: A Report of the Holmes Group; 1986) and The Carnegie Forum on Education and the Economy (A Nation Prepared: Teachers for the 21st Century; 1986) called

for the virtual elimination of current undergraduate programs for teachers because teachers who were entering the work force were perceived as lacking the requisite skills needed to be an effective educator. This lack of preparation was best described in the report of the Carnegie Forum on Education and the Economy, <u>A Nation Prepared: The Report of the Task Force on Teaching as a Profession;</u> (1986):

> Teachers need a command of the subjects they teach, a sound grasp of the techniques of teaching those subjects, information about research on teaching, and an understanding of children's growth and development and of their different needs and learning styles. (p. 71)

Seymour Sarason (1986), in the preface to the book, <u>The Preparation of Teachers</u>, addressed the overall question, "In what way can we better prepare teachers for the realities of a career in the school culture?" (p. x). Sarason's question is rooted in a view that the curriculum of undergraduate education programs is not adequate and as a result, prospective teachers are not engaged in "meaningful and reflective work" (p. x). Sarason proposed the following curricular ideas:

> In the undergraduate curriculum there should be a year of field experience, organized so as to expose students to major aspects of the school culture and their relationships to our society. These should not be teaching experiences, although some teaching would not be ruled out. Students would spend time in elementary, middle, and high schools. They would spend time in the superintendent's office, with principals, with special and regular education teachers, with department heads, and with the variety of people in the pupil personnel department. They would attend PTA, Board of Education, and placement team meetings. In brief, the year should be organized so as to provide observation and understanding of the school system: the different functions, roles, problems, forums, and decision-making vehicles it contains.
>
> Associated with the experience and determining its organization, substance, and thrust should be a series of seminars,

preferably on-site, each conducted by a representative from one
of the social sciences. One of these seminars should, of course,
be conducted by someone from the education faculty.

The aim of each seminar would be to provide the student with
a conceptual-research perspective from which to look at the
school culture, a perspective distinctive to each of the social
sciences and education. The observational-participatory experi-
ence, together with the seminars, should be intellectually chal-
lenging and deserving of full course credit. The year would be
described as an integrated experience with school and society,
not offered in the domain in the field of education. (p. xi)

Sarason's thrust was to "connect theory, research, and practice in
education more intimately and productively to the realities of the school
culture" (p. xii). The observation seminar, described by Sarason (1986) as
part of a requirement in an undergraduate school of education, was a first
step in designing a component of curriculum that can better prepare preser-
vice teachers for the realities of their first experiences in the student teach-
ing arena and then, later, as first and second-year teachers. Sarason (1986)
concluded, "You have to know and experience in the most intimate and tan-
gible ways the situations which your actions purport to affect" (p. xix).

Gaede (1978) reported that "the student teaching experience can only
approximate the actual task of teaching . . . . student teaching can only be
viewed as a simulation to actual teaching" (p. 407). Silberman (1970) noted
that the student teaching experience was artificial because the student
teacher, "never experiences 'the real thing'—never gets a feel of what teach-
ing is actually like. Because the regular classroom teacher remains respon-
sible for everything that goes on in his room, the student teacher cannot
feel the full impact of that responsibility" (p. 460). Fox and Singletary
(1986) believed, "teacher education programs cannot fully prepare begin-
ning teachers for the changes in responsibility, time commitment, and iso-
lation that occur during the transition from student to teacher" (p. 13).

1. Section Summary.

There has been much controversy about the ways prospective teachers are prepared by colleges and universities to enter the teaching arena. This controversy is not a new one. Dewey (1904) called for programs of preparation that would link theory to practice; Conant (1963) called attention to the inadequacies of teacher preparation programs; Lortie (1975) decried the shortcomings of teacher preparation programs; contemporaries such as Goodlad (1984), Sizer (1985), and Tucker (1986) bemoaned the need for reform in teacher preparation programs. In short, prospective teachers need more practical and meaningful experiences so they can learn to better meet the needs of the "real world" of teaching.

C.   Problems of First-Year Teachers

1. Metaphors, Images, and Analogies.

The dilemmas of first-year teachers in schools are well known, and common themes have emerged through the research on the first year of teaching. First-year teachers are prone to have difficulties with the transition from being a student/scholar to becoming a professional. "Beginning teachers are typically thrown into the classroom to sink or swim. They are presumed, implicitly, to know all that is necessary to be able to assume all of the responsibilities of teaching" (Bullough, 1987, p. 222). The metaphor of "sink or swim" was common, as was the notion of "reality shock." Veenman (1984) referred to reality shock for first-year teachers as the experience of entering the classroom arena for the first time.

> The transition from teacher training to the first teaching job could be a dramatic and traumatic one. In the English and German literature this transition often is referred to as 'reality

shock,' 'transition shock,' 'Praxisschock,' or 'Reinwascheffekt.' In general, this concept is used to indicate the collapse of the missionary ideals formed during teacher training by the harsh and rude reality of everyday classroom life. (p. 143)

Moreover, Veenman (1984) believed the term "reality shock" was a misleading idea, however, in that "reality shock" was usually a short-term phenomenon, while the plight of the first-year teacher continued over a longer period of time.

In what Ryan (1970) referred to as the "shock of the familiar," the "first year of teaching is a patchwork of the known and the unknown, the anticipated and the unanticipated, the familiar and the unfamiliar" (p. 170). Ryan's theory was that the shock of teaching comes "when the beginner changes from audience to actor" (p. 171).

Gaede (1978) explained the notion of reality shock as "the transition from the student to professional role which contributes to reality shock. The shock is symptomatic of the abrupt change in environment experienced by the beginner in moving from the systematic support typical of student teaching to nearly total isolation and independence during that critical first year" (p. 408).

Bova and Phillips (1984) viewed reality shock as "the conflict that arises when there is a difference between what one thinks the job is all about and what it really is all about" (p. 19).

Dorner (1979) created equally powerful metaphors to explain the problems of the first-year teacher. Dorner viewed the problems of first-year teachers as a "trial by fire" and a "test of survival" (p. 145). Dorner related a graphic image of the first-year teacher grappling with that period of time, induction to the school setting: "The essence of our method with probation-

ary teachers is to throw them in at the deep end and watch keenly to see if they float" (p. 145). Dorner pointed to some of the possible reasons why first-year teachers go through this ritualistic test of survival by stating, "The initiate is put through a set of tasks and duties that are difficult and some are unpleasant. The new teacher is frequently confronted with extra trials such as additional lunch duties or the problem classes" (p. 147).

With the very nature of schools, first-year teachers enter isolated (Lortie, 1975 and Rosenholtz, 1986) arenas where they "are alone in the classroom, with only trial and error as a guide" (Burke and Schmidt, 1984, p. 71). Related to the issue of isolation, Howsam, Corrigan, Denemark and Nash (1976) stated, "Many new teachers function in a professional desert, abandoned by the institutions where they received their preservice education and neglected by overburdened school supervisory personnel" (p. 101).

The metaphor of "professional desert" is consistent with the allusion made by Lortie (1966) found within the novel, <u>Robinson Crusoe</u>, by Daniel Defoe. Defoe depicts Robinson Crusoe in the eighteenth-century as an average man who battles to preserve and organize life in the face of the most unpromising environments. Crusoe focuses on the horrors of isolation and the loneliness of the island. Crusoe, like the first-year teacher, is shipwrecked and faces isolation, misfortune, and risky voyages. Essentially, the message of Robinson Crusoe parallels the first-year teacher who is deserted and stranded with his/her lack of experience in a professional setting.

Lortie (1966, in Ryan, 1970) makes the comparison of the first-year teacher's attempt to gain mastery in the classroom with Robinson Crusoe's fight for survival:

The beginning teacher may find that prior experience supplies him with some alternatives for action, but his crucial learning comes from his personal errors; he fits together special solutions and specific problems into some kind of whole and at times finds leeway for the expression of personal taste. Working largely alone, he cannot make the specifics of his working knowledge base explicit, nor need he, as his victories are private. (p. 170)

Yonemura (1982) in her classic case study of the conversations between teachers, noted a self-described image of loneliness with, "the old woman who lived in a shoe," created by a first-year teacher. This image illuminated the findings of Tye and Tye (1984) in their case study of isolation and school reform.

We found that most of these teachers worked alone in self-contained classrooms and had little or no opportunity to observe other teachers at work. They seemed to know little about their colleagues' relationships with students, their job competence, or their educational beliefs. (p. 319)

The metaphors (refer to Table I, p. 20) created to describe the problems of first-year teachers do not shed positive light on the entry into the profession, nor do these metaphors, images, and analogies shed positive light on the ways in which first-year teachers are welcomed into the profession and the real world of teaching. It appears that the problems of entry into the profession for the first-year teacher have become an enduring Zeitgeist, or spirit of the times.

Table I

A List of Metaphors, Images, and Analogies That Have Emerged within the Literature to Describe Entry into the Teaching Profession and the Problems Associated with the First Year of Teaching

Metaphor	Theorist
"Sink or Swim"	Brown and Willems, 1977; Gaede, 1978; Veenman, 1984; Bullough; 1987.
"Trial by Fire"	Dorner, 1979.
"Test of Survival"	Dorner, 1979.
"The Old Woman in the Shoe"	Yonemura, 1982.
"Real World"	Carter and Koehler, 1986.
"Reality Shock"	Jersild, 1966; Gaede, 1978; Veenman, 1984; Huberman, 1989.
"Robinson Crusoe"	Lortie, 1965.
"Lifeboat" (ethics)	Brown and Willems, 1977.
"Professional Desert"	Howsam, Corrigan, Denemark, and Nash, 1976; Grant and Zeichner, 1981.
"Trial by Error"	Lortie, 1975; Bullough, 1987; Rosenholtz, 1989.
"Hangman"	Corman, 1970.

2. <u>Context-Specific Problems of First-Year Teachers</u>.

The characteristics and limitations of first-year teachers have been identified through the work of numerous theorists. It is interesting to note that since Wey's work in 1951 to Bullough's 1987 study, there had been very few shifts in the problems that first-year teachers experience during their induction into the teaching profession. It is evident why so many of the metaphors illustrated in Table I capture the depth and scope of the problems the first-year teacher encounters as he/she attempts to transform into a professional teacher.

Burden (in Borko, 1986) identified seven characteristics, primarily limitations, common to most first-year or "first-stage" teachers:

1. Limited knowledge of teaching activities.
2. Limited knowledge about the teaching environment.
3. Conformity to an image of the teacher as authority.
4. Subject-centered approach to curriculum and teaching.
5. Limited professional insights and perceptions.
6. Feelings of uncertainty, confusion, and insecurity.
7. Unwillingness to try new teaching methods. (p. 49)

In addition to the limitations described by Burden (1981), McDonald and Elias (1982) believed that first-year teachers began their first teaching experience, or "the transition" period with fear, anxiety, isolation, and loneliness. They also suggested that beginning teachers' problems or concerns developed over time.

> Classroom concerns first revolve around control of the whole class, and organizing and pacing instructional materials. Next, teachers begin to think about students and their individual characteristics as they relate to instruction. Finally, the focus shifts to the design and implementation of instructional programs. (Borko, 1986, p. 49)

Lortie (1975) explored the notion of teacher isolation during the beginning years of teaching, the induction year(s), "The cellular organizations of schools constrain the amount and type of interchange possible; beginning teachers spend most of their time physically apart from colleagues" (p. 72). In addition to the issue of isolation, Lortie (1975) discussed at great length the inequities between a first-year teacher and an experienced teacher relative to job responsibilities and performance expectations:

> Fully responsible for the instruction of his students from his first working day, the beginning teacher performs the same tasks as the twenty-five year veteran. Tasks are not added sequentially to allow for gradual increases in skill and knowledge: the beginner learns while performing the full comple-

ment of teaching duties. Since the beginner spends so much of his time away from other adults, it falls upon him to discern problems, consider alternative solutions, make a selection and, after acting, assess the outcome. (p. 72)

Both the limitations and concerns of first-year teachers identified by Burden (1981), McDonald (1980), and Lortie (1975) allowed for a more specific exploration of the problems that first-year teachers encounter on a daily basis during the first year of teaching.

Systemically, many of the problems of first-year teachers emerged as a result of isolation (Lortie, 1975; Rosenholtz, 1989). Rosenholtz (1989) in her study of first-year teachers and workplace conditions that had the greatest impact on the first-year teacher, reported that:

Most schools are characterized by isolated working conditions where teachers seldom see or hear each other teach. Colleagues rarely communicate about instructional matters, especially by requesting or offering professional advice and assistance to each other in efforts to improve. (p. 429)

Like Lortie (1975), Rosenholtz (1989) believed "professional isolation carries profound implications for teachers' learning, particularly for beginners whose capacity for growth is limited almost entirely to trial and error learning" (p. 430).

It is not surprising then to note the following list of perceived problems by first-year teachers as noted by Veenman (1984, pp. 154-155) in his international study entitled "Perceived Problems of Beginning Teachers" (refer to Table II, p. 23). "Classroom discipline, motivating students, dealing with individual differences (of students), and assessing student work" (p. 154) ranked the highest in Veenman's study.

Table II

Veenman's Classic Study of the
Preceived Problems of Beginning Teachers

Rank Order	Problems
1	Classroom discipline.
2	Motivating students.
3	Dealing with individual differences.
4.5	Assessing student work.
4.5	Relations with peers.
6.5	Organization of class work.
6.5	Insufficient materials and supplies.
8	Dealing with problems of individual students.
9	Heavy teaching load resulting in insufficient prep time.
10	Relations with colleagues.
11	Planning of lessons and school days.
12	Effective use of different teaching methods.
13	Awareness of school policies and rules.
14	Determining learning level of students.
16	Knowledge of subject matter. (p. 154-55)

Cruickshank, Kennedy, and Myers (1974) noted that secondary teachers identified problems for beginning teachers:

1. Liking my students.
2. Eliminating inappropriate student behavior.
3. Being professional in my relationships with colleagues.
4. Encouraging parental interest in school matters.
5. Controlling aggressive student behavior. (p. 155)

Similarly, Gaede (1978) reported that first-year teachers faced insurmountable tasks at a rate and intensity that was bothersome to many entry-level professionals.

The first-year teacher faces an awesome task: he must establish a favorable reputation among students, faculty, and administrators; he must organize and prepare lessons for courses

he has never taught; and he must struggle to adapt to an entirely new role that of an adult, a professional, a teacher. (p. 405)

In a case study by Bullough (1987), an "unfamiliarity with the curriculum and with the students was the initial source of difficulty" for first-year teachers. Other add-on problems included "coming to terms with a day organized into seven forty-three minute periods. Pacing lessons, and beginning and ending class on time, proved troublesome" (p. 223). The myriad of problems encountered by a first-year teacher have been and can be chronicled. Smith (1950) reported in a study entitled, "Problems of Beginning Teachers", that first-year teachers had the most troubles with: "Understanding the nature of boys and girls," "Opportunity for contact with other adults," "Problems with administrative officials," and a "Feeling of overwork" (p. 262). Wey (1951) reported the following problem areas for first-year teachers:

1. Handling problems of pupil control and discipline.
2. Adjusting to deficiencies in school equipment, physical conditions, and materials.
3. Adjusting to the teaching assignment.
4. Adapting to needs, interests, and abilities of pupils.
5. Motivating pupil interests and response. (p. 37)

Similarly, the problems of first-year teachers have been chronicled and reported (Dropkin and Taylor, 1963; Broadbent and Cruickshank, 1965; and Coats and Thoressen, 1978; Fox and Singletary, 1986). In the study by Dropkin and Taylor (1963), the six areas most often posing problems for first-year teachers included:

1. Discipline.
2. Relations with parents.
3. Methods of evaluating teaching.

4. Planning.
5. Materials and resources.
6. Classroom routines. (p. 387)

In a summary of fifteen studies done over a fifteen year period in 1978 by Coats and Thoressen, first-year teachers self-reported concerns and anxieties about:

1. Their ability to maintain discipline in the classroom.
2. Students liking them.
3. Their knowledge of subject matter.
4. What to do in the case they make mistakes and run out of material.
5. How to relate personally to other faculty members, the school system, and parents. (p. 183)

With a new mindset on the problems of first-year teachers, Tefler (1981) from Australia, looked at the effect of certain variables and the reporting of problems of first-year teachers. These variables included age, sex, grade level, and subject specialty. Regardless of the variables, beginning teachers consistently reported problems with "being required to teach subjects for which one is not qualified," "being a reserve or supernumary member of staff," and "producing a teaching programme" (p. 16).

The discussion of the problems of first-year teachers is not a new one. Many states, districts, and schools have been grappling with the problems of first-year teachers and looking toward solutions with an eye on better undergraduate education programs, the elimination of formal teaching programs at the undergraduate level, new and innovative induction programs which include mentoring, inservice, peer coaching, and preservice types of activities, yet the problems and plight of the first-year teacher continue.

3. <u>Section Summary</u>.

Numerous metaphors, images, and analogies have developed over time that both explain and illustrate the plight of the first-year teacher's experiences entering the profession. These metaphors, images, and analogies range from reality shock to professional desert and as such do not reflect positively on perhaps the most crucial time in a teacher's career, the beginning or formative year(s).

The problems of first-year teachers (refer to Table III, p. 27) were systemic in nature according to Ryan (1979), in that:

> . . . the first year of teaching, then, is a problem to beginning teachers, because novices are forced to build on an inadequate base of training, because teachers have not been selected on the basis of skill at teaching, because they have general skills that they need help to apply to specific school situations, and finally, because the first year of teaching is so formative in their career development. (p. 38)

Ryan's notions all lead to the idea that first-year teachers do not have the right set or types of knowledge bases needed for a context-specific application when entering the teaching profession.

Table III

Summary of Problems of First-Year Teachers

Problem Area	Themes	Theorist/ Researcher
Students	Understanding the nature of boys and girls.	Bullough, 1987; Smith, 1950;Tate, 1943.
	Adapting to needs, interests, and abilities of pupils; student achievement.	Fox and Singletary, 1986; Wey, 1951.
	Liking my students; students liking me.	Cruickshank, Kennedy, and Myers, 1974; Coats and Thoresen, 1978.
	Motivating pupil interests and response; student achievement.	Fox and Singletary, 1986; Wey, 1951.
Isolation	Opportunity for contact with other adults.	Fox and Singletary, 1986; Lortie, 1975; Rosenholtz, 1989; Smith, 1950.
Training	Lack of training in teaching techniques and methodology; lack of subject-matter preparation.	Smith, 1950; Tefler, 1981.
	Adjusting to the teaching assignment; inadequate understanding of a real school situation; lack of a sound educational philosophy.	Stout, 1952; Tate, 1943; Wey, 1951.
Knowledge of Subject Matter	Being required to teach subjects for which one is not qualified; producing a teaching programme; organizing and preparing lessons for courses never taught before.	Coats and Thoresen, 1978; Gaede, 1978; Smith, 1950; Tate, 1943; Tefler, 1981; Wey, 1951.
Discipline	Handling problems of pupil control and discipline; eliminating inappropriate student behavior; maintaining discipline in the classroom; controlling aggressive student behavior.	Coats and Thoresen, 1978; Cruickshank, Kennedy and Myers, 1974; Dropkin and Taylor, 1963; Fox and Singletary, 1986; Stout, 1952; Tate, 1943; Wey, 1951.
Classroom Management	Lack of classroom routines.	Dropkin and Taylor, 1963; Fox and Singletary, 1986; Tate, 1943.

Table III Continued

Summary of Problems of First-Year Teachers

Problem Area	Themes	Theorist/Researcher
Instruction	Planning for instruction; what to do in the case he/she make mistakes and run out of materials; beginning and ending class time; pacing lessons; coming to terms with an unfamiliarity with the curriculum; methods of evaluating teaching.	Bullough, 1987; Coats and Thoresen, 1978; Dropkin and Taylor, 1963; Fox and Singletary, 1986; Stout, 1952; Tate, 1943.
Relationships	Problems with administrative officials; conforming to administrative requirements because of an impeding inspection or certification; working in a bureaucracy in which one feels a loss of personal identity.	Smith, 1950; Tefler, 1981.
	Being professional in relationships with colleagues; relating personally to other faculty members and the school system.	Cruickshank, Kennedy, and Myers, 1974; Coats and Thoresen, 1978; Fox and Singletary, 1986; Tate, 1943.
	Establishing a favorable reputation among students, faculty, and administration.	Gaede, 1978.
	Relating with parents; public relations; encouraging parental interest in school matters.	Dropkin and Taylor 1963; Stout, 1952; Cruickshank, Kennedy, and Myers 1974; Coats and Thoresen, 1978.
Frustrations	General frustrations with adults of the community.	Smith, 1950; Tate, 1943.
	Frustration with physical equipment; materials and resources.	Dropkin and Taylor, 1963; Smith, 1950; Tate, 1943.
	Dissatisfaction with physical aspects of the community.	Smith, 1950; Wey, 1951.
	Feeling of overwork.	Smith, 1950; Bullough, 1987.
	Being a reserve or supernumary member of the staff.	Tefler, 1981.

One needs to ask, why do first-year teachers have so many difficulties? The woes of college preparation alone cannot account for such serious problems. Brown and Willems (1977) offered the following as a possible answer to the question of why there are so many problems for first-year teachers:

> Expectation for first-year teachers have by and large paralleled those for experienced teachers. The neophyte's job description seldom differs substantially from that of the proven practioner. The beginning teacher has just as many pupils with whom to work, teaches as many classes and subjects per day and is responsible for essentially the same kinds and numbers of extra-curricular activities. Further, the first-year teacher is traditionally saddled with the most difficult-to-teach pupils those experienced teachers have "wisely" opted to avoid. (p. 73)

In a purely academic sense, first-year teachers who have successfully completed a program of study at a college or university have the cognitive skills necessary for teaching, but the application or transfer of these skills is not always present. The lack of application and transfer of teaching skills leads to problems in the classrooms for these beginning professionals.

> The skills and knowledge learned in preservice preparation do not prepare students to teach effectively in any type of context they will encounter when they will begin to teach. Novice teachers often complain that the prescriptions learned in pre-service are not useful and that they inadequately represent the problems they encounter in the 'real world' of teaching. (Carter and Koehler, 1987, p. 97)

The stories told by first-year teachers in the books, Don't Smile Until Christmas (Ryan, 1970) and The First Year of Teaching: Real World Stories from America's Teachers (Kane, 1991) reiterated the problems of first-year teachers described thus far in this literature review. In twenty-one years, the themes portraying the problems of first-year teachers have remained constant and as a result, many beginning teachers are unable to deal with

educational problems of any kind until they feel they can teach without in-
terruption, until they have their students' attention, until they learn to be
"in charge," and until they can determine what constitutes sufficient mate-
rial to teach a full class period (McDonald and Elias, 1982).

It is a generally accepted notion that if a first-year teacher has not
mastered these problems within the first six months of teaching, he/she is
in serious trouble (Broadbent and Cruickshank, 1965; Carter and Koehler,
1986; Conant, 1963; Dorner, 1979; Gehrke, 1986; Lortie, 1966; Lortie, 1975;
McDonald and Elias, 1982; Ryan, 1970; and Ryan, 1979). Another related
and generally accepted notion is that the first-year teacher's basic style is
likely to have stabilized within the first six months of teaching.

Mentoring is a common way to address these problems and the core
of the success or failure of the inductim of first-year teachers. The true na-
ture of mentoring can be found in the recurrent themes, patterns, inter-
changes, and subtleties of the mentoring dialogue.

It would seem important to listen to the dialogue between a mentor
and a first-year teacher: What is the nature of the problem-solving dialogue
between a mentor and a first-year teacher? We need to understand the con-
text-specific problems of first-year teachers, the problem-solving strategies
used to address these problems, and the application or transfer into class-
room practice. Schools, districts, and those charged with the education of
educators need a more grounded understanding of the plight of the first-
year teacher and the types of appropriate support that are needed if suc-
cess and growth are to be assured.

The consequences for not understanding and then dealing with the
issues related to the problems of first-year teachers are far reaching: the

attrition rate of first-year teachers is the highest (Haipt, 1990; Rosenholtz, 1989), and first-year teachers develop habits that will follow them for the rest of their teaching careers (McDonald and Elias, 1982).

After reviewing the literature about the context specific problems of first-year teachers, a prevailing image of the first-year teacher being pushed or forced to travel through a situational gauntlet emerges.

D.   First-Year Teaching Induction

Induction is defined and/or viewed as the formal or informal process a first-year teacher advances through by virtue of presence in the new setting (school). Schlechty (1985) stated, "The purpose of induction is to develop in new members of an occupation those skills, forms of knowledge, attitudes, and values that are necessary to effectively carry out their occupational roles" (p. 37). Schlechty also believed, "The primary aim of induction is or should be to create conditions that cause new members to internalize the norms of the occupation" (p. 37). Huling-Austin (1990) concluded that for a beginning teacher program to be considered an induction program it "must contain some degree of systematic and sustained assistance, and not merely be a series of orientation meetings" (p. 536).

With a lack of enough pre-service and professional training, first-year teachers ultimately are not:

> . . . as prepared to assume full teaching responsibilities as are more experienced teachers. We typically expect too much too soon from these beginners. Continued on-the-job training and continued personal support in a complex new role are appropriate expectations. We believe that the problems of beginning teachers are more serious than commonly understood. By personal account, many teachers struggle to provide adequate instruction. By actual numbers the majority leave within 5 years after graduation. Surely lack of needed assistance at the outset

of teaching contributes to this. (Howey and Zimpher, 1987, p. 35).

Fox and Singletary (1986) believed that induction programs, if they are going to meet the needs of first-year teachers, ought to "focus on providing the beginning teacher with support and assistance in easing the transition from student to teacher" (p. 12). According to Fox and Singletary, the best type of assistance for first-year teachers should be in the form of problem-solving. First-year teacher induction programs need to "provide new teachers with skills that will assist them in developing methods for problem-solving and transferring the theories learned in preservice training to appropriate teaching practices" (p. 14).

Grant and Zeichner (1981) added yet another reason to provide assistance to first-year teachers:

> With reference to need, the first few years of teaching have been defined by many as the most critical period in a teacher's career because the conditions under which a person carries out the first years of teaching have a strong influence on the level of effectiveness which that teacher is able to achieve and sustain over the years . . . on the decision whether or not to continue in the teaching profession. (p. 100)

Through the work of Grant and Zeichner (1981) was yet another image of the plight of the first-year teacher and the arena he/she enters, "Many new teachers function in a professional desert, abandoned by the institutions where they received their pre-service education and neglected by overburdened school supervisory personnel" (p. 100).

To date, many schools, districts, colleges and universities, and state agencies are struggling to conceptualize and develop formal and informal induction programs to help with the transitions, stages, and concerns typically faced by the first-year teacher. Regardless of the structure of the in-

duction process (formal or informal), "if the intent of teacher induction programs is to persuade newcomers, particularly those with the greatest academic talent, to stay in the profession and contribute productively, then schools should provide first-year teachers with the following experiences:

1. Initial teaching assignments that place them neither in the most difficult schools nor with the most difficult students.
2. Discretion and autonomy to make important classroom choices with information about options and possibilities gained through opportunities to participate in decision-making with colleagues and administrators.
3. Clear goals set by administrators, colleagues, and beginners themselves toward which they should initially strive.
4. Clear, frequent, and helpful feedback from administrators and colleagues about the progress they are making with suggestions to help them improve.
5. Regular encouragement and acknowledgment of their efforts by building administrators and colleagues.
6. A school ethos that explicitly encourages them to ask for advice when needed and to feel non-threatened when others offer theirs.
7. Opportunities to talk frequently with more expert colleagues about teaching problems and possibilities, to observe them at their work, and to be observed by them.
8. Encouragement to continuously experiment with new teaching ideas and to enjoy colleagues who do likewise.
9. School-wide standards for student conduct that beginners can be helped to enforce consistently.
10. Opportunities for beginners to participate in school efforts that involve parents in their children's learning and that keep parents regularly informed. (Rosenholtz, 1987, p. 29)

The above recommendations by Rosenholtz (1987) opened up a variety of issues to be reckoned with by those charged with the responsibility of inducting first-year teachers into the profession, culture, and tenor of specific schools. The balance of recommendations between schools, districts, and colleges and universities, suggested many applications in the process of teacher induction. Teacher induction does not need to be the sole responsibility of schools and districts. Colleges and universities need to be involved with the problems of first-year teachers.
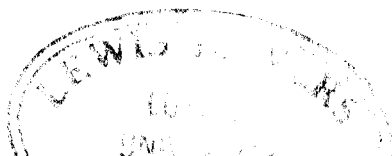
In The Role of Higher Education: Initial Year of Teaching Programs, Howey and Zimpher (1987) stated, "The problems associated with beginning teachers have not been a priority for those responsible for first-year teachers, let alone by those in schools and colleges of education from which they graduated" (p. 35). Moreover, Howey and Zimpher (1987) identified activities in which institutions of higher education can be engaged in assisting schools and school districts with designing, developing, and implementing first-year teacher induction programs. The most salient points of Howey and Zimpher's ideas pointed toward new collaborations between schools and colleges and universities. The ideas presented by Howey and Zimpher included:

1. Assisting in the identification, explication and resolution of problems and issues attendant to entry-year assistance.
2. Clarifying and establishing "realistic" ongoing working relationships with those K-12 schools and negotiating appropriate divisions of labor for these two parties.
3. Providing direct services in the way of continuing education to beginning teachers.
4. Providing indirect services to beginning teachers through a variety of services to mentors or master teachers who will work with beginning teachers. These (services) included:
   a. assistance in defining roles and responsibilities for mentors
   b. identifying incentives that will attract mentors
   c. assisting in selection criteria
   d. providing various forms of training
   e. assisting in matching mentors and inductees or new teachers
   f. providing continuing support for experienced teachers in these new leadership roles.
5. Helping to establish conditions which allow for more clinical, reflective, and inquiry-oriented approaches to teaching and learning to teach.
6. Providing a model for induction activities mutually beneficial to mentors and beginning teachers that incorporates knowledge of classrooms, observation procedures, and supervision practices.
7. Providing direction for needed research in how best to proceed with providing assistance and enabling beginning teachers to better learn how to teach on the job. (p. 35-36)

Regardless of who provides for the induction of first-year teachers, albeit schools, district initiatives, colleges, or universities, the needs of these beginners must be met. Without induction, the first-year teacher will experience "stress, anxiety, frustration and isolation" (Grant and Zeichner, 1981, p. 100). But what needs are to be met first and by whom?

1. <u>Needs and Stages of First-Year Teachers</u>.

First-year teachers have many needs, and these needs usually can be found in specific stages that connect with one another. The types of needs and support of the first-year teacher include technical, professional, and cultural (Ponticell, 1991). "Technical help must be available during the first few confusing days" (Gehrke, 1987, p. 106) in order to help ease the first-year teacher into the complexities and realities of the new job situation. This type of technical help can assist the first-year teacher through the first stages of career entry. This first stage of entry was referred to by Gehrke (1987) in her work, "On Helping The Beginning Teacher", as orientation. Orientation to a new job can include a host of activities and information sharing. In this respect most schools do, in fact, provide this type of initial help. Typically, the orientation provides the broad-strokes of the institution. Such topics as school policies, where to locate supplies and materials, textbooks, and the like take up a great deal of time during the orientation. "The first period of time in which individuals enter a new setting is so filled with the events of getting situated that there is little time for reflection" (p. 106).

Like effective staff development practices, technical assistance of first-year teachers, must be offered on an on-going basis, and "an equally important second wave of a different kind of help is necessary" (Gehrke,

1987 p. 106) as the first-year teacher progresses throughout the year. As the first-year teacher becomes more familiar with the institution, students, and procedures, more assistance will also be needed in order to help the novice make sense of his/her experiences.

The second type of assistance that a new teacher needs is professional in nature which includes support and encouragement from colleagues, administrators, and others found within the institution. The third type of assistance that a first-year teacher needs is cultural in nature, which includes helping the first-year teacher understand the school climate, culture, mission, objectives, and other elements that make a school, a distinct and unique institution.

Borko (1986) identified three areas of assistance that need "to be provided by support personnel: introduction to the school and community (i.e. 'learning about the context'), help with the procedural demands of teaching, and help with the pedagogical and substantive demands of teaching" (p. 53). Borko's thrust in this listing of areas that the first-year teacher needs assistance with was "help" and the support personnel needed by a first-year teacher to receive this type of help and assistance.

These types of help—technical, professional, and cultural—are necessary, but they are not enough for first-year teachers because they neither directly impact on what occurs in the classroom, nor do these types of help address the stages of development for the first-year teacher. Ryan (1979) postulated that a first-year teacher goes through three distinct stages during the first year of teaching. These stages were originally conceived through the work of the late Frances Fuller and her work at the University of Texas in 1975. These stages were:

The first stage, and the one that corresponds to the first year of teaching is called the survival stage. The new teacher's concerns are not with changing the lives of children or learning esoteric instructional skills, but simply surviving in the classroom. Getting through the day.

The second stage is called the stage of mastery. There the teacher's preoccupation is with acquiring the tools of the trade. They are busy about finding instructional skills, strategies and content that are effective. Again, the preoccupation is with self, but it is more related to the fundamental job of teaching.

The third stage is a stage of impact in which the teacher's concern finally focuses on whether or not he is having a positive impact on students and what it is that individual students need from the instructional situation. (p. 47)

Still, however, with the plethora of knowledge we have about the problems of first-year teachers, the absolute importance of teacher induction for the first-year teacher, and the myriad of induction program models and activities, the beginning teacher and his/her problems still exist in abundance. As early as the 1970s, educational researchers such as Ryan, 1979; Cruickshank, 1979; Clemson, 1987; and Gehrke, 1988 had been calling for first-year induction programs to provide, above all else, "human supports" as a main component of induction for first-year teachers. "Human support systems, or more directly, people who can help are essential to any solution" (Ryan, 1979, p. 49) for the success of beginning teachers, more specifically, the first-year teacher. There are many sound reasons for the type of "human support systems" called for by Ryan:

The beginning teacher is isolated from experienced adults. He needs their advice. He needs the human contact and encouragement they can provide.

It is the very nature of schooling, however, that individual teachers spend the bulk of their day in isolation from other adults working with groups of children. We need, therefore, to

structurally rearrange things so that new teachers have more contact with older teachers. (p. 49)

2. <u>Section Summary</u>.

As posited, the most important period in the life of a teacher is that time when the teacher first faces and is fully responsible for the rigors of the classroom. The accumulated experiences of the first-year teacher will be a strong influence on how that teacher will perform during the ensuing years of his/her career.

Induction programs for first-year teachers are crucial to the survival of teachers in their first year of teaching. Without such programs, neophytes leave the profession in large numbers. "Ideal induction programs need to develop the problem-solving skills, attitudes and abilities of the first-year teacher" (Fox and Singletary, 1986, p. 13) so that he/she can make sense of the newness of the school setting. Typically induction for first-year teachers is left to the discretion of the administration although it is estimated that too many administrators do not have the time to work in ways that match the numerous needs and stages of the first-year teacher (Howsam, Corrigan, Denemark, and Nash, 1976). Research has called for human support systems to aid with the induction process in order to provide for the needs of first-year teachers as they proceed through distinct stages of their formal professional development.

Since the notion of induction is a relatively new and emerging field of study, Huling-Austin (1990) and Griffin (1985) have called for further research about the induction process. Huling-Austin (1990) believed,

> It is still not clear from induction research what practices or combination of practices are achieving what outcomes. To determine this, it will be necessary for researchers not only to investigate the effects of induction programs, but also to do a

much better job of documenting the specific components and practices included in programs, as well as the contexts within which these programs operate. (p. 546)

Griffin (1985) echoes the call for further investigation into the components of induction proces, and points to the necessary starting point for such an inquiry.

> To understand the interactions around and within complex contexts such as schools, I believe it is absolutely necessary that we make much more vigorous use of methodologies that blend and explain, that answer and provide needed detail, and that name and describe. This blend is only possible when complementary although basically different conceptions of scientific inquiry can be used in tandem. (p. 45)

E.   Mentoring and the Induction of First-Year Teachers

The two questions to be addressed in this study: What is the nature of the problem-solving dialogue between a mentor and a first-year teacher? and What is the relation of these dialogues to the first-year teacher's classroom practices? encompass the themes of the problems of first-year (beginning) teachers, the notion of teacher induction, the mentoring concept, and the functions of mentoring. Thus far, discussion has centered around the problems of first-year teachers and the notion of teacher induction. One of the common themes found in the discussion of teacher induction is the need for "human supports," "buddy systems," and "mentors."

In the 1970s, many educational researchers focused their studies on the problems of first-year teachers. The notion of teacher induction began calling for a special, more personal component in the teaching induction process. The literature referred to this personal attention as "buddies," (Ryan, 1979); "helping teachers," (Veenman, 1984); others called for "advi-

sors," (Kent, 1985); "teacher advisors," (Tefler, 1981; Little, 1982); "facilitators," (Kent, 1985); "colleague teachers," (Borko, 1986); " lead teacher," (Shulman, and Colbert, 1986); "master teachers," (Howey and Zimpher, 1987) and "mentor teachers" (Ward, 1987).

During the 1980s and 1990s, this new type of support and collaboration between a seasoned veteran and first-year teacher was commonly referred to as mentoring. Mentoring as a way to induct new teachers:

> . . . appears to be a logical addition to the teacher training received in college. Creating a system of induction whereby beginners are nurtured and supported seems to be a reasonable approach to solving the problems inherent in the new teacher's job. Beginning teachers benefit from assistance from colleagues, and that assistance needs to be individualized to meet a wide variety of needs. (Huffman and Leak, 1986, p. 22).

Dorner (1979) stated that the "new teacher's best source of help is the accumulated knowledge and experience of colleagues" (p. 146).

Induction programs that utilize mentoring are becoming ever-increasing. "Throughout the United States, induction programs are being initiated that attempt to indoctrinate beginning teachers into the profession with greater support and guidance" (Galvez-Hjornevik, 1986, p. 6). Several large school districts and state agencies have implemented mentoring programs. Galvez-Hjornevik (1986) reported that school districts in Toledo, Ohio; Charlotte-Mecklenberg, North Carolina; the California State Education Department; and Louisville, Kentucky had begun mentoring programs.

> The past several years have given rise to programs of support for new teachers in literally every state across the country. The primary strategy of these programs is to offer structured assistance to beginning teachers to ease their transition from university student to competent instructional leader in the classroom. (Odell, 1990, p. 3)

1. Mentor and Mentoring: A Difficult Definition.

In order to fully understand the scope and breadth of the phenomenon termed mentoring, a discussion of definitions, roles, and functions of the mentor is considered. The term mentor is difficult to define because of the roles, functions, and contexts associated with the act of mentoring. Merriam (1983) in her research stated that "a precise definition of mentoring—at least one that could be agreed upon—was not to be found" (p. 162). Merriam's research in the business world and academic settings furthered her belief that mentoring could not be defined because each setting was context specific. "Its meaning appears to be defined by the scope of a research investigation or by a particular setting where it occurs" (p. 162).

Fagan and Walter (1982) defined mentor with a historical perspective. "A mentor is an experienced adult who befriends and guides a less experienced adult. A mentor can offer support, advice, and opportunity to a young adult" (p. 113). Auster (1984) defined mentor from a etymological perspective, "a noun meaning wise and faithful teacher and counselor found in Greek legend. Mentor was the friend and teacher to whom Odysseus entrusted his son (Telemachus) while he embarks on his legendary journeys" (p. 142). Auster (1984) further believed that the term mentor was often employed interchangeably with "sponsor" (p. 142). Still in another attempt to define the notion of mentor, Kay (1990) defined the activities associated with mentoring as a "comprehensive effort directed toward helping a protege develop the attitudes and behaviors (skills) of self-reliance and accountability within a defined environment" (p. 27). The most widely used title for veteran teachers in support programs has been "mentor teacher", probably because this term tends to conjure up the image of a mentor guid-

ing the new teacher along the journey of professional development (Odell, 1990, p. 4).

Speizer (1981) in Anderson and Shannon (1988) pointed to the difficulties of understanding the term mentor and the concept of mentoring:

> A New English Dictionary documents various uses of the term "mentor" dating from around 1750. These uses confirm the historical meaning of mentoring and further imply that a mentor may be a person or a personified thing. It has not been until the last ten to fifteen years, however, that much about mentoring has appeared in the professional literature. Clawson (1980), for example, identified the mid-70s as a time when mentoring for a professional career became a topic of research. Eng (1986) suggested that this emphasis on mentoring coincided with the Human Resources Development Movement in business. Since the mid-70s, mentoring has increasingly been used to describe a variety of vocational fields. Yet no commonly accepted meaning of the term has been developed. (p. 38-39)

2. Mentors: Roles and Functions.

Although there are difficulties defining the term mentor from the existing body of literature on mentoring, there is an agreement of the wide-reaching roles that mentors assume as they work with first-year teachers. (Refer to Table IV, p. 43.)

> A mentor relationship has the potential to enhance career development . . . . through career functions, including sponsorship, coaching, protection, exposure-and-visibility, and challenging work assignments . . . . assistance in learning the ropes or organizational life and in preparing for advancement opportunities . . . . role modeling, acceptance-and-confirmation, counseling, and friendships. (Kram, 1983, p. 613-614)

Table IV

Summary of Roles/Functions of Mentors

Year	Role/Function	Theorist
1978	Teacher Sponsor Counselor Developer of skills and intellect Host, Guide, and Exemplar	Levinson
1983	Sponsorship Coaching Promoting Challenging	Kram
1986	Coach Positive Role Model Developer of Talent Opener of Doors Protector Sponsor	Gehrke
1987	Teacher Modeling Informing Confirming or Disconfirming Prescribing Questioning	Clemson
1988	Nurturing Role Modeling Teaching Sponsoring Encouraging Befriending	Anderson and Shannon
1990	Sponsor Protect Support Promote Encourage Affirm Inspire Challenge Listen Probe Clarify Advise Befriend Accept Relate	Healy and Welchert

In a study by Lambert and Lambert (1985), the following qualities, skills, and functions of mentors were identified:

1. Demonstrate strong collegial skills—including critique, support, and reciprocity.
2. Understand and communicate knowledge of effective teaching.
3. Provide solid experience as a context for examining ideas and actions.
4. Demonstrate flexible learning style with skills in convergent and divergent thinking.
5. Serves as a model adult learner.
6. Understand persuasion, facilitation, and change processes.
7. Demonstrate strong commitment to personal growth and development including continued learning, self-reflection, analysis, and critique.
8. Demonstrate flexibility by knowing when to be a teacher, facilitator, listener, inquirer.
9. Demonstrate skills as an action researcher.
10. Evidence capacity for mutual trust and regard.
11. Orchestrate dissonance and consonance through such approaches as questioning, feedback, and coaching.
12. Foster self direction in others by encouraging independence and self analysis.
13. Understand the stages of mentoring relationship, altering the interaction in response to growing autonomy. (p. 29)

For Gehrke (1988), the term mentor was associated with role descriptions, "Mentors serve as coach, positive role model, developer of talent, opener of doors, protector, and sponsor" (p. 43). Clemson (1987) believed mentors model basic behaviors associated with teaching, including modeling, informing, confirming or disconfirming, prescribing and questioning (p. 87). Healy and Welchert (1990) maintained that mentors "sponsor, protect, support, promote, encourage, affirm, inspire, challenge, listen, probe, clarify, and advise, befriend, accept, and relate" (p. 40-41). Anderson and Shannon (1988) noted that mentors carry on the process of "nurturing, role modeling, teaching, sponsoring, encouraging, counseling, and befriending" (p. 40).

Huffman and Leak (1986) found that beginning teachers received the following from their mentors "assistance in addressing their needs by providing encouragement, collegiality, and specific helpful suggestions for the improvement of teaching" (p. 23). Moreover, the beginning teachers who were surveyed in the study conducted by Huffman and Leak indicated they benefited because they had "someone to turn to for help," "someone to go to with questions big and small," and the "help of a teacher who was genuinely interested" (p. 23). The mentors in this study were also perceived to have "provided help with many facets of teaching." They gave practical assistance, such as explaining "the procedures, rules, and expectations of the school," and providing "information on systemwide policies." They shared ideas and instructional materials and "assisted in familiarization with the curriculum." Mentors gave suggestions for "instructional presentations," "the organization of time," and "classroom management" (p. 23). Teacher induction programs which included a form of mentorship rely on possession of specific skills by those who were in the helping position (Gehrke, 1986). Wagner (1985) identified the following skills: "effective communication skills, subject-matter knowledge, and a mastery of a range of teaching strategies" (p. 24-25). With a staff development slant, Kent (1985) viewed mentors as facilitators or advisors who provided such services as: "resource linker, facilitator, trainer, colleague/coach, and supervisor" (p. 31-32).

Odell (1990) concluded from The Odyssey that "modeling a standard and style of behavior is a central quality of mentoring and that mentoring is an intentional, nurturing, insightful, supportive, protective process" (p. 5). Odell further related that the "variation in mentor roles range from protecting and opening doors, to guiding, teaching, and coaching, to consulting, advising, and counseling" (p. 6).

Bova and Phillips (1984) concluded "mentoring is a basic form of education for human development because it provides a holistic, yet individualized approach to learning. Adults who work with mentors grow in their own sense of intellectual competence, as well as in their sense of purpose, their feelings of autonomy, and their personal integrity. Mentoring is also a good example of experiential learning, that is, learning resulting from or associated with experience" (p. 16).

Levinson et al (1978) developed a concept through his work of the mentor as being a teacher, sponsor, counselor, developer of skills and intellect, host, guide, and exemplar (p. 98). Levinson stated that "the mentor relationship is one of the most developmentally important relationships a person can have in early adulthood" (p. 97).

3. Section Summary.

It appears through the literature that the main functions and/or roles of mentors include problem-solving.

> A typical starting point for explaining the role of the mentor teacher is to describe the mentor as someone to whom the beginning teacher can go for help or to have questions answered. It is helpful if the mentor's classroom is located near the beginning teacher's classroom so they can have ready access to each other. It is beneficial if both teachers are assigned to teach the same discipline or grade level. When this is the case, the beginning teacher can ask very specific questions of the mentor such as how to introduce certain material, how to pace specific lessons, or how to reinforce difficult concepts. When a specific teacher is assigned to be the mentor, the beginning teacher feels he/she has permission to ask for help from this person, and the mentor feels that his/her assistance is sanctioned rather than likely to be viewed as interference. (Huling-Austin, 1990, p. 40)

This study was neither designed to describe the formation of mentor/ protege relationships or the phases of the mentor/protege relationship. Nor

was this study designed to describe the formalized operations of specific programs, conceptual frameworks, or empirical studies done relative to the development and evaluations of specific mentoring programs. Relative to the formation of mentor/protege relationships, the value of other sciences such as sociology, anthropology and psychology are acknowledged. Relative to the phases of a mentor/protege relationship, the importance of adult learning theories and psychology are likewise acknowledged. Relative to specific mentoring programs and their conceptualization, implementation, and evaluation, the need for more empirical and scientific types of research is equally endorsed.

The main focus of the study was to provide an in-depth description and critical analysis of the problem-solving dialogue taking place between a first-year teacher and a mentor. Therefore, the most useful information to look at here centered around the problem-solving dialogue between a mentor and a first-year teacher. Merriam (1983) hinted at the importance of such an investigation. Merriam said, "The phenomenon begs for clarification, and better means of assessing its importance need to be developed. This, of course is easier said than done. Mentoring relationships have to first be uncovered and then investigated" (p. 171). However, there exists virtually no research relative to studying and then analyzing the actual dialogue between a mentor and a first-year teacher relative to problem-solving. This idea has been reviewed by looking at the studies conducted by such people as Fagan and Walter (1982), Kram (1983), Gray and Gray (1985), Lambert and Lambert (1985), Galvez-Hjornevik (1986), Huffman and Leak (1986), Clemson (1987), Anderson and Shannon (1988), Gehrke (1988), Bullough (1990), Healy and Welchert (1990), and Kay (1990). More-

over, the literature by the aforementioned educational researchers does not describe in any direct way the notion of the dialogue between the mentor and the first-year teacher. However, the work of Lambert and Lambert (1985) and Kilbourn and Roberts (1991), cited the importance of providing the opportunities for mentors and first-year teachers to engage in discussions, the importance of scheduling time for these dialogue sessions to occur, the importance of conferencing and conferencing skills, the importance of close physical proximity of the classrooms of the mentor and the first-year teacher, and the importance of the helping nature of a mentor for the problems of a first-year teacher.

CHAPTER III

METHODOLOGY OF THE STUDY

A.   <u>Introduction</u>

As noted earlier, this study was designed to address two questions: What is the nature of the problem-solving dialogue between a mentor and a first-year teacher? and What is the relation between these dialogues and the first-year teachers classroom practices? Given these questions, a qualitative approach appears to be suitable to addressing them.

Qualitative research focuses on gaining increased understanding of people's experiences—the "ideas, feelings, motives, and beliefs—behind their actions" (Stainback and Stainback, 1988). In addition, the qualitative researcher needs to be sensitive to the conditions that exist in the natural setting of the phenomenon being investigated. As Lofland (1971) noted, the "qualitative analyst seeks to provide an explicit rendering of the structure, order, and patterns found among a set of participants" (p. 7) in a specific setting. Qualitative designs, then, are "naturalistic in that the researcher does not attempt to manipulate the research setting" (Patton, 1990, p. 39). Qualitative researchers seek to understand entities "in a particular context" (Smith, 1987, p. 174). As a result, Smith (1987) postulated that:

> . . . qualitative research is based on the notion of context sensitivity. What sets qualitative research apart most clearly from other forms of research is the belief that the particular physical, historical, material, and social environment in which people find themselves has a great bearing on what they think and how they act. (p. 175)

Because the very nature of mentoring is context and interaction specific (Anderson and Shannon, 1988; Clemson, 1987; Fagan and Walter, 1983; Galvez-Hjornevik, 1986; Gehrke and Kay, 1984; Gehrke, 1988; Kent, 1985; and Ponticell, 1992), qualitative methods, particularly the case study approach, are appropriate methodologies to use with respect to addressing the two research questions noted above.

According to Bogdan and Biklen (1992), a case study "is a detailed examination of one setting, or one single subject, or one single depository of documents, or one particular event" (p. 58). This study described below will do exactly that as the focus of the study is the dialogue between a first-year teacher and a mentor, and the effect of these dialogues on the novice's classroom practice.

Although there are competing theories of what exactly constitutes a case study, there is agreement on the properties and/or features that need to be present in a research case study approach (Helmstadter, 1970; Wilson, 1979; Stake, 1981; Hoaglin, 1982; Lincoln and Guba, 1985). A case study must be "Particularistic," "Descriptive," "Heuristic," and "Inductive" (Merriam, 1988, p. 11-12).

According to Merriam a case study is particularistic if it focuses "on a particular situation, event, program or phenomenon" (p. 11). Case studies by their very nature portray "rich, thick description of the phenomenon under study" (p. 11). In order for heuristic to be established, "the case study illuminates the reader's understanding of the phenomenon under study" (p. 13). Finally, case studies are typically analyzed inductively, and as a result, "generalizations, concepts, or hypotheses emerge from an examination of data, data grounded in the context itself" (p. 13). Stake (1988) believed that

users of case study "search for patterns. The researcher is seeking 'sweet water,' water safe to drink, sustaining, refreshing patterns of meaning" (p. 259).

Case studies are especially helpful and "particularly useful when one needs to understand some special people, particular problem, or unique situation rich in the sense that a great deal can be learned from a few exemplars of the phenomenon in question" (Patton, 1990, p. 54). Relative to analysis potential, Stake (1981) believed case studies "can provide more valid portrayals, better basis for personal understanding of what is going on, and solid grounds for considering action" (p. 32).

Stake (1981) believed, because of the process of the case study approach, a certain kind of "case study knowledge" (p. 35) can result from such studies. Stake asserted that case study knowledge was "more concrete, more contextual, more developed, and based more on reference populations determined by the reader" (p. 35-36). Likewise, Shulman (1986) discussed "the knowledge of specific, well-documented, richly and thickly described events" (p. 11) that case studies can provide through "the knowledge they represent" (p. 11).

Runyan (1982) in Abramson (1992) have provided the following list of advantages of the case study method:

1. Providing "insight" into the person, clarifying the previously meaningless or incomprehensible, suggesting previously unseen connections.
2. Providing a feel for the person, conveying the experience of having known or met him or her.
3. Helping us understand the inner or subjective world of the person, how they think about their own experience, situation, problems, and life.
4. Deepening our sympathy or empathy for the subject.
5. Effectively portraying the social and historical world that the person is living in.

6. Illuminating the causes (and meanings) of relevant events, experiences, and conditions.
7. Being vivid, evocative, and emotionally compelling to read. (p. 189)

B. Rationale for Qualitative Approach in This Research Study

Why would the case study approach be best suited to this particular study?

In 1982, Margaret Yonemura looked at the conversations of teachers using the case study method. Yonemura's premise was that the conversations between teachers could help facilitate professional growth because of their knowledge base about teaching in context-specific situations:

Teachers have implicit and sometimes explicit theories-in-use about how best to begin the school year, how to effect transition periods smoothly, how to group children, and about the countless anticipated, recurring events of classroom life. These theories-in-use give a way of coping with the complexity of decision-making in real-life conditions. (p. 240)

Yonemura viewed conversations as "significant informal processes in education" that could "bring to full awareness neglected perspectives on teaching, its complexity and richness as a practical art" (p. 241). Moreover, Yonemura believed:

Discussion with a peer can offer support for the emotional stresses and isolation of the work because teaching is not all practical art and aspects of it can be draining. Out of these reflective, supportive conversations a clearer identification of the practical principles guiding teachers can be formulated. (p. 241)

Yonemura's study suggested that we can learn about the sense teachers make of their classrooms by focussing on their conversations. The study described below pursues Yonemura's focus on dialogue, but extends it to the unique problem-solving dialogue of a mentor and a first-year teacher.

Shulman and Colbert (1986), in a project conducted at the Far West Laboratory for Educational Research and Development, developed several case studies from interviews with mentors from the California Mentor Teacher Program. The purpose of the initial research was to "build and use practitioner knowledge in teaching and teacher education" (p. 1). The focus of this research, through interview, was to study mentors in order to prepare case materials to add onto previous research conducted by Shulman, namely to facilitate an understanding of the new and emerging role of the mentor. However, the dialogue between mentor and protege was not explored as a means to understand the role of the mentor by examining the contributions of their conversations.

In a five year case study, Gehrke (1981) observed and interviewed new teachers in order to develop a grounded theory of role personalization through participation and interaction in reference groups. The thrust of this work was to study the socialization of teachers as members of reference groups and the benefits gained by teachers through participation in such reference groups. Gehrke's research methods included participant-observation of teachers teaching and then subsequent interviews after each teaching session. "Local colleagues" proved to provide "intellectual stimulation and help" (p. 36).

In a later work by Gehrke (1991) entitled, "Seeing Our Way to Better Helping of Beginning Teachers", problem-solving was explored in the context of new teachers developing problem-solving skills. Gehrke (1991) concluded, "There is evidence that people are more likely to function formally in problem situations with which they are familiar" (p. 236). Linked with the work of Kohlberg and the theory of cognitive dissonance, Gehrke (1991)

advocated that new teachers need problem-solving situations where their thinking might be stretched with "significant dissonance in past thinking and then offered responses to the problems formulated at a level of complexity and integration one level higher than the past thinking" (p. 236). Because new teachers experienced cognitive dissonance, "this dissonance offers the opportunity for the helpers to challenge the beginner to think one level higher . . . . Both the motivated state of the learner and the rich content of the new experiences enhance the likelihood of cognitive development" (p. 236).

Although Gehrke's (1991) study dealt with problem-solving, it did not cite or tell what these first-year teachers talk about, with whom, or what the problem-solving process looks like. Gehrke's study did, however, imply a need for better understanding of problem-solving through stretching learning capacities to evolve around the concepts associated with cognitive dissonance. The proposed study expands upon Gehrke's findings by exploring the actual dialogue between a mentor and a first-year teacher and perhaps adding a new understanding of what problem-solving actually looks and sounds like.

First-year teachers have been the subject of two significant case studies conducted by Bullough (1987 and 1990). In "First-year Teaching: A Case Study", Bullough (1987) positioned that "we know comparatively little about what transpires during the period between student teaching and teaching mastery, a time when the novice must come to terms with the teaching role" (p. 219). Bullough (1987) raised several questions, including: "What happens to the first-year teacher as he or she tries to fit into an institutionally prescribed role?" "What problems are encountered?" "How does

the novice respond to these problems?" "How do these responses relate to the development of expertise in teaching?" (p. 223-224)

Although Bullough's study addressed the problems of first-year teachers, it did not really examine the dialogue between first-year teachers and those charged with inducting them into the school setting. Bullough's rich description of a single case study chronicled the plight of "Kerrie," a first-year teacher who was having problems. The data for this case study came from Bullough's interviews with Kerrie. The interviews appeared to be open-ended, and Kerrie related the problems she was experiencing as she passed through her first-year of teaching. The dialogue that Kerrie engaged in during these interviews was reporting in nature. There appears to be no attention given to problem-solving although such dialogues are often the core of how first-year teachers learn and adapt to their problems, and furthermore change their developing attitudes toward the entire educational process of entering a school system.

In another case study by Bullough (1990) entitled, "Supervision, Mentoring, and Self-discovery: A Case Study of a First-year Teacher," it was the contention that beginning teachers think metaphorically about their new situations. Bullough (1990) related through an exploration of Blumer's work on self-formation that, "The search for metaphors to give coherence to experience predominantly is tacit, part of the 'internal conversation' Blumer described as the basis of self-formation; it is a matter of the individual making interpretations, of finding and testing meanings about the self in a situation" (p. 340). Bullough's case study design included a "semi-monthly seminar and support group where they [the seven new teachers who volunteered to be part of this study] would be able to discuss

their teaching experiences" (p. 341). As part of the research protocol, these teachers were also required to "keep a journal and a curriculum log, allow periodic classroom observations . . . and participate in a series of interviews" (p. 341). The major thrust of Bullough's case study was to explore ways in which supervisors and others could better assist the first-year teacher in developing as a professional. Once again, in this case study by Bullough (1990), the examination of dialogue was neither a focus of the investigation, nor was the notion of problem-solving explored in the semimonthly seminar and support session meetings.

C.   Pilot Study

This pilot study was exploratory in nature in two senses: first, with respect to designing the methodology to be employed in the full study; second, with respect to determining a set of descriptions that captures what occurs between a mentor teacher and a first-year teacher when they talk. What do they talk about? How do they talk? What does this interaction process look like? A group of secondary questions plagued the researcher as she began experiencing the conversations between the mentor and first-year teacher: What does the first-year teacher do with this information? Does the substance of the conversations transfer into the classroom of the first-year teacher? If so, how?

The pilot study was conducted in February, 1992 to determine if audiotapes and observation of the dialogue sessions between a mentor and a first-year teacher, together with audiotapes and classroom observations of subsequent classes of the first-year teacher, would provide a rich and viable data source for systematic investigation.

The participants of this pilot study were a seasoned teacher who was acting as a mentor for a struggling first-year teacher; and, of course, the first-year teacher himself. The mentor will, in order to preserve anonymity, be referred to as Luke. In order to protect the identity of the school and school district, the school will be referred to as Bruckenbary High School. Luke has been teaching at Bruckenbary High School for twenty years. The first-year teacher, likewise to ensure anonymity, will be called Nick. Nick graduated from a highly-ranked college and entered Bruckenbary with the requisite experiences of student teaching.

Bruckenbary High School is part of a unified school district and is located in Illinois. The district's boundaries span well over 42 miles and service students from an economically advantaged community. The community of Bruckenbary High School values and demands a high degree of excellence from its school and teaching staff.

Bruckenbary High School enrolls 2,000 students and offers a comprehensive curriculum with several learning tracks (fundamental, regular, college preparatory, and honors). The average ACT exam composite score for the 1990-91 school year was 23 with sixty-five percent of the junior class taking the exam. All students must have 22.5 credits in order to graduate. The overall school program fulfills the requirements of the State of Illinois, the recommendations and requirements of the North Central Association, the Illinois State Board of Education, and has been recognized for its academic program.

Nick was experiencing the common problems of a first-year teacher and was floundering in the classroom. Nick had, as part of the school program for new teachers, an "assigned" mentor for the first four months of

the school year. Nick reported in an interview that he had "met with his assigned mentor four times." Moreover, Nick described his sessions with the "assigned mentor" as a time where he shared handouts, and curriculum materials. After it was discovered a mismatch had occurred between the assigned mentor and Nick, a new mentor was paired with Nick—Luke.

Nick and Luke began meeting with one another toward the end of January. Luke reported that he met with Nick three-to-four times a week, usually after school to talk.

Luke initially reported that their sessions lasted anywhere from twenty minutes to over an hour depending on what evolved during this discourse. Because the researcher has an interest in mentoring and teacher induction, she asked Luke and Nick for permission to sit in and listen and observe them during these sessions. Both participants were willing to let the researcher become an "insider." After listening to the after-school dialogue sessions, the researcher asked Nick if she could sit in on a few of his classes the day after each dialogue session. Nick also agreed to this request.

After this initial rapport was built between subjects and researcher, data for the preliminary study was collected by audiotaping the dialogue taking place between Luke (the mentor) and Nick (the first-year teacher). The researcher also observed the interactions between Luke and Nick and recorded the content of these exchanges. Nick's classroom sessions the day after each mentoring session with Luke were also audiotaped and/or observed by the researcher.

Data collected from the pilot study included three direct observations by the researcher of the mentor and first-year teacher during their dialogue

sessions; two direct observations of the first-year teacher teaching after two of the dialogue sessions; two audio-taped sessions of the mentor and first-year teacher in problem-solving sessions; and two audio-tapes of the subsequent classroom lessons of the first-year teacher.

Data was analyzed by listening to the tapes and reviewing observation notes. The constant comparative method of analysis was used. During this stage, a set of transcriptions between Luke and Nick was given to an anonymous auditor to determine if there was substance to the audiorecordings. (See Appendix B)

Common themes in discussions between Nick and Luke emerged immediately. Conversations between Nick and Luke covered such content areas as classroom management, course content specifications, relationships with students, and instructional strategies.

The nature of the dialogue proved to be intriguing in that these discussions were rich and "chock full" of both content and process for problem-solving. Content was classified using the following labels: organization of content, delivery of content, development of classroom procedures, and gaining control of student behavior.

The dynamics of problem-solving also emerged. Luke and Nick engaged in role playing and blueprinting, modeling, leading through reflective questioning, and simulating role reversals. Relative to the process of problem-solving, the following emerged: glimpses of role playing, parameter setting, discussion, blueprint making, stretching, rule making, and prescription giving.

The results of the pilot study helped to clarify whether or not it was possible to discover what occurs between a mentor and a first-year teacher

during dialogue sessions. The audiotapes and recorded observations of the first-year teacher's daily classroom activities collected after each dialogue session did, in fact, illuminate both the nature of the problem-solving discussions and the effect of what was learned and experienced in those problem-solving discussions.

The pilot study proved to be instrumental to the researcher. The pilot study enabled the researcher to develop data collection plans and the procedures for the full study. Yin (1989) called this part of a pilot study a "dress rehearsal in which the intended data collection plan is used as faithfully as possible as a final test run" (p. 27). The pilot study also enabled the researcher to examine the logistics of such an intended study.

For example, the researcher was able to experience some of the "pitfalls" of qualitative research during this pilot study. First, students in the first-year teacher's classroom were aware of the tape recorder during the classroom observations and thus acted differently. Students began asking questions of the researcher prior to the beginning of class and also afterwards. Questions ranged from, "Is Nick being fired?" to, "Why do you want to tape record me?" When the researcher observed the first-year teacher a second time, the very next day without the tape recorder, students again wanted to know why the researcher was in the classroom. Modifications to the observation process were made in that a tape recorder was "planted" in the room. In the early stages of data collection during the pilot study, the researcher concluded that the data collection technique of merely observing and taking notes during the dialogue sessions could not adequately capture all the words, thoughts, and processes of the mentor and first-year teacher. Resultingly, the pilot study allowed the researcher to experiment with audiorecordings of these transactions.

Moreover, it was during this period of experimentation and subsequent data analysis that the researcher entertained the idea of triangulation and a desire to see if multiple data sources could, in fact, add more credibility to the intended study. After consultation with an anonymous auditor, the researcher decided to add the component of having three other people observe the classroom practices of the first-year teacher. These observers were three administrators from Bruckenbary High School. Two of the administrators had, prior to the beginning of this study, observed Nick teaching in his classroom so they were familiar with him and his particular difficulties. The third administrator had no prior first-hand experience of observing Nick teaching prior to this study.

Because naturalistic research designs are "emergent" (Lincoln and Guba, 1985), shifts in collection data could be made in order to obtain more descriptive data. The researcher, after analyzing the data from field notes and transcriptions of the audiorecordings between the mentor and first-year teacher, discovered that those conversations lasted longer in tape time (72 minutes), whereas direct observation of dialogue sessions were considerably briefer (32 minutes).

The audiorecordings of the dialogue sessions between the mentor and first-year teacher and then of the classroom teaching of the first-year teacher allowed for a collection of more stable data. Jorgensen (1989) believed that "there is no better way to record verbal interaction" (p. 100) than with the tape recorder.

The cumbersome nature of the task of transcribing the audiotapes was handled by a professional transcriptionist, who transcribed word-for-word the audiotapes of the dialogue between the mentor and the first-year

teacher, together with the audiotapes capturing the first-year teacher's classroom sessions, and the dialogue between the first-year teacher and the formal and informal post-observation dialogues with the principal, two assistant principals, and the researcher.

D.   Selection of Participants

The findings from the pilot study strongly suggested pursuing the relationship between the mentor (Luke) and the first-year teacher (Nick):

1. The problems experienced by this first-year teacher were not uncommon ones, but they were seriously jeopardizing this newcomer's ability to be effective in the classroom. At times, the picture was grim; the future of this young professional was even more grim.
2. The dialogue sessions provided an intriguing look at a context specific application of problem-solving dialogue between a mentor and a first-year teacher.
3. The principal of the school willingly granted access to the mentor and the first-year teacher before school, after school, and during the day because of his interest in the existing mentoring program at Bruckenbary High School, and the implications such an investigation could bring to the forefront and the impact of such a study on the retention of new hirees. Note that for the past three years, Bruckenbary High School has hired between 15 and 20 new teachers each year.
4. The participants—Luke and Nick—volunteered to be participants in this investigation.
5. Rapport and trust was already built between the participants and the researcher.

Special ethical dimensions relative to the methodology of the study came into play with the first-year teacher and the fact that three administrators were asked to engage the first-year teacher in three observations and post-observational conferences. Prior to moving into the full study, the researcher and the administrators of the school met to discuss this issue. The administration fully agreed that any and all data collected in the study would not become part of the first-year teacher's file. With this assurance

and the trust and rapport of the researcher with the first-year teacher, Nick agreed to this aspect of data collection.

E.   Data Collection

The procedures for data collection mirrored those used in the pilot study. Dialogue sessions between Nick and Luke were audiotaped by the researcher; subsequent classes of Nick were audiotaped; Nick and Luke's problem-solving sessions were observed; and Nick's classroom was observed by the researcher, two assistant principals and the principal. In addition, the post-observation conferences with Nick and the observer, the two assistant principals, and the principal were each audiorecorded and observed by the researcher.

Multiple data collection sources in a case study were advocated by Stake (1988) in order for the researcher to "increase validity by triangulation" (p. 263). Stake (1988) defined triangulation "as trying to arrive at the same meaning by at least three independent approaches" (p. 263). This is why three independent observers were asked to observe Nick teaching. The researcher used three observers to enhance reliability and to ensure that classroom practices of the first-year teacher could be observed through different lenses. Stake (1988) believed " 'sweet water' comes from triangulation . . . from direct observation and additional sources, the researcher draws evidence for the conclusion" (p. 264).

Triangulation of the data set was attempted in a second way. The researcher listened to the audiotapes and then compared the results against the field notes of the observer and the report of findings of the two auditors who have been asked to perform audits on a sampling of the data relative to the development of themes.

Appendix D outlines the data collection schedule and includes the following information: date and context of observation or audiorecording, number of pages of transcription, the medium employed (e.g. audiorecording, field notes, written reports), and notes that begin to chronicle the major emerging themes, content, and process of the observations and/or audiorecordings.

During the data collection stage, audiorecordings were listened to on the day of their recording in order to gain familiarity with their contents. A log was kept by the researcher and was used as an organizer later in the coding stage. From the forty-nine observations and/or audiorecordings emerged 1,417 transcribed pages of notes. Table V summariezes the observation schedule.

Table V

Summary of Observation Schedule

Type of Observation	Made/Means	Number
Direct Observation of Mentor/First-Year Teacher Dialogue	Researcher	7
Direct Observation of First-Year Teacher in the classroom	Researcher	7
Audiorecordings of the Mentor/First-Year Teacher dialogue	Audiorecording	15
Audiorecordings of the First-Year Teacher in the classroom	Audiorecording	17
Observations made by three independent observers	Principal and two Assistant Principals	3
	Total:	49

F.   <u>Data Analysis</u>

Because qualitative research methods stress exploration and discovery, inductive analysis is considered an appropriate and essential part of data analysis. Patton (1990) believed qualitative research was "inductive to the extent that the researcher attempts to make sense of the situation without imposing preexisting expectations on the phenomenon or setting under study" (p. 44). Inductive analysis was also appropriate for the researcher because the subject or the phenomenon was being studied in a natural setting without preconception.

The specific method of analysis for the data of the study was the constant comparative method (Glaser and Strauss, 1967). The constant comparative method allowed for the development of theory from the data (Merriam, 1988) or what was known as "grounded theory" (Glaser and Strauss, 1967). According to Strauss and Corbin (1990), "a grounded theory is one that is inductively derived from the study of the phenomenon it represents" (p. 23). Aligned with the tenants of qualitative research, grounded theory allowed the researcher to discover, develop, and verify data collected through the research method. Accordingly, "data collection, analysis, and theory stand in a reciprocal relationship with one another" (Strauss and Corbin, 1990, p. 23).

The constant comparative method allowed for the reciprocation of data collection, analysis, and theory building. The constant comparative method believed to have been developed by Glaser and Strauss (1967), consisted of four stages that include: "comparing the data applicable to each conceptual category, integrating categories and their properties, delimiting the theory, and writing the theory" (p. 105). Resultingly, four stages of the

constant comparative method of data analysis allowed the researcher to intricately examine the data, code it, and then rework the data in order to develop theory that is grounded in the data itself (Bogdan and Biklen, 1992).

The constant comparative method is especially well suited for "multi-data sources" and allows "formal analysis to begin early in the study" (Bogdan and Biklen, 1992, p. 72). The sources for this study included direct observation and audiorecordings of the dialogue between the mentor and the first-year teacher, direct observation and audiorecordings of the first-year teacher in the classroom, and fieldnotes and audiorecordings of three other observers who will be observing the first-year teacher in the classroom.

With the framework of the constant comparative method of analysis, the following procedures summarize the data analysis procedures:

1. The transcripts and fieldnotes were read in order to identify the content the and process of the dialogue sessions between the mentor and first-year teacher.
2. Emerging themes and other interesting data were notated and attached to the transcripts. From this process, categories began to emerge.
3. To handle the volume of transcripts and the categories that emerged from the data, codes that typified the data were developed.

Codes with definitions and/or attributes were developed. The coding itself provided a way to classify and/or better categorize the ideas found in the data. The codes represented the context, process, events, and content of the dialogue sessions. In order to handle the data more effectively, the transcripts, fieldnotes, and log entries were separated into two main categories: 1) the dialogue sessions taking place between the mentor and the first-

year teacher and 2) the classroom practice sessions of the first-year teacher.
See Appendix E for a detailed description of the original categories.

4. Memoing also occurred at this stage of data analysis, but this time the memos contained more detailed notes of the findings.

The coding and memoing process was critical for it enabled the researcher to place the contents within a category or develop a new category if the incident(s) did not fall within the parameters of the original category.

5. What Glaser (1967) referred to as delimiting the theory, occurred next in the data analysis process.

In this step of the process, the researcher began reducing the categories by looking for even higher levels of a match or a fit of the content within and among the attributes of the categories. This synthesizing of categories forced the researcher to look more at the properties of the categories rather than at the incidents of each or the mere frequency of events.

6. From this delimiting process, theory emerged by analyzing the coding, the memoing, and the researcher's log. Appendix F illustrates the theory that emerged from this process.

Since this is a study of people, the first-year teacher and his discussions with his mentor, the inductive approach "begins with the individual experiences of those individuals without pigeonholing or delimiting what those experiences will be in advance of the fieldwork" (Patton, 1990, p. 45). Thus through analysis, the "findings are grounded in specific contexts; theories that result from the findings will be grounded in real world patterns" (Patton, 1990, p. 45).

With the patterns of meaning as described by Stake (1988) and the context-specific nature of a case study (Merriam, 1988; Smith, 1987; Yin,

1989), coupled with the total immersion of the researcher in situ (Stake, 1988), the "notions about the 'personhood' of the qualitative researcher and what roles and relationships are formed between researcher and subject" (Smith, 1987, p. 175) had to be examined. With these ideas, the notion of objectivity emerges. Smith (1987) believed "unlike the model experimenter, the qualitative researcher is not a faceless replicate. Objectivity in the conventional sense is an illusion; the subject's intentions, beliefs, views of the researcher, and interests must be considered" (p. 175).

It is recognized that because this case study employed, in part, the methodology of field work where the researcher became a participant/observer in the interactions of the first-year teacher and the mentor, there did exist a possibility for bias to emerge in interpretations. In order to garner dependable and trustworthy findings, several safeguards were built into the research design as described earlier with regard to triangulation.

In order to minimize subjectivity in the data analysis, audits of the procedures of this case study and subsequent data analysis were undertaken by the subjects of the study, an anonymous auditor, (see Appendix B), and two identified auditors (see Appendix C).

G.   Limitations of the Study

The design of this case study relied on the accurate recording of numerous interactions taking place between the mentor and the first-year teacher and capturing the first-year teacher's classroom practice through audiotaping and observing. Since the researcher had an "insider" bias, objectivity could become a confounding issue. The integrity of the researcher could have become suspect. In order to check for bias, the researcher had two outsiders audit a sampling of the transcripts to check for this. More-

over, the researcher allowed the mentor and the first-year teacher read the sections of the transcripts used in this study to check for accuracy. Another issue was the "time factor" involved for the mentor and the first-year teacher. The mentor and first-year teacher invested a great deal of time interacting with one another after school on an almost daily basis for an estimated period of eight weeks.

Issac and Michael (1984) warned about the "one shot case study." Issac and Michael brought to light the idea of transferability—can a single case study provide generalizations that can be transferred to other similar situations? However, other researchers (e.g. Abramson, 1992; 1991; Lincoln and Guba, 1985; Merriam, 1988; Stake, 1988; Patton, 1990; and Yin, 1989) argued for the value of the single case study approach for context-specific activities such as in the case of mentoring and this study. According to Yin (1989) and his "revelatory case" rationale for the single-case study:

> The situation exists when an investigator has an opportunity to observe and analyze a phenomenon previously inaccessible to scientific investigation. Such conditions justify the use of a single-case study on the grounds of its revelatory nature. (p. 48-49)

It is evident that statistics cannot adequately explain what transpires between a mentor and a first-year teacher; questionnaires cannot give descriptive understanding of the problem-solving that occurs in the dialogue sessions between a mentor and a first-year teacher; nor can questionnaires provide "snap shot" views into the first-year teacher's classroom; and surveys lack the ability to portray the interactions between a mentor and a first-year teacher.

It is not the intent here to develop a blueprint design for the training of mentors, although the results from this research project could have im-

plications for helping mentors see and understand the dynamics and power of the dialogue between them and first-year teachers and the success of first-year teachers. This, in turn, could possibly help schools and districts gain insights about mentoring programs and their design. Moreover, this type of study could also help those charged with educating the educators to get a snapshot of the skills lacking in first-year teachers and what types of modifications can be made to the curriculum of teacher education, namely in the types of pre-service and student teaching experiences that can better prepare rookies for entry into the profession.

CHAPTER IV

A DESCRIPTION OF THE PROBLEM-SOLVING DIALOGUE

This study was designed to address the following questions: What is the nature of the problem-solving dialogue between a mentor and a first-year teacher? and What is the relation between these dialogues and the first-year teacher's classroom practices?

This chapter details the nature of the discussions and the emerging problem-solving dialogue between a mentor and a first-year teacher. Chapter V explores the effect of the dialogue sessions on the first-year teacher's actual classroom practices with an emphasis given to reporting and analyzing what the first-year teacher does with the information gleaned from the mentor.

A.   Introduction

Within this chapter, the following data is presented: 1) the context of the first-year teacher's situation, and the underlying reasons why the first-year teacher actively sought finding a new mentor; 2) the self-reported problems of the first-year teacher; and 3) the metaphors, images, and analogies created by the first-year teacher. Next, the dialogue processes and attributes of each are presented and the emerging problem-solving patterns (prescription giving; role playing; oral planning and blueprinting; and replay) are examined. Finally, the process of visualization is described in detail.

1. <u>Analysis of the Data—Dialogue Sessions between the Mentor and the First-Year Teacher.</u>

Before a discussion of the analysis of the data set begins, the first-year teacher, (Nick) needs to be introduced. Nick was experiencing problems in the classroom that were noted by his department chairperson, an assistant principal, and the principal of Bruckenbary High School. Nick, like every new teacher at Bruckenbary High School, had been assigned a mentor prior to the beginning of the school year. In January of 1992, Nick and his department chairperson worked collaboratively to find a new mentor because his previous mentor was not providing the help and support that he reportedly needed. Nick initiated working with Luke, a seasoned twenty-year veteran of the English department. In an informal interview with the researcher, Nick summarized the interactions he had with his first mentor:

> He [first mentor] shared his materials with me, and we met about four times since the start of the year. I asked him questions, and he gave me materials. He is really a nice guy, and he knows a great deal, but I find myself asking questions and getting handouts. I've used the handouts with my classes, but they have not really helped me. I've been stuck with problems I need help with. I want to be a good teacher. It's been a "roller coaster of emotions" for me.

2. <u>Self-Reported Problems of the First-Year Teacher.</u>

In numerous discussions with his mentor, Luke, Nick reported several problems he had been experiencing. These self-reported problems provided a content and a conceptual framework for the emerging discussions, problem-solving dialogue, and problem-solving processes to develop between Nick and his new mentor, Luke. Table VI details the self-reported problems that Nick experienced most frequently.

Table VI

Self-Reported Problems of the First-Year Teacher

Discussion Content	Frequency
1. Discipline and gaining student control	57
2. Development of classroom procedures	53
3. Organization of content and unfamiliarity with the curriculum	51
4. Delivery of content and development of instructional techniques	47
5. Beginning and ending class	41
6. Inundation with procedures including attendance procedures, writing passes, and the myriad of forms that need immediate attention	37
7. How to speak with students	33
8. Lack of practice during professional training	31
9. Unrealistic training in college	27

N = 15 Audiorecording Sessions

Nick reported to Luke that discipline and gaining student control were the most pressing problem:

> Nick: In college you are not really trained to deal with discipline problems, with behavior, and with classroom management. Discipline was my biggest problem. During my student teaching experience, which was eight weeks long. I was under an old-fashioned teacher. She had all these rules and these kids were "formed" when I arrived. There were no problems.
>
> I was strict from the start here at Bruckenbary High School, but I got lax way too soon. I lost them. I lost them [students] on two levels: discipline and curricularly. I wasn't enforcing the rules I started the year off with. There weren't any consequences. The consequences I laid out for my students, I didn't follow through with.
>
> If the atmosphere in the class isn't conducive to learning, then they're not going to learn. We ac-

complished little because things were so out of control. They [students] couldn't even regurgitate stuff covered in class on a quiz or a test because they never heard it said. "Johnnie was talking so Mary couldn't follow along with the discussion."

In a discussion with Luke, Nick analyzed his discipline problem:

Nick: It started with little things that I tolerated. I tolerated too much. My threshold for the things that were going on in the classroom was too high. I put up with things. I let things go. The inmates were running the prison. The techniques I was using were also part of the problem. If kids were talking in the back of the room, I would stop and look and then just continue teaching. They would act up again and I would look. I'd try telling them, "Please be quiet." I wasn't very forceful and physical proximity didn't work. They blew off my threats of detentions. When people came in my room to observe, it was open season for them to mess around.

The development of classroom procedures proved to be troublesome

for Nick:

Nick: Everything was herky jerky. Every time I developed a procedure something or someone threw me a curve ball, a pep rally, a shortened schedule, district mandated testing, a fire drill.

               I would try something new, and it worked for a few days then "bang" everything fell apart. I wasn't as consistent as I should have been. I wanted to be my student's friend. I wanted them to like me. They [students] thought my kindness was a sign of weakness. They were partially correct.

Similarly, in relation to the organization of content and an unfamiliarity with the curriculum, Nick reported:

Nick: I know American literature, but I never taught it before. I was never responsible for organizing a plan of content to be implemented. I would plan for long hours every night and on the weekends, but the organization just never came together for me or for the students. Students would ask me at the end of the period what we would be doing the next day,

and I would give vague answers or preface my comments with, "This can change by tomorrow."

One of my worst moments was when a student asked me if I had read the assignment that was given the previous day. That hurt because I had spent a great deal of time preparing, minimally two to three hours a night and even more time on the weekends and before school.

You go home and then you've got to prepare. You've got to grade stuff and record grades in the book. You have to look ahead, to the next day, week, month, quarter, semester, and it's hard to develop a sense of time.

I found myself just going day-by-day, and sometimes I didn't even know what we were going to do the next day. I just never knew what I was going to do, where I was going to go with my teaching, and the kids didn't know either.

With The Scarlet Letter, I used somebody else's study guide, and I wasn't even following it. The questions on the study guide, we really never covered in class. I just assumed that they [students] would just go ahead and read. For about five weeks I was confused. We were in this maze, and my students were even more confused than me.

There was really no plan of action. There was really no sense of direction or concept of time that the kids could figure out. I would come into class and deal with the section that they had to read for homework. I didn't really know what was important, what to underscore. I hadn't read the book before I started although I did read it in college.

The delivery of content and development of instructional techniques also proved troublesome, contradictory, and paradoxical to Nick:

Nick: I tried to teach the students of Bruckenbary High School at the same level that I learned at in college. I had the same problem during student teaching, but my cooperating teacher loved it because she taught all the advanced placement classes. In a sense I was pretending like I was a professor, that I was teaching college students. I felt like most of the time I wasn't making myself clear, everything was just going over their heads. When I did my les-

son plans, I would reflect back to what we did in college, what my professors talked about, and to my class notes.

High school is different than college [and] so are the instructional techniques. I've started working on my questioning skills, rephrasing questions, and redirecting them.

Relative to the problems of beginning and ending class, Nick reported:

Nick: There is just so much to keep you busy. It's just so complex to know how and when and where to start and end. To know what to do on any particular day at a specific time are difficult things to deal with especially when everything is so new and foreign.

If I came up short at the end of the period, I would just give some work. Eventually my students figured out that they didn't have to do the work. They just sat and talked away the last few minutes of the period. Even with threats, they just blew me off.

The department chair came into visit me, and seventeen minutes into the period there were kids still talking; I was lecturing about symbolism; it just wasn't working. It took me time to do attendance. I gave a short quiz. I had some things written on the board. They weren't paying attention. I tried to get the discussion rolling by having a journal writing entry on the board. They just had so many questions. Too many false starts.

Nick reported a feeling of being overwhelmed by the newness of the system he was in:

Nick: Due dates, memos piling up, grades due, phone calls to return, department, faculty, and grade level meetings. It's just hard keeping things straight. It's just difficult knowing what to do first.

Luke and Nick spent quite a bit of time discussing how to speak and interact with students—both in and out of the classroom:

Nick: I wanted to be their buddy; I wanted to understand them. I'm not much older than they are. It's tough knowing what to say and do. They [students] always wanted to know about my personal life. A couple female students accused me of being a jock and favoring male students. One student called me a sexist. Luke made a point I never thought of before; I am a role model.

Associated with a lack of practice during professional training and unrealistic college preparation, Nick stated:

Nick: My student teaching experience was unrealistic. I did not have the opportunity to practice discipline routines and approaches because my cooperating teacher was always in the room, and her students were afraid of her. She was strict and had a proven reputation. Discipline problems just did not occur in her room. One time when I tried to discipline a student, she stepped in and did the disciplining. At the time I thought it was great, but now when I look back, I really lost out.

As far as planning goes, I only prepared lessons on paper to keep the college people happy and not to jeopardize my grades. When I walked into pre-student teaching, I just sat in the back of the room. The only time I was in front of the room was to pass back papers or to fill in for my cooperating teacher when he had to make a phone call or make plans for the next football game. I just had to keep the students quiet.

3. Metaphors, Images, and Analogies Revistied.

In addition to the problems reported by Nick, he spoke of his experiences with vivid metaphors, images, and analogies when discussing the experiences of being a first-year teacher.

Nick: I would go home feeling down—drained. It was hard pumping myself up for the next day. I was riding a roller coaster of emotions. One day I felt, "Yes, this is the profession for me, I love it and feel great." The next day I felt, "What the [expletive] ever possessed me to go into this [teaching]?"

Most days I leave feeling not so great because my lessons flopped, I had no control in my classroom, and I was wondering, "What the [expletive] is going to happen? Am I going to be here next year?"

I just have this feeling in my mind that it's like you're drowning, and like the teachers are going to bail out of the pool, but they're going to watch you flail around for a while and just laugh at you.

Things were so out of control. It was a zoo and I was supposed to be the zoo keeper. The prisoners were running the jail, and I was being eaten alive by the piranhas.

I needed help because I had to swim upstream everyday. Everything was by trial and error and by the seat of my pants. No matter how hard I tried, I was in a maze.

I now know what it's like running on ice, never being able to get both feet on the ground at the same time.

In order to assist Nick deal with his problems, Luke began meeting with Nick almost on a daily basis. These discussions enabled Nick to reflect about being a first-year teacher, and, moreover, shed insight on the types of assistance that were both needed and desirable from a first-year teacher's perspective. In an interview, Nick stated:

Nick: You don't want somebody to just take your hand and lead you through your first year of teaching. You have to work things out. You have to learn how to work things out because you're going to be confronted with situations that you would never think of. And, that's one thing about teaching, you gotta be on your toes, you gotta be spontaneous, and you gotta come up with decisions. You gotta be able to learn how to recognize, confront, and solve problems. You've gotta be able to grow from your experience.

I needed and wanted help, but I was struck by being in isolation. I felt I had to pull on my own. I didn't have advice. I didn't have feedback. I would have felt like a baby if I went to somebody and said, "Hey, I need help." I'm not a student teacher

> any longer. I have 125 students of my own now, and every other teacher has just as many students to deal with. I didn't feel like I should intrude on anyone.

Using the patterns and contents that emerged from the dialogues as an organizational context, the systematic investigation of the problem-solving dialogue taking place between Luke and Nick was carefully examined. Table VII provides a summary representation of the dialogue processes and attributes of each that emerged from the transcripts, observations, and memos detailing the interactions taking place between Nick and Luke.

Table VII
Final Codes to Represent Theory

Processes	Definition/Attributes	Codes
Prescription	The mentor gives a prescription and/or prescribes remedies to deal with the problems of the first-year teacher. Not really a directive but a steering into the right direction for the first-year teacher. Parameter setting and rule making are typically found in this process.	P
Role Playing	The mentor plays out the role of the first-year teacher or of a student; or the first-year teacher plays out the role of student or teacher while engaged in instructional or classroom management or discipline scenarios. Often role reversals occurs.	RP
Oral Planning/ Blueprinting	The first-year teacher orally plans out his lesson for the next day with the mentor as a sounding board.	OP/BP
Modeling	The mentor works through a teaching strategy or a presentational method by modeling its application.	M
Replay	The first-year teacher talks out his day. Recaps the day in great detail for the mentor. Replays incidents of the day.	R-Play
Visualization	The first-year teacher begins to think and articulate what his classroom will look like the next year or what some specific strategy will be used that was learned through the experience of the dialogue sessions.	V
How to Talk with Students	The mentor tries to show and/or demonstrate appropriate ways to deal/interact with students.	HT/wS
Expansion Dialogue	Expansion dialogue is the conversations that follow the mentor's prescription, a role play, a simulation, a replay, etc. Further explanation and/or rationale for the original prescription/ remedy is rendered. Further instances and richer details of the prescription are given. The mentor and the first-year teacher engage in dialogue and/or discussions to expand upon a concept (teaching strategy, presentational method, prescription). Often the mentor engages the first-year teacher in stretching, bringing the first-year teacher to a higher awareness or to a higher level of thinking.	ED

Table VII Continued
Final Codes to Represent Theory

Processes	Definition/Attributes	Codes
Expansion Dialogue Continued	Brainstorming often occurs where possibly a new strategy emerges as the direct result of the expansion dialogue.	
	Expansion dialogue occurs after role playing, simulation, visualization, etc.	
Rehearsal and/or Practice	The first-year teacher practices and/or rehearses what he and his mentor have been talking about during dialogue sessions.	R/P
Direct Feedback	The mentor critiques or comments upon a role playing session, a rehearsal, practice, and/or artifact or some other aspect of the dialogue/ conversation.	DFB
Strategy Sharing	The mentor shares a strategy he has used in the past to deal with a specific instance in question by the first-year teacher.	SS
	During dialogue, the mentor offers a similar or alternative strategy to the one just given to the first-year teacher.	
Sense Making for the First-year Teacher	The first-year teacher asks clarifying questions, repeats information, applies information in role playing or simulations; or the mentor asks clarifying questions in order to help the first-year teacher make sense of the topic under discussion.	SMP
	Probing is typically present through clarifying questions.	
Anticipating Problems	The first-year teacher or the mentor troubleshoot during their dialogue sessions in order to prepare the first-year teacher for the implementation of instruction, instructional management, classroom management, or classroom discipline procedure. Often the mentor troubleshoots.	AP
Problem-solving Through Personal Story Telling	The mentor relates personal stories from his experience and knowledge base to illustrate a concept even more fully.	PS/PS
Alternative Strategy	During dialogue, the mentor offers a similar or alternative strategy to one just given to the first-year teacher.	AS

Whereas the information presented in Table VII provides a summary description of the full range of categories of the dialogue between the mentor and the first-year teacher, Table VIII provides a frequency count for each of the fifteen dialogue processes.

Table VIII

Frequency of Dialogue Process

Dialogue Process	Code	Frequency
Expansion Dialogue	ED	243
Sense Making for the First-Year Teacher	SMP	153
Prescription Giving	P	90
Alternative Strategy	AS	73
How to Talk with Students	HT/wS	69
Anticipating Problems	AP	67
Oral Planning and Blueprinting	OP/BP	65
Problem-solving Through Personal Story Telling	PS/PS	65
Strategy Sharing	SS	62
Role Playing	RP	48
Rehearsal and/or Practice	R/P	42
Replay	R-Play	39
Direct Feedback	DFB	38
Modeling	M	31
Visualization	V	27

N=15 Audiorecordings

B. <u>Emerging Problem-Solving Patterns</u>

The processes of the problem-solving strategies employed by the mentor (refer to Table VII, pp. 80-81) cannot be examined as isolated processes. The dialogue sessions were interactive in nature and as a result, four distinct patterns emerged. The overall patterns of the dialogue employed by the mentor during discussion with the first-year teacher included prescription giving, role playing, oral planning and blueprinting, and replay. These patterns, however, are multidimensional in that other processes and properties such as: expansion dialogue, sense making, strategy sharing, anticipating problems, personal story telling and direct feedback, worked in tandem to form the four recurring patterns. (See Appendix G)

It is interesting to note that the processes of the problem-solving strategies were applicable to the areas of classroom management and discipline, management of instruction, course content specifications, relationships with students, and the development and analysis of instructional strategies.

The dialogue sessions were, for the most part, interactive in nature. As a result, the surface content and the intricacies of the patterns provided for a rich rendition of what occurred as the mentor and the first-year teacher spoke to one another.

1. <u>Prescription Giving</u>.

The first problem-solving pattern (refer to Table IX, p. 84) was prescription giving utilizing the processes and properties of expansion dialogue, rich with the mentor's story telling, as a means of both problem-solving, and providing a context in which the first-year teacher could better understand his experiences.

Table IX

Prescription Giving Problem-Solving Pattern

Prescription Giving
↓
Expansion Dialogue → PS/PS
↓
Sense Making for the First-year Teacher
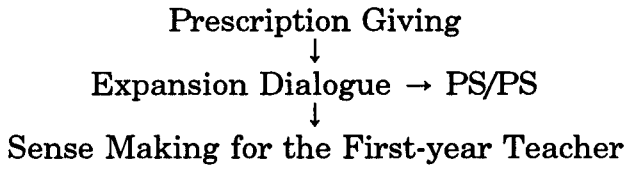
During prescription giving, the mentor recommended remedies to Nick, the first-year teacher. The overall purpose of the prescriptions was to assist Nick with respect to dealing with his problems and concerns. Prescription giving was not really a directive, but rather a means of steering the first-year teacher's actions in a different direction. During this stage, the mentor engaged the first-year teacher in parameter setting and rule making. For example, Luke directed Nick's thinking about how to introduce a topic he had never taught before and how to approach giving students time to read in class.

The next part of this pattern was expansion dialogue. Expansion dialogue was an integral property of this pattern; it was the conversation that followed the mentor's prescription. During this process, further explanation and/or a rationale for the original prescription/remedy were offered. Moreover, further instances and richer details of the prescription were given to the first-year teacher, often in the form of problem-solving through personal stories.

Expansion dialogue served several purposes for the first-year teacher in that it:

1. Allowed the mentor to expand concept(s) of the prescription such as teaching strategies, presentational methods, and classroom management and discipline techniques.

2. Engaged the first-year teacher in stretching his thinking which brought the first-year teacher to a higher awareness or to a higher level of thinking.

The final property of this pattern was sense making for the first-year teacher. Sense making was the process where the first-year teacher asked clarifying questions, repeated information, or applied information in role playing or simulations. The mentor assisted the first-year teacher in sense making by asking clarifying and/or probing questions in order to help the first-year teacher internalize the topic of discussion. This sense making process was perhaps the most interactive aspect of this pattern in that the first-year teacher asked clarifying questions, repeated information and through simulation and/or role playing, applied information shared by the mentor. During this stage of the process, the mentor typically asked clarifying questions in an open-ended fashion in order to assist the first-year teacher in making sense of the topic under discussion. It was through this processing aspect of the pattern that the first-year teacher was able to make sense of the day's discussion.

The following example illustrated the prescription giving pattern of problem solving between the mentor and the first-year teacher. The context of the example was Nick trying to prepare himself to introduce a new unit of study to a group of regular-level juniors.

Nick: When I start the research paper tomorrow, should I pass out a little bit of information just about the topic, the format of the paper, about the steps?

Luke: I don't think that's good because I think they'll wind up reading that, and they're going to get bogged down in it. The first thing they're going to

look at is the length of the paper. They'll say things like, "I can't write seven pages." I think you need to tell your students to take out a sheet of paper and if nothing else, they'll be writing, reading, and seeing everything you want them to see.

From the beginning, you tell them, "Here's the topics," and you're going to run the topics with them. And then after you get them to that point where they're trying to nail things down, then, you sit down and say, "Here are some things that you've got to know about this." Then that's when you talk those specific things out with the kids.

Nick: But won't my students be interrupting me with a barrage of questions?

Luke: If you want to cover yourself, and if that's the reason, so you don't have these kids asking you questions everyday when something is due, then maybe the second day that you come in, you give them everything Xeroxed out, that says this is going to be due on Tuesday, this will be due on Thursday, but make sure that you have your handouts prepared for them that spells everything out.

But at the beginning, you sit down with them and say to them, "It's going to be a five to seven page paper," or whatever it's going to be and other basic items like that. And you make them write those things down. No exceptions.

Nick: Yeah, because I know right off the bat I'm going to have a kid say, "OK, so how many pages and what are the topics."

Luke: "Wait!" You say, "Wait, we'll go to that. We'll go to that later. That's really unimportant for what we are going to do today." You have to set up your introductory lesson(s) so that the kids are ready to work once they come to class.

Kids are going to continue trying to interrupt you until you put a stop to it by establishing the ground rules.

Remember you are just trying to get them primed for the actual work involved in the process. You have to ask yourself if you are trying to teach just the process involved in the steps of writing a research paper, or if you are trying to teach how to write by having them do the paper. You need to think about that.

Nick: Alright, then does this mean the first day should be spent brainstorming topics with my students?

Luke: Make everyone take out a sheet of paper.

Nick: Yeah, that's the very first thing I'm going to have them do. Take out a sheet of paper.

Luke: If nothing else, you know, you see these kids unmotivated to do that, then you just say, "Look, if you guys aren't going to do this . . . this is for your benefit." I think you have to keep being on their side. You say, "If you're not going to do this," then I think what you should do is at the end of the hour say, "I'll collect what you write down, and I'll give it back to you tomorrow. If you're not going to work with me and write down ideas, then that's what we'll have to do here."

                Don't fall into the trap of threatening them right away. I would talk with them, and if you see nobody writing anything, that's when you threaten them.

Nick: So, I don't even need to come out and say, "Listen before I begin here, I'm just letting you know that I'm cutting you a break."

Luke: You do say that!

Nick: Say that right off the bat?

Luke: Definitely. You want to work with kids. There's no room for adversarial relationships in a classroom.

In this example of problem solving dialogue, Nick was being led simultaneously through prescription and expansion dialogue to address the steps needed to order instruction, to engage students positively in the process of learning how to write a research paper, and to help students in sense making. Embedded in this process was a modeling of how to talk with students, a recurring theme found in almost every pattern of problem-solving between Luke and Nick.

In another example, Luke attempted to assist Nick with establishing the parameters for reading the novel, <u>One Flew Over the Cuckoo's Nest</u>,

and for dealing with the confusion found within the first section of the book with a section of regular-level junior students.

> Luke: I'm suggesting that you structure the period so that they [students] have reading time, significant reading time in the classroom with you modeling by reading the book with them.
>
> I would say never less than half a class period to allow them to read, never less than that.

Through expansion dialogue Luke articulated the rationale for the prescription of giving students time to read in class, and thus, Nick was able to make sense of the prescription:

> Luke: If you give them only ten minutes to read, they're not going to get anywhere.
>
> Nick: Yeah, then, that way, I'll just have to focus on very major points, I can't get into every detail with them. There's just not enough time.
>
> Luke: You're going to go for character development.
>
> Nick: I haven't read it. I should have read it before I taught it. I'll be reading it along with them [students].

Luke went into sharing a personal story to help Nick think differently about the predicament he was in—he had not read the book before, and he was not really sure how to handle dealing with the confusing beginning of the book.

> Luke: I'm doing some independent work with a kid reading The Chocolate War, and with another student who is reading Slaughter House Five. We're reading, kind of like, in synch. As things strike me, I bring them up, and we talk.
>
> I'm not advocating that you not be prepared or not read books in advance, but maybe you might want to capitalize on the opportunity to read with your

students so that you and the kids are reading for enjoyment, not just completing the book. With three weeks left to the school year, this would be a good opportunity for you to experiment with the concept, especially since we are moving into that direction with the kids.

2. Role Playing.

The second pattern of dialogue between the mentor and the first-year teacher was role playing (refer to Table X, p. 89). The processes associated with role playing included expansion dialogue, strategy sharing through modeling, rehearsal, and practice on the part of the first-year teacher, the direct feedback on this rehearsal and/or practice by the mentor, simulations on how to talk with students, and sense making for the first-year teacher through role reversal, questioning, and expansion dialogue.

Table X

Role Playing Problem-Solving Pattern

Role Playing
↓
Expansion Dialogue
↓
Strategy Sharing via Modeling
↳   Rehearsal and/or Practice
↳   Role Reversal
↳   Direct Feedback
↳   How to Talk with Students
↓
Sense Making for the First-year Teacher
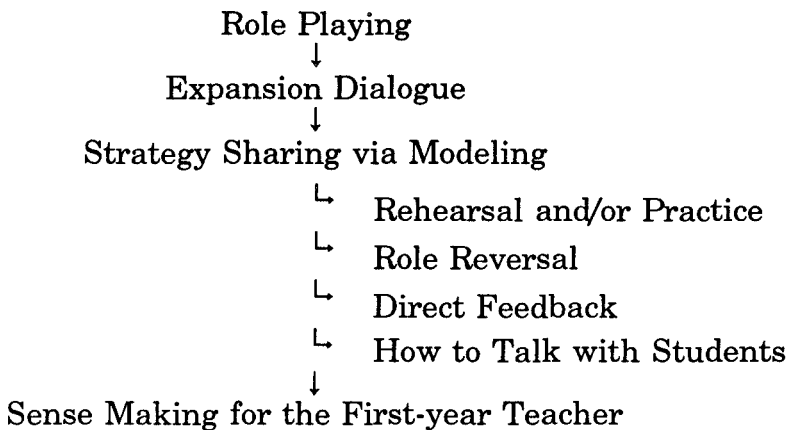
Role playing as defined by Thompson (1978) was "a process through which we participate in life's experiences by putting ourselves in another's shoes and viewing the world through another's eyes" (p. 7). Role playing for

Nick and Luke took the form of either the mentor assuming the role of the first-year teacher or that of a student responding to the first-year teacher's instruction. Sometimes the first-year teacher played the role of student or teacher while being engaged in instructional or classroom management or discipline scenarios. Because of the interactive nature of the processes involved in the role play scenarios, breadth and depth were added to the experience for the first-year teacher.

Intertwined as an integral part of the role playing episodes were expansion dialogue and strategy sharing. During strategy sharing, the mentor shared a strategy he had used in the past in order to deal with a specific instance under study by the first-year teacher. More often than not, the mentor offered a similar or alternate strategy to the one just given to the first-year teacher. The mentor was able to recall and relate solutions for the first-year teacher to consider. This strategy sharing component was typically followed by a modeling by the mentor of the strategy offered to the first-year teacher. During the modeling session, the mentor worked through a teaching strategy or a presentational method by modeling its application. Additional alternate strategies were likewise modeled by the mentor.

Rehearsal and/or practice on the part of the first-year teacher followed the initial modeling by the mentor. During this powerful stage, the first-year teacher practiced what he and his mentor had been discussing in their dialogue session. During and after the rehearsal session, the mentor was actively engaged in giving direct feedback to the first-year teacher. In this stage, the mentor critiqued or commented upon the role playing session.

Likewise, simulations occurred where the mentor modeled how to talk with students. In these simulations, the mentor tried to demonstrate appropriate ways to interact with students. During role playing, simulations, and modeling, the mentor and the first-year teacher moved in and out of parts in order to expand the situation by reversing roles. During role reversal, the mentor helped the first-year teacher make sense of the experience through expansion dialogue, sharing personal stories, asking probing questions—all elements used by the mentor to attempt to stretch the thinking of the first-year teacher.

The following examples illustrated this pattern of problem-solving between the mentor and the first-year teacher. In the first example of role playing, Luke was working with Nick on how to brainstorm with students and their selection of research topics. Luke constructed the role playing situation by stating to Nick:

Nick: I'll play the role of the teacher while you play the role of the student first, then we'll switch you to the role of teacher, and I'll then play the role of the student.

Before the role playing session began, the mentor carefully set up the scenario. Roles were clarified again when they did role reversals. This clarification, along with the expansion dialogue and the direct feedback, enabled the first-year teacher to bring sense making to the experience.

Luke: First before we begin, remember, you have to be one step ahead of these kids, or they will run all over the place.

Nick: Exactly, that's what they do to me now.

Luke: Let's say some kid raises his hand and says, "I want to do it on the topic of spontaneous human combustion. And I've read it in the <u>National Enquirer</u> or on the cover of <u>The Tribune</u>."

Story telling enabled the mentor to share his knowledge base with the first-year teacher.

Luke: By the way, this really happened to me one year. A kid really did say this, and he did all of this research for weeks; he wouldn't listen to me. I told the kid he wouldn't find anything on spontaneous human combustion. As it turned out, they had found a bum burning on the streets of the South Side of Chicago who had literally spilled alcohol on himself and ignited himself.

So when somebody calls out a topic, you have to ask questions back to them. You do not have to make judgments and say "Yes," or "No," because if you do say "yes" or "no", then you suddenly are going to have an adversarial relationship begin developing.

If somebody says, "Axl Rose," then you say, "OK, but what would you do with Axl Rose?" And you immediately throw it back on that kid, and that kid says, "Well, I want to do his life history." And you say, "Well, you know, I could read a book on his life history." "Can you think of something," and always throw it back to them, "Can you think of something that maybe would be more researchable?" And then you tell them that, "Some of these just don't have a great deal of information in print available yet. You know there won't be books on Axl Rose or Bon Jovi."

Nick: So, should I have this kind of interaction in the class on that day?

Luke: Yes.

Nick: OK, I'll be talking about these various topics . . .

Luke: But the thing is, you don't let five kids answer at one time.

Nick: No. Just one at a time, as long as it's orderly.

Luke: Yes.

Nick: It's fine to have that kind of interaction in the classroom?

Luke: Yes. Or the other way, let's say five kids are say-
ing, "Well, I want to do this," and then you say,
"Well wait a minute. After I am done giving you all
of these ideas, then I'll talk one-to-one with you,
and we'll see if we can clarify this." Rather than
trying to solve this problem in class, because if you
get wrapped up in an Axl Rose argument in class,
the focus is the argument rather than what you are
trying to lead them through with this portion of
the lesson.

In the following example, role playing began when the first-year teacher asked to start in order to get a feel for the teacher-led brainstorming session. Luke began playing the part of the teacher, and Nick played the part of student.

Luke: [As teacher addressing the class.] "You might want
to do something on careers or current events. With
Chicago being flooded right now, you might be in-
terested in the fact that the Sears Tower may sud-
denly fall over because it's being undermined by all
the water that is displacing the pilings. To do a
topic like this it would take a lot of current news-
papers and magazines—you're not going to find a
book.

"Think of a career. What kind of career do you
want? Do you want to be flipping burgers your
whole life? What do you want to do? Do you want
to go into sales? Do you want to go into marketing?
Do you want to be a banker? Work in a loan de-
partment?

"Why don't you do some research on what it takes
to become a teller in a bank. How much math do I
need? Am I responsible if I'm overdrawn at the end
of the day and I'm short money? Does that come
out of my pocket?"

Luke broke out of role playing and began expansion dialogue with Nick:

Luke: Avoid stereotypes with these kids. Don't buy into
their [students'] feelings that they're going to be
losers. Don't say, "grease monkeys" or "hair dress-
ers." These kids already think that they are going
to be losers their whole lives.

Why don't you throw a bone out to them? Jewel used to give raises automatically every six months, and if you stayed with the company, they used to pick up your tuition.

During expansion dialogue, Nick, likewise, broke in with questions in order to anticipate the kinds of questions and/or problems he suspected that he would face with his students while brainstorming and narrowing topics in class.

Nick: What if somebody says, "Mr. N. I want to be a gynecologist." "I want to be a pimp," or something like that?

Typically, Luke responded to these types of questions by modeling responses as was with the case of the student who wanted to do research on being a pimp or a gynecologist. Luke was sharing his knowledge base about how to handle students who purposefully asked "oddball" questions in order to break the rhythm of the first-year teacher's instructional pattern.

Luke: Then you say, "Maybe that's what you want to be today, but beyond that, there's not a future in pimping. Let's face it, you have to have another way of life to back that up in case pimping falls through."

OK, if somebody says they want to be a gynecologist, say, "Probably a lot of people do, but you are going to have to go to medical school. Do you know how long it takes to get through medical school?"

Nick, whatever you do, don't take what the kids say in class personally. But if some kid is really offensive and says something obscene in the room, you take that personally. And you take that personally not only as a teacher, but as everybody else in that classroom. And you don't accept that, period. In a case where a student is being obscene, you say to him, "Thank you very much, I'll see you after class," or "I think it's time for you to wait outside the door for me, and I'll be out in a while."

Whatever you choose to do—you go on with the kids in the room. The best thing to do, however, is to diffuse situations like this. If a kid says, "I want to be a pimp because they drive nice cars," then you say, "Maybe you want to do some research on what are good cars to buy so you can cruise all night."

[To Nick]: You play the teacher and, I'll play the student.

In this part of the role playing experience, Luke and Nick were engaged in role reversals in which they practiced deflecting and managing student responses.

Luke: This is your seventh period of juniors.

Luke: [Now as student.] Mr. N., I want to be a professional bum and have three wives take care of me.

Nick: That's not very realistic. Since you have an inkling for dealing with people, why don't you explore trying to get a job with Sears in their customer service department? I hear that Sears gives its employees great benefits.

Luke: See, you were just playing with our heads. We want to do our own topics.

Nick: Topics of substance, yes.

Luke: I want to do my paper on Metallica.

Nick: What about Metallica? You might want to consider what influenced the rise of Metallica? You won't find a book on Metallica.

Luke: I want to do my topic on the 1957 Chevrolet.

Nick: Well, what about the '57 Chevy? Why the '57 Chevy in particular? Why not about all Chevies?

Luke: It's a cool car.

Nick: Why did the 1957 Chevy have such an impact on modern day vehicles?

Luke: It was fast, man.

Nick: How fast? What made it fast?

Luke broke out of his role of being student and began to give feed-back to Nick.

Luke: I think you need to be able to think quickly on your feet. Students are going to be responding to more how you react first, and then respond to what you are saying later. Another thing you want to watch for is, are kids taking notes? Are kids focus-sing in on you, and what you're trying to get them to do?

Do you have a barometer in the classroom?

Nick: What do you mean by a barometer?

Luke: Pick a student who is pretty good in class. Look and see if that kid appears to be lost. If that kid is lost, then all the kids will probably be lost.

When you lose big chunks of kids, you have to be ready to switch gears to get the kids back on track.

Next in this session, Luke offered extended practice in order to ensure that Nick felt comfortable with the concepts.

Luke suggested that they go back and practice some more. Again, Luke assumed the role of the student and Nick that of the teacher.

Luke: Mr. N., I want to do my paper on dreams.

Nick: What about dreams?

Luke: If people who have dreams and nightmares, you know, do they come true.

Nick: You might want to explore REM—Rapid Eye Move-ment—or you might want to explore how much time a person who sleeps for eight hours dreams.

Luke: I want to do my topic on palm reading.

Nick: Why palm reading?

Luke: Madam Stacia on State Street is running a special on palm reading, and I want to know who I'm go-ing to marry and how many kids I'm going to have.

Nick: Why can't you just wait and find out?

Luke: [Breaks role.] Boo, bad, boo, bad. You could have
            suggested that the kid go and interview Miss
            Stacia. If they give you a topic like that, I would
            suggest that they go out and interview someone.
            But deflect it a little bit so that all [expletive] does
            not break loose in the room. I would avoid saying
            no unless there are obvious things that are not
            meant to be explored in a classroom.

Luke now began to engage Nick in expansion dialogue.

Luke: What are you going to do with the student in the
            back of the room who is writing but not looking at
            you or contributing to your brainstorming discus-
            sion?

Nick: I would try some close physical proximity and see
            if I could get that student's attention.

Luke: What if the student is so tuned out that she does
            not even respond to you?

Nick: Take her papers away from her?

Luke: What about the notion of saving face?

Nick: Ask her to read what she is writing?

Luke: What if the letter is to her boyfriend who got her
            pregnant?

Nick: Ask her to read a few of her ideas for possible top-
            ics?

Luke: Bingo, if you ask her in a civilized way to read
            what her possible topics are, she'll respond by pay-
            ing attention and won't make a scene.

            When I used to be the chair of this department,
            you would not believe the number of complaints I
            heard from parents because teachers belittled or
            embarrassed their kids. Remember, always give op-
            tions that have parameters that you have set, and
            above all else, let kids save face.

The procedure of offering options with set parameters for students,
thereby allowing them to save face was a recurring discussion topic be-

tween Luke and Nick. In another discussion centered around classroom discipline and academic issues with a student named Jack, the following discourse emerged between Luke and Nick:

Nick: I tried talking with his [Jack's] mother. I got nothing accomplished. She was ignorant on the phone, and I haven't called her back since. She wanted me to reevaluate my discipline techniques in the classroom because if kids were acting up, it was my fault. I tried to explain her son's academic problem, but she just continued to turn the table, and I gave up.

Luke: How about the dad?

Nick: I couldn't get a hold of the dad.

Luke: The mom must be pretty fed up with the kid especially if he is having problems with other teachers. Maybe she got a boatload of calls.

Nick: Ever since the phone call, his behavior is getting worse instead of better.

Luke: Did you tell Jack that he was going to fail this quarter?

Nick: Yeah, I told him several times. I said, "Listen Jack, you can't afford not to be turning in your work. The paper is due this Friday." Today he walked away from me.

Luke: You know how we've been talking about approaching things differently, about giving kids options? Is there a way that, if you talked to Jack tomorrow, that you can give him options? Like sit down with him and deal with the situation? We should be ready for tomorrow. You're going to need to be ready to encounter him. You've got to get him in a situation where he's not going to walk away from you.

          You either have to call mom and dad back tonight, or you're going to have to have something ready for him when he comes in tomorrow. How are you going to deal with this kid? Regardless of whether you call mom and dad, you're going to have to be ready tomorrow.

What can you do to give him options, to force him to make choices instead of you having to threaten? If you say, "You really can't afford not to do this," that's not giving him the option to make a choice. Do you know what I'm saying?

Nick: Well, yeah, I guess, the option I'm thinking of, but I don't know if I could tell a student that, "Hey, it's either do the work and pass or you're wasting your time, get out of here."

Is that a viable option, for me to tell him, "You've chosen to fail. That's your right as a student."

Luke: Has he turned in any of the work on the paper?

Nick: He didn't turn in the rough draft today. His outline is not in, but his bibliography cards and his note cards are in.

Luke: Tomorrow is a good time to draw a line with him and say, "Look here, here are our options at this point. This is not vindictive. This is not angry. This is not anything, but here's the problem we have and here are your choices. I can see that you can still do the work and pass, but if you decide that you're not going to do the work until the end of the year, and you are accepting the fact that you are going to fail, then maybe we have to speak to Mr. Tencza [scheduler] or to Ms. Alonso [assistant principal], and maybe you have to be removed from my class for the rest of the year."

Nick: I didn't think that I could just come out and say this to a student.

Luke: We'll have to go and talk with somebody before you say that, either Tencza or Alonso, and you have to ask, "Will you support me if I say this and put Jack in a study hall?" You'll have to explain the options you gave to Jack, the phone call, "This is what Jack decided."

But that's a bit drastic. You might want to give him a little bit more space and you say, "Go home and talk with your parents tonight and then come in tomorrow and tell me what you're going to do. Bring me a note from your parents that says, yeah they understand, it's OK if you fail."

I would constantly put it on him. It seems like you're constantly chasing him down to do the work.

You don't want to do that. That's not the point.

Nick: I know, that's what I feel like I'm doing. So, I don't know, do you think I make the call to the parents tonight?

Luke: I don't know, I think the first thing to do is go and see Alonso to see if she'll support this. If she won't, then don't call. You can't call a parent until you know this.

I think I would offer Jack the proposal before I talked to the parents. Tomorrow you say to him, "Now look, you either go home and talk to your parents or do you want me to call and talk to them, because when you walk into this classroom tomorrow, we're going to make a decision. You're either going to stay in here and try to pass, or we're going to have you removed and you're going to take an 'F'. Go home and talk with your parents. If you want me to call them, I will, but I prefer that you talk with them about it."

Nick: Yeah, alright, but I have to get all this cleared up with Alonso first. So I'll say, "We need to talk and these are your options," and I lay them out.

Luke: Can you see how discipline and academics are related? Can you see how this happened? Why it happened? What you have to do next year?

In another role playing situation, Nick and Luke played out how to talk about more difficult and personal topics with students. This was the last session before Nick actually began his introductory lesson on the research paper. Nick expressed a concern about how to deal with topics that were potentially too personal to be addressed in class. Nick played the teacher, and Luke played the role of the student.

Luke: Mr. N., can my topic be on anything I want it to be? Anything I want to write about?

At this time, Luke cut in and asked Nick to play out his instruction for the next day.

Nick: It can't be anything you want to write about. I will talk about that next. I would like you to choose a serious topic that is appropriate to this class. I will be approving your topic before you begin research- ing and writing it. I'm going to give you several suggestions today that are fitting, that are appro- priate to this class. And if you choose things out- side of that, I'm going to have to approve them be- fore you get into the project itself.

    I'm not going to go into much detail on the follow- ing topics. I'm going to ask a lot of questions, and I don't need to hear any answers. The purpose is just to get you thinking, and then you're going to go out and do some research. If you have any questions, I want you to raise your hand. I don't want you to be blurting anything out.

Luke: [As student] Why do we have the paper out?

Nick: Why do you have the paper out?

    You're going to be taking some notes. I'm going to begin right now with some topics. And I want you to jot notes down on things that may interest you or things that you want to know more about, be- cause one of the main purposes of this is to get you to learn something new and also to get you to learn the whole research process.

    The first topic that I would like to get into is di- vorce. Now some of these topics are very general and it's your job to narrow them down. I'm going to give you some ideas on how to narrow them down.

Luke: My parents are divorced.

Nick: OK, how do you feel about that? Do you ever feel that you are to blame? That you are part of the blame for the divorce?

Luke: Sometimes.

Nick: OK. What do some of you other guys think? I mean do you feel . . .

Luke: No. It's my dad's fault. [As another student] It was my mom's fault.

Nick: A lot of kids would tend to say it was their own fault that their parents got divorced. If you are in- terested in that, I would go to the library and do

some research on that and check that out. Children blaming themselves for their parent's divorce seems to be a trend.

Along the lines of divorce, there's other things you can deal with. Divorce rates seem to have steadily increased. That seems to be a trend in our country nowadays. What are the reasons for divorce? What are some of the court procedures? Those are just some ideas on how to narrow down your topic. You have to get specific in order to have a manageable topic to write about.

This time Luke cut into the role play process and began giving Nick feedback.

Luke: You really handled the divorce discussion well, the questioning that is needed in the brainstorming process in order to narrow a topic well.

Let's go to your original directions for the day. I think you need to give one or two more specifics about the day. For example, "Write down ideas that strike you." Possibly give students two or three minutes of "thinking time" so they can begin thinking of a general topic before you go through your process. The process of narrowing might make more sense to them then.

During this time you want to be monitoring the room. What are you going to do if you start losing kids. What if your barometer gives you a reading of being lost in space?

Nick: I would ask students to recap what I had just said?

Luke: What about asking students to read off what they are tentatively thinking about for a topic and engaging them in a narrowing discussion?

The experience of role playing gives one an "opportunity to take the role of another to 'try on for size' a role that moves beyond the boundaries of one's perceived role" (Thompson, 1978, p. 7).

Role playing served as the vehicle for the mentor to share his knowledge base with the first-year teacher. Moreover, role playing allowed the

first-year teacher to stretch his thinking by gaining routines and strategies for problem-solving in the classroom. In Chapter V, the process of transfer and effect of these role playing sessions on the first-year teacher's classroom are explored more fully.

In addition to tapping the knowledge base of the mentor, the cited examples illustrated that in many instances role playing served as an advanced organizer (Ausubel, 1963) of interaction and for instruction in the classroom for the first-year teacher.

The role playing scenarios that were developed by the mentor were spontaneous in nature; moreover, they were realistic in that they illuminated the reality of the first-year teacher's classroom. Once an opportunity for a role playing scenario was crafted by the mentor, he spent a few minutes carefully planning out the specifications of the role play to the first-year teacher. Often, the first-year teacher added a dimension that more closely paralleled his actual classroom environment. Because the mentor and the first-year teacher shared a classroom for part of the day, the mentor had had the opportunity to observe what the first-year teacher's classroom looked like. The mentor was able to offer perspective to the first-year teacher because he had taught some of the first-year teacher's students when they were freshmen. Resultingly, the role playing scenarios were both realistic and focused to the needs of the first-year teacher.

Role playing gave opportunities for the first-year teacher to play out instruction, technique, (content and discipline) and other situations that were occurring in the first-year teacher's classroom. Chapter V details how the first-year teacher handled certain situations in his classroom that directly paralleled the role playing and simulations between him and his mentor.

3. <u>Oral Planning and Blueprinting</u>.

The next problem-solving pattern centered around oral planning and blueprinting. (Refer to Table XI, p. 104.) The processes associated with oral planning and blueprinting included: expansion dialogue interspersed with modeling, simulation, and direct feedback; anticipating problems through expansion dialogue; modeling how to talk with students; and sense making for the first-year teacher.

Table XI

Oral Planning and Blueprinting Problem-Solving Pattern

Oral Planning/Blueprinting
↓
Expansion Dialogue
↓
Anticipating Problems →   Expansion Dialogue
              ↳   Modeling
              ↳   Simulation
              ↳   Direct Feedback
↓
Strategy Sharing via →   Modeling
              ↳   Rehearsal and/or Practice
              ↳   Role Reversal
              ↳   Direct Feedback
              ↳   How to Talk with Students
↓
Sense Making for the First-Year Teacher
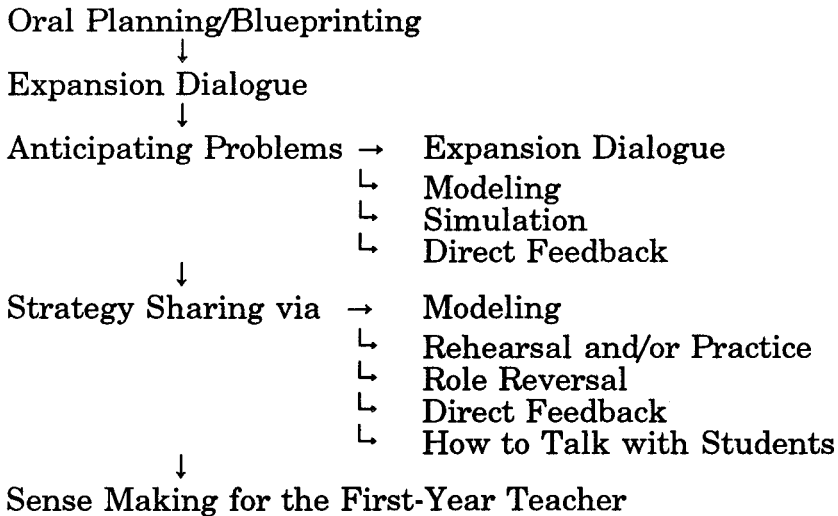
Oral planning and blueprinting was a procedure in which the first-year teacher planned out his lesson for the next day with the mentor acting as a sounding board. As in the other patterns, expansion dialogue was a method of this procedure. A major process of this pattern was anticipating problems during the dialogue of the planning and blueprinting. In antici-

pating problems either the first-year teacher or the mentor troubleshot in order to prepare the first-year teacher for the implementation of instruction, instruction management, classroom management, or classroom discipline procedure. Frequently, the mentor did the troubleshooting. As a result of anticipating problems through troubleshooting, strategy sharing emerged through the processes of modeling, rehearsal, role reversal, direct feedback, and instruction on how to talk with students. The final process of oral planning and blueprinting was sense making for the first-year teacher. The following example illustrates the oral planning and blue printing problem-solving pattern.

Nick: Tomorrow I want to go through the bibliography cards so I thought I would collect them at the beginning of the period and go through them at home and return them the next day.

Luke: For five periods of students? Are you still planning on having everyone do between twenty and twenty-five cards?

Nick: Yeah, but today I started going through the cards for my first period class because they are ahead of schedule.

During the first period, my students had to take the state mandated reading comprehension test so I collected their cards, and I started going through them. I sat down with the Writing Guide open, and I got through, maybe, half of them. I didn't finish them all. I handed back the ones I had already graded, and the other half of the class I told them that I would get them back to them tomorrow.

Luke: Hmmm. Why weren't you able to get through all of the cards?

Nick: I'm not familiar with the documentation format that we are using here. It's different from what I was used to using in college. And there were just so many errors on their cards. I want to make sure that I catch all the errors so that they won't make the same mistakes on their final copy of the paper.

Luke: I wouldn't do this that way. Pause the tape be-
          cause I'm going to get some cards, and I'll show
          you what I do.

The tape resumed with Luke at the blackboard drawing a large note

card with lines.

Luke: I would draw a note card on the board the day be-
          fore the cards are going to be checked, and I would
          go through the process of creating the card, what it
          should look like, the spacing, etc. At the same time
          I would have the Writing Guide out and lead kids
          through the common forms of bibliography entry.

          Tell the kids that their cards have to look like this
          one (Luke is still at the board inventorying the con-
          tents of the card for Nick).

          This way you model for the kids, you let questions
          that they may have come out, and ultimately, you
          will save time going through the process of grading
          the next day.

          I have even drawn the card on the board and re-
          viewed the process the same day that I have each
          student come up and show me their cards. Either
          way it works. Do you have any cards from your
          students with you?

Nick: Yeah, I have about fifteen with me.

Luke: Let's take a look at them.

Luke spent about three minutes flipping through the cards.

Nick: Yeah, I'm not real clear about grading the cards. I
          thought of maybe making the cards worth ten
          points?

Luke: We'll get to that question in a minute. Let's go over
          these cards. For example (with a set of student bib-
          liography cards), as soon as somebody brought me
          these cards, I'd say, "Wait, does this look like what
          I've got on the board?" And if they said, "No," you
          say, "OK, you have to go back and do this or else if
          you want me to grade these, these are done incor-
          rectly."

Then you have the student look at the card and the board more carefully, and ask the student to point to the card and tell you what is wrong with the citation on the card. If the kid says, "You'd indent," you'd say, "That's right."

Why spend time marking up a card like this one? You would end up writing all over this kid's card.

Repeat the process on the first card or two and then tell the student to go back to his seat and look over all his cards. Give the kid the chance to find and correct his mistakes. That way the student is forced to learn the material at a higher level. He has to recognize what's wrong and then make the corrections. At the end of the period, you then check on this student. Have him bring his cards back up to you, or you go to his desk and check on his progress.

Nick: Would or should I record the corrected cards for his grade? Or do I count the first grade? Or do I combine the grades?

Luke: That depends on what you're trying to do. What's wrong with giving kids a break. Remember when we talked about being on your student's side?

Why penalize a kid who has really done the work but just made a few mistakes. Kids learn from their mistakes as far as I am concerned. You want to nail the kid who didn't do anything, the kid who's been sitting in class for the last week. You want to nail the kid who's been in the library during class time dorking around. That's who I think you want to nail.

Nick: Yeah, I never really thought about that.

Luke: Let's look at this card. Should the "p" [for page] be on the card? I'd have to look that up. I'm really not sure.

As Luke modeled how to correct a card, he put an emphasis on students doing the work, and the teacher facilitating the learning.

Nick: The "p" [for page] is out.

Luke: I'd have to look that up so at that point, I'd say to the kid, "Make sure this is correct," and, "Take out your Writing Guide, and see if there's punctuation

between here and look to see if the "p" should be here."

If there are only minor errors or ones that can be recognized and corrected by the student right in front of me, I'd give the kid an "A" on his cards.

Picking up another stack of student cards, Luke had Nick practice grading the cards using the methods described above.

Nick: I do everything by points. So for me to put a grade on it, I don't know, I think it's much easier to calculate points.

Luke: Well, then, what kind of points?

Nick: Well, it's out of ten points, I figure, for something very major, like not indenting, and something minor, like a comma out of place or a period is minor.

Luke: For a major error, it's got to be at least a point.

Nick: Something major would be . . .

Luke: Indentation, skipping lines, titles . . .

Nick: OK, or quoting a book, or I suppose the opposite of what it's supposed to be, or leaving out the publisher, the year and, everything else like that.

Luke: Mmm . . . hmmm, Mmm, hmmm . . .

Nick: So, I take off like two points for major mistakes and one for minor mistakes. Umm, so far, the lowest has been about four points.

Luke: [Looking at the cards in Nick's hand.] "You can't let these mistakes go. What are you going to say to the student with these cards?"

Nick: I'll make him redo them. I'd have him look up at the board and consult with the Writing Guide. I'd tell him that he can get at the tops a three on these cards. Then I would say, "If you redo them, I can give you a ten if they are redone correctly."

Luke: Good. See now the kid is going to learn something. You are showing him that learning is important. If you marked them up for the kid, you're not making him learn.

Nick: Yeah, I guess I've been doing too much work for my students. I've been doing too much of the learning. I guess, it's like I don't know enough or don't feel comfortable enough with the material of this unit.

Luke: How do you grade their essays? Do you fix up all the mistakes for them?

Nick: I underline their mistakes. I don't fix their mistakes.

Luke: Same principle here. See the transfer?

Nick: Yeah, I should be having the students do something with their mistakes in their essays, right?

Luke: You got it.

Nick: Tomorrow I'm going to talk a little bit about the cards, draw the note card on the board, review the process or at least what their cards should look like, maybe citing and documenting sources and stuff like that.

Luke: Don't forget about the Writing Guides. Do you have any squirreled away?

Most of your students won't have their Guides with them, and you don't want kids running in and out of class to their lockers and stuff.

Nick: Well, I have two copies, hmmm.

Luke: I have three in my top desk drawer. Consider asking Ruthy to make copies of a few select pages for you, or ask Vicky if she has any spares, or have Ruthy make you a class set, or maybe use the overhead where students can walk up to it and flip a page at a time on the overhead.

Nick: Yeah, but I still have to find out who has cards ready for the next day then?

Luke: After you review the process, tell the kids that you're going to cut them a break and extend the due date by one more day, pull together two desks up in the front of the room and have kids bring up their cards so you can give kids feedback on their cards, and let kids flip through their Writing Guides, or refer to the note card on the board.

> How are you going to let kids know what they're getting on their cards?

Nick: I thought I would put their point number on their organizing card, or I could lug my gradebook around, and walk up and down the aisles writing the numbers in my book.

Luke: Did you know that the chair (the one with the wheels) can fit and wheel up and down the aisles? So you might want to wheel up and down the aisles checking and recording and giving kids feedback, but I'd be careful with the gradebook. Maybe the two desks in front of the room might be better, but keep the chair in the aisles idea in the back of your mind especially when you work with kids and their writing. You and the kids can work better when you're [physically] at their level.

Luke encouraged blueprinting and oral planning by asking Nick what his plans were. This dialogue provided an insight into the openness and spontaneity of their discussions:

Luke: How soon are you going to teach <u>Cuckoo's Nest</u>?

Since I haven't read <u>Cuckoo's Nest</u>, you know what we should do? The day before you begin teaching, you should sit down with me, show me how you're going to present this, because I'm dumb. Then I'll do the reading that you want the kids to do at night. I'll read. You can run your lesson on me before you do it for the kids. Get me a copy of the book and then tomorrow night after school, we can do the first lesson.

In another example of oral planning and blueprinting, Nick talked about the confusion his students were experiencing understanding the book, <u>One Flew Over the Cuckoo's Nest</u>, and his struggle with teaching to eliminate their confusion.

Nick: So many of the kids are grousing that the book is just too confusing to understand. They're really confused about the flashbacks.

Luke: I could ask you the things that I would ask if I were teaching this book. We could set up [simulate] what your lecture would be. If you want, I'll show you what I would do . . . .

Nick: Yeah, let's do it.

Luke began simultaneously blueprinting and modeling an introductory lecture:

Luke: I'll ask you the things that I would have done with this material. I'd talk a bit about the idea of the rebel, and the theme or at least bits of the theme (one must never be afraid to laugh nor rebel against a society that values efficiency and conformity above people). The literary devices used by the author such as flashback, expanded moment, and how these things make for a confusing beginning of the book <u>One Flew Over the Cuckoos Nest</u>.

    Do you use your book, like mark it up so you can find specific passages to refer to as you discuss? Every time I find something about a theme I have identified with the kids, I mark it up so I can focus myself and students. In later discussions this will help you lead students to get at deeper meanings.

Luke began to model:

Luke: Here's exactly the way I'd do it. I'll play you, you play student.

    I would go in and tell them that I found the opening of the book really, really confusing, that it is hard to follow. Then I'd ask them [students]:

    "What is the purpose of an opening like this? Why do you think the author wants to begin a book like this? Why doesn't this book start in a more logical way?"

    I would take a variety of answers. I would take that it establishes mood, that it gives you the feeling of being in this crazy place.

Luke cut in with some questioning that enabled Nick to make sense of what he had just gone through:

Luke: What does this line of questioning do for students?

Nick: Puts students at ease, and I think it allows kids to begin thinking more specific, like [by] going from the broad to the specific.

Luke: After I accepted these broad answers, I would begin asking real specific questions that have concrete answers like, "Describe Nurse Ratched. Give me three or four qualities of Nurse Ratched."

When they are doing that—[answers might include], "Maybe stiff white uniform that never bends," "snarly smile,"—you are really allowing them to feel comfortable with what they have read.

After a few students give responses with you directing them to specific passages that you have marked up in your book, get to a deeper meaning/symbolic type question like, "Think about her name." Hopefully, they'll realize that a rachet is a tool that works with the machinery symbol.

Then I would ask them the narrator's name. Then I'd ask why the narrator hides in a mop closet. Why doesn't he like to be shaved the first thing in the morning? What does he compare the razors to?

Now hit them over the head with a deeper meaning type of question, "How does this get into the whole thing of machinery and the combines."

Next, and this is a tough one, but they should know this by junior year, here's this narrator talking about the Big Columbia River and the time he and papa went hunting birds. There's a literary term for that type of description. What's it called? Flashback.

If kids are getting lost, tell them that you will come back to this idea [flashback] in a day or two. So even if they are struggling, in two or three days you'll ask this again so they can get it right.

Nick: This is [an] interesting format.

Luke: Remember how we talked about doing this type of lecture/discussion through testing or quizzing, the police test? Well that's what I just really led you through. See it can work either way, lecture or police quiz. A police quiz like this can help keep you and the kids focussed.

Nick: But what about the confusion?

Luke: After the police quiz, the substance of the police quiz acts as the real springboard to discussion. It's efficient.

Nick: So I could ask questions from the concrete to the abstract in order to ensure that I am getting answers, understanding, and mastery of literary concepts?

Luke: Bingo!

Nick: I could ask, "What are the two groups? What's the difference between the two groups? Then later in discussion after the police quiz I could say, "The chronics and the acutes are radically different because . . ." Then have the kids discuss the differences by looking at the characters who are in each one of the groups. Mmm.

Luke: Yes, but I would only have them identify the major characters in each one of the groups; otherwise, your discussion could go on forever.

Nick: Yeah, I really need to give my students more time to read in class. I've been experimenting with this idea. It's working. More kids are reading, more productive use of class time.

Luke: A police quiz doesn't have to be long and complicated. You just want to make sure kids aren't confused. You want to make sure they are getting something out of their reading.

Luke got up and walked to a wall where he has a large, colorful poster.

Luke: Every year I give an art lecture. I tell them [students], "Here's this painting by Seurat, Sunday Afternoon on the Island of La Grande Jatte, and if I was an artist, there's two ways that I can paint green. I can take yellow and blue on my pallet here. I can smear it on the canvas, and everyone sees green.

            The other thing I could do is take a dot of yellow and a dot of blue, and I put them right next together, and when you stand back, the creation occurs in your eye. You see green there. That green,

for that reason, is different from everybody in the world who sees that painting, because they create it in their own minds.

That's what literature is about. That's what dance is about. That's what theatre is about.

The first time I saw <u>CATS</u> in London, we just sat in back of the stage and when the show started, it turned around and you're turning around, and the cats come from everywhere.

It's participatory art. You're part of the creative process. You're not just an observer. Same thing here in literature. There's a wonderful book by Mark Vonnegut, Kurt Vonnegut's son. In the book, Mark has a nervous breakdown when he was twenty. You read the beginning of the book, and you start thinking like him. You start in his patterns, and you start thinking craziness, and so, he [Ken Kesey] wants to make you part of that.

Thinking back on another way to illustrate this point to Nick, Luke related another personal story:

Luke: I went to the Art Institute one day and there was this picture in the Art School of the Art Institute. The picture was of this big, fat southern sheriff, chewing Redman Tobacco. He had those boots that Southern guys wear that come up above your ankles, like Beatle boots.

The picture was done in pinks and lime greens. I went past this painting and I said, "This is ugly. This is terrible. Why would anyone do this?" Somebody said, "They're trying to tell you something here." I said, "OK, I'm ready, enlighten me." This was the guy who had killed some of the civil rights workers, and he stood trial in some goofy town in Mississippi and all his friends were on the jury, and he got off, even though people had been there and witnessed him killing and burying these kids in a levy.

So, when you see this painting of this guy, you're supposed to sit there and go, "Ick." You know, that's when I finally learned I'm confused by the opening of this; I'm supposed to be confused. In <u>One Flew Over the Cuckoo's Nest</u>, Ken Kesey wants you to be confused by the beginning of the

book because the setting is a mental institution and the characters are patients.

Nick: I told them [students] that after they read the first few pages, they would be extremely confused, and you're right, they should be [confused].

Luke: That's right. Then they'll [students] think instead of being stupid, "We're smart because we are confused."

4. Replay.

The fourth discussion pattern took the form of replay. (Refer to Table XII, p. 115.) Through replay, the first-year teacher talked about his day. Specifically, the first-year teacher recapped the day in great detail for the mentor. The discussion aspects of replay allowed for the processes of expansion dialogue, anticipating problems, problem-solving through personal story telling, strategy sharing, and sense making for the first-year teacher to round out the replay sessions.

Table XII

Replay Problem-Solving Pattern

Replay
↓
Expansion Dialogue
↳   Prescription Giving
↓
Anticipating Problems
↓
Problem-solving Through Personal Story Telling
↓
Strategy Sharing
↓
Sense Making for the First-Year Teacher
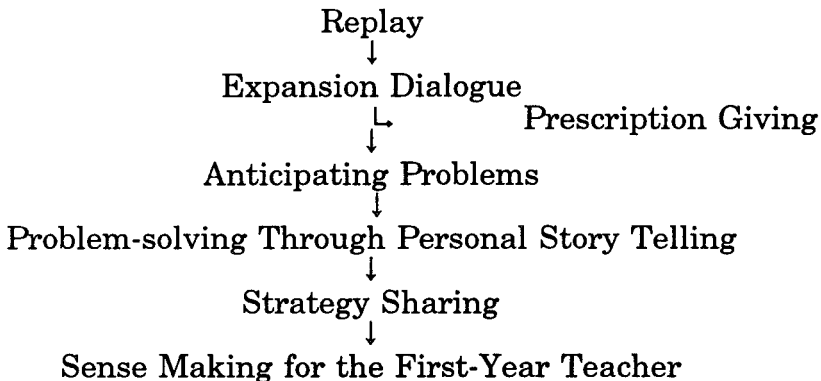
Replay allowed the first-year teacher to express the concerns and problems he experienced throughout the day.

> Nick: Zack's a real emotional kid. He's flown off the handle on me a couple of times. Basically I'd do the same thing that I did today for him. I'd just make sure he's calm and relaxed before I go anywhere with him because otherwise we get nowhere.

Replay also allowed the mentor to interact by giving the first-year teacher feedback about how he handled situations, and it also allowed him to answer the questions of the first-year teacher. In this portion of the replay session, Luke was able to give Nick direct feedback about the way he handled a situation with a student because he had witnessed part of Nick's interaction with the student [Zack] in the hall.

> Luke: I could hear what you were saying, and I could see that he was gradually calming down when you had him out in the hall. He popped off and you pulled him back out of the room very quietly, which I think is the best thing to do, and then he just calmed down as you talked to him. That was better to handle it outside there [in the hall] than in there [in the classroom].

> Nick: Yeah. Now what would I have done, because I said, "Zack, can I see you out in the hall," if he would have said something like, "No"?

> Luke: I'd say, "Yes, go outside."

Replay not only allowed the mentor to answer questions, but also to offer alternative strategies, to model how to talk with students, and to let the student save face while still getting the point across to the student.

> Luke: Then I would have said, "OK, when we go to the library, hang in here for a few minutes. Let me talk with you."

Nick: And then if he said, "No" to that approach, then what?

Luke: Then I'd say, "Think about that," and I'd go on with class. And then, if he bolted out of the room, I'd catch up with him in the library where I could talk with him quietly away from the other students.

In this instance, moreover, replay allowed the mentor to offer alternative strategies to Luke relative to how to deal with students.

Luke: Try giving Zack options when he doesn't want to cooperate. Avoid using homework or the assignment as a threat. That won't motivate most students, especially the regular student.

From what I saw in the hall and from what you're telling me, I would've offered Zack the following options: "Do the work now in the room where I'm giving you the time and the resources of the library," or "Do the work on your own time after school or during a study period, but the work is due tomorrow."

Avoid even throwing grades as a carrot to motivate students. I wouldn't even threaten him and say, "Your grade will suffer," or something like that. I don't know if that does any good.

The personal story telling by the mentor served to add a dimension of strategy sharing and sense making for the first-year teacher:

Luke: With freshmen you can dangle grades in front of them, and they will buckle under, but with juniors and seniors, they will just blow you off. It took me a few years to discover this, upperclassmen just don't respond to this method. There are so many teachers who teach juniors and seniors who use this technique and these are the teachers who run into problems in the classroom, students walking out, students making a scene, teachers making outrageous threats, just a power struggle. Then these teachers say things they can't back up. When I was department chair I found myself having to let kids transfer out of classes because the teacher belittled and embarrassed the kid in front of his peers.

In another example of replay, the first-year teacher recapped a portion of a class period that illuminated a discussion between him and his mentor from the previous day.

Nick: Since the eighth period is fresh in my mind and is a period I've been having problems with all year long in terms of discipline, I'll start with them.

They weren't as bad as they usually are. I think at the beginning, when I told them to take out the piece of paper, and told them that we would be starting a research paper, and we would be doing some work with brainstorming topics, I think they liked that.

As soon as I got into the topics, they were all ears, and I didn't have as many blurting out comments and stupid questions that I would normally get if I was discussing literature or something else.

Luke: How many times did they interrupt you?

Nick: Did they interrupt? I would say probably a total of five times.

Luke: Not too bad.

Nick: I got interrupted, I know, but that's not bad for that class.

Luke: Were they interruptions that added to what you were talking about, or were they totally irrelevant?

Nick: They were comments and people's opinions, like "Oh, that's gay."

Luke: How did you address the comments and the blurt outs?

Nick: That very moment I took the opportunity. I didn't let the comments get out of control. At one point I said, "Hey, I didn't ask for any comments, and if you have anything to say, raise your hand. If you don't raise your hand, keep your mouth shut because this is not an opinion paper, this is a factual paper."

Luke: You might want to try separating your discipline comments from academics, like when you said,

"Shut up, this is not an opinion paper."

> Don't get me wrong, you need to work on classroom control and student management issues, but it's almost the end of the year. You need to keep instruction flowing and deflect student comments and keep a lid on the threats, especially when it comes to grades.

In another example, replay centered around the blueprinting of how to teach a novel, <u>One Flew Over the Cuckoo's Nest</u>. Nick replayed his experiences from the beginning of the year where he experienced problems organizing instruction.

Nick: When I taught <u>The Scarlet Letter</u>, I had problems organizing my instruction. I had no plan, we were in a maze. It [teaching the novel] was the most frustrating experiences of the year. I was using someone else's study guide. Nothing seemed to match up for me.

    Luke, if you were going to teach this book [<u>One Flew Over the Cuckoo's Nest</u>] in class, how would you map it out for yourself in terms of planning? What would be your day-to-day plans? I assigned the first three chapters to my seventh and eighth periods today.

Luke: Twenty pages a day. That's what I assign to kids on a regular basis. So, everyday, whatever comes close to twenty, I assign, better under twenty than over twenty, on a regular basis. I am a real believer that reading has to be an ongoing thing, that you read everyday, and students have to be accountable for what they read.

    Then I would give a police test. Here let me show you what one looks like.

Luke went to his filing cabinet to get a copy of a police test for Nick.

Luke: I would give a police test on however many pages you assigned.

Nick: See, I guess I, I originally intended on spending 15, 20 minutes on discussing things. Then giving them [students] half the class period to read, but things

get carried away. We sometimes really get into different things.

Luke: Sometimes that's not a good thing. For one thing, you may be shifting off the point. The other thing, you have to be real time conscious.

I would go out and buy one of those goofy refrigerator timers and you can punch it in for ten minutes. At the end of ten minutes, it beeps like their watches. If you do that, you can say, "All we're going to use today is ten minutes." And then you can say, "I'll do more tomorrow."

I think there are very, very rare occasions where you go beyond that time limit. I can only think of two days in my senior class where I blew off a lot of time. We were working on something and then finally got into something else that I had explained. I was explaining about participatory art and took up most of the class period. I adjusted the reading schedule. That night they read only ten pages.

When that timer goes off, that's really the end of the discussion.

Nick: One of the things I'm going to change for next year, I'm going to give students more time to read in class.

Luke: Why don't you experiment with that now, this year with <u>Cuckoo's Nest</u>?

One of the skills that you are trying to teach, besides interpreting and understanding the reading, is to budget their time and you are, in effect, teaching them reading skills. If you cut down your reading time, and you're only giving them 7 minutes to read, instead of seventeen minutes, it's going to have an adverse effect. They're going to read two pages. They're going to pick up that book later, and they don't know what they've read. They won't remember. They have to go back, and they lose all kinds of valuable time.

So you must budget that time into the program.

Nick: I told them that they have to have the first sixty-five pages read in two days.

Luke: If you tell kids to read sixty-five pages, and they have two days to read it in, and you're not giving them reading time, kids aren't going to crack the book until midnight the day it's due.

There's an old joke in the department at the senior level. Once a student teacher was here and made the kids read <u>Wuthering Heights</u> in two days. They didn't do the reading. Some kids even had announcements read on the p.a. [public address] system, making fun of the reading. She [the student teacher] came to me and said, "What do I do?" I said, "You teach them what you've got to teach them, and you get as much done as you can." She just blew that whole thing and said, "I'm going to do it in two days."

Right now some senior teachers are trying to get students to read <u>Lord of the Flies</u> in about four days. No senior right now is going to sit down and read three-hundred pages in English. They're not. It would be better, in this case, to have them read the first seventy pages and get something out of the seventy pages.

Nick: I didn't plan on doing this, but I think I'm really watering it down for them. I find myself explaining a lot of things that I assume they know, and that's why it takes me so long with these discussions.

Luke: But see, it doesn't have to. The first thing you have to do is to sit down and figure out what you are trying to accomplish by the discussion. Are you trying to find out in their own mind if they've read this? Are you trying to find their understanding and mastery level? If those are the things you are trying to do, you can do that by testing.

If you're trying to see if every kid in the room is alert and paying attention, there are better ways to do that. You have to sit down and figure out why are you having this discussion. I think you're giving them the book, and you're trying to teach them how to read that book.

Nick: How do you achieve that? That's a pretty big task, isn't it?

Luke: You come in and you say, "Does anybody have any questions about what you've read last night?"

Then somebody says, "What was this whole thing with the World Series and voting? I was lost."

You say, "How long has McMurphy been there?" "What's McMurphy trying to do?"

Hopefully somebody will say McMurphy has only been in the hospital for a week and yet, he's trying to get them to change the routine and everybody has to vote.

Then you ask, "What happens if they all don't vote?"

Hopefully somebody will say, "If they all don't vote, Nurse Ratched won't let them change the routine of the day."

You just keep going until the confusions are cleared up.

Nick: What about lecture. Don't I have to lecture about these books?

Luke: The police test essentially is your lecture. The answers to the police test can honestly be better than a discussion, more effective than a "canned" lecture.

Immediately after the police test, you collect the papers and get them reading. While they're reading, you correct the police test. If five or six students get, for example, question number 5 wrong, then you clarify things for the class.

If your question was, "How did Nurse Ratched get past McMurphy with the votes?" and everybody misses the fact that she said that there's forty patients, it's got to be a majority, it's got to be 21 votes, that's when you bring out this fact.

That really wasn't a good example. A better example would be to ask a question about the recurring flashbacks or the laughter.

5.   Visualization

In addition to the four patterns of problem-solving discussed above, numerous occurrences of visualization emerged. In the process of visualiza-

tion, Nick began to think and articulate what his classroom would look like the next year or what specific strategy would be used that was learned through the experiences of the dialogue sessions. Luke was able to get Nick to talk about what his classroom would look like by asking him such questions as, "What will it [discipline, instruction, procedures] look like? How would you do this [procedure] differently? How? Why? When? and What suggestions would you give to a first-year teacher?" The initial questioning coupled with the expansion dialogue enabled Luke to stretch Nick's thinking, making him reflect about the year in terms of what was most effective for him, but more importantly, what was ineffective and needed to be changed for the following year.

Nick: I have to have discipline at the very beginning of the year and hold it throughout the whole year. I have to be able to take action and not be paralyzed by my approaches.

And in yet another later discussion between Luke and Nick, the following emerged relative to what discipline needs to look and sound like next year.

Luke: Why do you think kids respect limits? And what do they find within the limits that you then set? If you set limits down and kids respect that, why do they respect that [limits]?

Nick: A sense of security? At first kids will think that this [limits] isn't a good thing. "I can't really get away with anything." But after a while they [students] realize that it's a good thing, and I think they respect you for that.

Luke: You're right about a sense of security. Security in that they know what's going to happen in this room. They know what they can do. More importantly, they know what they can expect from you, and that's important.

Nick: That's true. They get to know all the ins and outs of the teacher right from the start, and then they're not up in the air about different things.

Luke: I tell my seniors, because seniors initially are kids who don't want to listen to anybody, it's like being on top of the Sears Tower. I'm not going to go near the edge, unless there's a glass window there. If there's a glass window there, I'll stand right next to it [Luke stands against the wall as if it were the Sear's window.], and I'll look down and see the people running around and things, and there's something really nice and secure in knowing that the glass is there.

          And so, rules are not meant to limit you but to give you security.

Nick: Yeah, yeah, I guess that's a real good way of looking at it.

Luke: I think a lot of these kids don't have a lot of security and rules in their own lives.

Nick: Yeah. That's true. When kids feel like they're being imposed upon by rules, they don't work, both the kids and the rules. It's counterproductive.

          I've learned that rules have to be positive. You have to limit the number of rules you have. They have to be aware of the consequences. You have to hold them responsible and to that end, hold them [students] accountable.

Luke: How do you feel about giving kids alternatives and choices instead of, "If you don't do this tomorrow, you're going to have to do this?"

Nick: There's a big difference. I used to use negative reinforcement. I used to threaten and that didn't work because kids developed a really negative attitude, and they used to get snippy. They didn't want to be treated like that.

          I've discovered that if you give them choices, they know what their two or three options are, and they have a decision to make. I don't have to think for them, and it's not like I'm demanding that they do something against their wills.

          My kids used to get irritated. Now they have to sit back and think out what option or what choice they are going to make.

Luke: It [choices and alternatives] also disarms them. There's no aggression.

Nick: Yeah, there's no aggression at all, exactly, I think that's something that I was afraid of at the beginning of the year. "How am I going to handle certain things in class?" I think I took the easy way out by ignoring it, and it really came back to haunt me.

I'm going to be assertive, though. I'm not going to let a clique of students spoil things from the start. I will take measures besides giving choices. I'll split up the disruptive students. I'll call on them more, make them contributing members of the class instead of just ignoring them.

During a discussion, Luke asked Nick to plan out and visualize what his first day of the next school year would look like.

Luke: What do you see happening on the first day of school when they go to anybody's classroom? What's going to go on do you think? You know, in all eight of their class hours?

Nick: Well, they're just going to be bombarded with rules and . . .

Luke: Right.

Nick: . . . expectations.

Luke: And what do you want to, what do you maybe not want to do on the first day?

Nick: Not go through any rules. But how will I establish myself?

Luke: They [students] have heard seven other teachers before you go through all their rules, rules, rules, rules, all these piddly little rules. They've heard just about a rule from everything from wipe your feet off to raise your hand to go to the bathroom. What other types of things do you think you can do besides being a rule maker?

Nick: Maybe some kind of ice breaker?

Luke: Like what?

Nick: Well, what I . . .

Luke: Don't do something silly, but do something that's really going to help you to catch these kids off guard and get them thinking on the first day.

Nick: Maybe a group activity, pair up and introduce yourself . . .

Luke: The kids in regular are tracked and everyone has gone through, "Hi, my name is Peggy Sue. What's your name?"

Nick: I don't think I want to start them off with reading and writing something. I want to do something that will put them at ease in my room.

Luke: So they know you're an "easy-going type of guy?" Not. You need to start thinking about these types of things, because you see, every classroom they're going to go in, they're going to go through roll call. Get a syllabus, rules, rule sheets for mommy and daddy to sign, cards to fill out their name and address and phone numbers on . . .

     If you do something different, something that shows your philosophy toward them as students and your philosophy toward your subject matter, you'll automatically be on their side. You're not pandering to them, but you are on their side, and you're concerned with what they're going to learn and what you're going to teach them. You'll have them from the first day.

Nick: So would you suggest just diving right into the material from the start?

Luke: I'd dive into something real different, I'd confuse them. Let them be confused. When I taught a media class, I used to show them the first thirty minutes of <u>Harold and Maude</u> and told them they'd see the rest of the movie at the end of the year.

     Hit them right away with something with punch and tell them, "This is the kind of stuff we're going to learn together this year."

Nick: I'm going to really have to give that a lot of thought. Maybe we can . . .

Luke: Get together this summer? Yes, I'd like to do that. With our new textbooks, and with my student teacher, maybe you can share some insights with him.

Discussions about what Nick's classroom would look like the next year did not just center around discipline and gaining control of student be-

havior. Through visualization discussions, Luke and Nick talked about classroom procedures relative to instruction and management of student activities and the learning process. During these discussions, Luke did very little talking; he listened intently as Nick articulated what his classroom would look like, what his instruction would sound like, what an organized learning environment would mean in terms of classroom control and discipline, and what his planning for instruction would entail.

Nick: I'm going to allow students more time to work on their assignments in class, I don't feel that I now have to lecture for fifty minutes. Students are going to be more engaged in activities. Hopefully this will cut down on discipline problems.

My planning will be different too. I'm going to plan out by the unit, the week, and the day so that instruction is less fragmented.

I'm not going to rely solely on other people's materials, I'm going to craft my own materials. I'm going to brainstorm more with my grade level colleagues, and I'm going to work with Luke on planning tighter units. Sometimes I have too much lag time or time wasted on activities and assignments that don't relate directly to what we're working on.

The bigger picture, the overall plan for the year or the quarter will be more clearly focussed on.

I want to work on my instructional techniques. I've learned a great deal from my mentor. I'd like to learn more from him on questioning, on pacing questions, on connecting learning from one unit of study to the next.

CHAPTER V

THE RELATIONSHIP BETWEEN THE PROBLEM-SOLVING DIALOGUES AND CLASSROOM PRACTICES

A. Introduction

Chapter IV detailed the nature of the discussions and the emerging problem-solving dialogue between a mentor and a first-year teacher. The information contained in this chapter provides a report of the relation of those dialogue sessions to the first-year teacher's classroom practices, (e.g., what the first-year teacher did with the information gleaned from the dialogue sessions with the mentor).

Within this chapter, the following data set is reported: 1) a summary of classroom data collection; 2) a tabulation of the frequency to strategies implemented in the first-year teacher's classroom found in the mentor and first-year teacher's discussions; and 3) a reporting of the content of the discussions transferred to the first-year teacher's classroom. Next, the emerging categories are analized and discussed, including organization of content and unfamiliarity with the curriculum; delivery of content and development of instructional techniques; development of classroom procedures; how to speak with students, discipline, and gaining student control; and beginning and ending class. Finally, the reports from the three independent observers and the researcher are reported along with the unexpected revelations found in replay discussions between Nick and Luke.

Data to look for the effect of the dialogue sessions on the classroom practices was collected through direct observation by the researcher, audiorecording of the first-year teacher's classroom, and three independent observers who not only observed Nick in the classroom, but also held post-ob-

servation conferences with him and audiorecorded these conferences. Table XIII (refer to p. 129) illustrates more fully the organization of the data collection plan.

Table XIII

Summary of Classroom Data

Type of Observation	Made/Means	Number
Direct observation of First-Year Teacher in the classroom	Researcher	7
Audiorecordings of the First-Year Teacher in the classroom	Audiorecording	17
Observations made by three independent observers	Principal and two Assistant Principals	3
	Total:	27

An unexpected data source that illuminated classroom practice came from listening to the dialogue sessions taking place between Luke and Nick. It was through a careful examination of the replay technique appearing in these conversations that the researcher was able to gain additional insights into the dynamics of the first-year teacher's classroom. In the process of replay, Nick talked out his day by recapping the events of his day in great detail for Luke. The replay protocol collected during the dialogue sessions was examined by both listening to the classroom audiorecordings and then reading and underscoring the transcripts of Nick in the classroom. When the data of the audiorecordings and the replay discussions were examined together, deeper understandings of the impact of the effect of the dialogue sessions taking place between Luke and Nick emerged, especially when coupled with the process of sense making for Nick.

Transfer of dialogue into practice or the implementation of specific strategies offered by the mentor through the components of the patterns (prescription giving, role playing, oral planning and blueprinting, replay, and the processes that emerged such as expansion dialogue, strategy sharing, modeling, how to talk with students, rehearsal and/or practice, and personal story telling) were also examined. The content that was examined emerged from the self-reported problems of Nick. (Refer to Table VI, p. 73.) The coding organizer that emerged for transfer and/or implementation mirrored that which was used to analyze the dialogues. This coding organizer appears in Table XIV.

Table XIV

Coding to Tabulate the Frequency of Strategies Implemented in Nick's Classroom Found in the Mentor and First-Year Teacher's Discussions

Frequency of Dialogue Process

Dialogue Process	T Code	Frequency
Expansion Dialogue	T ED	66
Sense Making for the First-Year Teacher	T SMP	49
Prescription Giving	T P	77
Alternative Strategy	T AS	41
How to Talk with Students	T HT/wS	59
Anticipating Problems	T AP	37
Oral Planning and Blueprinting	T OP/BP	53
Problem-solving through Personal Story Telling	T PS/PS	18
Strategy Sharing	T SS	55
Role Playing	T RP	71
Rehearsal and/or Practice	T R/P	72
Replay	T R-Play	41
Direct Feedback	T DFB	0
Modeling	T M	71
Visualization	T V	0

N = 27 Data Sources
T = Transfer

The content, which provided a framework for the emerging discussions, problem-solving dialogue, and problem-solving processes developed between Nick and his mentor (Luke) were used to provide another view of the relation of the dialogue to Nick's actual classroom practice. Table XV provides an organizer for this phenomenon.

Table XV

Content Transferred to the First-Year Teacher's Classroom

Discussion Content Transfer	Frequency
1. Discipline and gaining student control	13
2. Development of classroom procedures	23
3. Organization of content and unfamiliarity with the curriculum	32
4. Delivery of content and development of instructional techniques	29
5. Beginning and ending class	9
6. Inundated with procedures such as attendance procedures, writing passes, and the myriad of forms that need immediate attention	NA
7. How to speak with students	21
8. Lack of practice during professional training	NA
9. Unrealistic training in college	NA

N = 27 Audiorecording Sessions

B.   Emerging Categories

The data set is reported within the context of the following organizational categories: organization of content and unfamiliarity with the curriculum; delivery of content and development of instructional techniques; development of classroom procedures; how to speak with students, disci-

pline and gaining student control; and beginning and ending class. Embedded within the examples from the researcher's observation notes, audiorecordings of Nick in the classroom, and the notes and audiorecordings of the three independent observers were the problem-solving patterns and processes identified and described in Chapter IV and Appendix G.

It should be noted that a simultaneity of data emerged across and throughout each transcript of Nick's classroom. For example, throughout the course of a single classroom session, Nick implemented and in some cases refined several strategies for: organization of content and unfamiliarity with the curriculum; delivery of content and development of instructional techniques; development of classroom procedures; how to speak with students; discipline and gaining student control; and beginning and ending class.

Although lengthy, several full transcripts of Nick's classroom are included in this chapter in order for the reader to understand the context of the classroom setting and the simultaneity of the transfer across classroom situations. In addition to full transcripts, sections from other transcripts are reported as well as the dialogue sessions taking place between Nick and the three independent observers, and the researcher.

1. <u>Organization of Content and Unfamiliarity with the Curriculum.</u>

As reported in Table XV (refer to p. 131), organization of content and [an] unfamiliarity with the curriculum had the highest frequency of transfer in Nick's classroom (32).

The following example was an introductory lesson on writing the research paper. Approximately one week before beginning the research paper

unit, Nick and Luke's discussions centered around organizing this unit. Nick reported that he was "stumped" and at a "loss" on how to "go about teaching this unit." The instructional strategy, topic brainstorming, that Nick employed with this class of students was role played, refined, and rehearsed again by Nick and Luke prior to beginning this unit.

Class began with Nick quieting students and giving organizing statements.

> Nick: Take out a sheet of paper because you're going to jot down different things that I say. Before you start raising your hands and asking questions, let me say what I have to say first.
>
> What we're going to do today is brainstorm in terms of the research paper. It's a very open-ended assignment, and I'll explain the assignment either later in the period today or tomorrow. I'm going to jump right into topics.

Nick's organizing statements mirrored those that he and Luke had the prior week. Note the forcefulness in Nick's organizer and "the take chargeness." It was also interesting to note the transfer of the attribute referred to in Table XV (p. 131) as how to talk with students which followed next in continuation of this instructional technique:

> Nick: Let me just start out by saying that I'm kind of cutting you guys a break here, that I'm on your side on this one. The assignment doesn't really relate to American literature; however, the assignment encompasses America, its views and its values and so forth. That's what makes it American and what might make it unique in this country rather than any other country in the world.

Luke had continually stressed the importance of letting students know that Nick was "on their side" and that he let students know that he was "cutting them breaks."

Nick: Tomorrow you will get a handout. It will list the format of the paper, how many pages and so forth. It will list steps in the research process, but for today, we just want to brainstorm and begin thinking about a topic and practice narrowing your topic down.

Student 1: Does everyone have to do the same topic?

Nick: That's what I am going to get to right now. What you're going to do is choose a topic that you may or may not know much about but that interests you. That's simply it. It's very general and open-ended. I'm going to show you and explain to you how you're going to narrow it down later in this period.

You focus on one aspect of the topic. That's what we're going to do in class today. All we want to [do] is discuss the possibilities.

I'm going to bombard you with all of these topics, and I just want you to kind of take in things, you might be asking questions inside your head. You're going to be jotting down things, writing as I bring up these topics.

OK? And I'm going to give you an idea, I'm going to give you ideas on how to take something very general, like sports or music, and then narrow it down to something like the influence of the Doors' music on today's society. OK? Alright, I'm going to do that with several topics today.

Luke had pointed to the importance of Nick giving concrete examples to his students as he introduced the topics under study.

Nick: You will need to choose a topic that is appropriate to this class and something that is serious. Something that has good taste to it, and I'm going to approve all your topics before you dive in and start researching and writing your paper. I'm going to make sure that they [topics] are serious; that they are appropriate; that they are pretty much narrowed down to a specific aspect of a topic; and that they are in good taste. Howard?

Student 1: Should it be something like that is controversial or that there are two sides of it?

Nick: That's something that I'm going to get into a little bit later, but no, this is not an argumentative or persuasive paper and it [the topic] doesn't necessarily have to deal with controversial issues. This is something different from sophomore and freshman year. OK? You want this to be original. A creative effort on your part.

One last point. I just want to whet your appetites. I want you to think about the process more than the topics we brainstorm together; this will help you discover a topic which will be due tomorrow when you walk into class. Just please don't blurt anything out. I don't want to hear any opinions or comments. If you do have questions, raise your hands.

I'm just going to tempt you, alright? And what you're going to do, if you're interested, you're going to go into the library and do some research, based on something here that really fascinates you, that you're really interested in, that you want to know about. You're going to go to the library and find that information out, I'm not going to cover it.

OK?

So, the only questions I will take are questions you might have about a topic that is coming to your mind. You might want to ask, "Can I go this way with the topic?" OK, that's fine. Ask your questions, just please don't blurt anything out. I don't want to hear any opinions or comments. Alright, just, if you have questions, raise your hand, if you want to go a certain way with a topic, and if you come into a topic right away, well that's terrific. If you have a topic in your mind right now, or maybe I'll give you the first topic and you may say, "Well that's the topic, say Mr. N, how about this?" Alright? And I may question you a little bit just to make sure that you can narrow it down.

Embedded in Nick's instructions for the day's activities, was his modeling to students how to appropriately respond. Nick and Luke had a long discussion about students blurting out comments that in turn caused disruptions to his teaching flow and impeded him from establishing a consistently stable and orderly learning environment in his classroom. Luke had

also prescribed that Nick not only "bombard" students with possible topics in this brainstorming session, but that he also repeat organizing statements such as "don't blurt things out," and "no opinions" in order to bombard students with the behavioral expectation of cooperation in the brainstorming process.

Nick: Now, I'm going to start with the topic of divorce. I want you to take notes, write down the main topic, and I'm going to narrow them down a little bit along the way. I'm just going to jump from topic to topic. To some of you, this may be pertinent in your lives family members, parents, relatives, and so forth. You may have seen a divorce. Now I'm going to ask you. Who do you think usually feels blame, or feels he's at fault for the divorce? Sam?

The student Sam needs to be introduced as he was a major player in Nick's classroom. Sam was a special-needs student who transferred to Bruckenbary High School in the fall of 1991. Sam was a twenty year old junior who, because he was a special needs student, must be allowed to remain in a public school until he reaches age twenty-one. Nick was twenty-three when he started working at Bruckenbary High School. Throughout the year, Nick had been dealing with Sam first through personal intervention (personal detentions, punishments, before and after school conferences, meetings with the department chairperson) and more formal interventions (meetings and conferences with an assistant principal). In a meeting with an assistant principal, Sam was told that he would be permanently "out" of Mr. N's classroom the next time he "acted out." Nick was present at this meeting between Sam and the assistant principal. Nick was reluctant to have Sam removed from class and thus fail again.

The response that Sam was about to give, mirrors exactly what Luke anticipated a student would answer:

Student: The kids.

Nick: The kids! OK, now that is a fact. A high percent-
            age of children from a divorce, feel that they are
            the ones that are at fault. They are the ones to
            blame. If this was the topic that you wanted to ex-
            plore, you'd go find out statistics. You'd want to go
            find out why that's true. We know that it's not of-
            ten the kids; it's usually the differences in the par-
            ents. Well, along the same lines, we've noticed a
            steady trend in increase of divorce. We've reached
            about 50% nowadays. Why is that? I'm going to go
            and check that out. What are reasons for divorces?
            What are some procedures in courts that lawyers
            and judges and so forth go through to work out a
            marriage or to maybe settle child custody and so
            forth.

Nick was modeling the process of picking and narrowing a topic for

students again in this example:

Nick: Alright, that brings up adoption. Adoption is an-
            other good one. When do children usually find out
            they are adopted? When do they start questioning,
            how do they feel when they find out that they're
            adopted and not living with their birth parents?
            That they live with legal guardians. What are
            their rights? Are they entitled to go track down
            their parents? This could be a case with anyone of
            you guys or someone that you know. Alright?
            That's, another pertinent issue in a lot of our lives.

Nick continued to bombard students with options and possible topics

in this process of brainstorming and narrowing of topics using what Luke

referred to as the "shotgun approach" which was purposefully dazzling stu-

dents by jumping from one topic to the next for the first three or four min-

utes in order to stimulate student thinking, engage students more in the

process by keeping their minds so focussed on the teacher that there was

little time or inclination to be disruptive. Note that the transcript of this

tape and the observer's notes did not detect student misbehavior. Nick was,

furthermore, working on a delivery method suggested by Luke—physical

proximity. Nick was walking up and down the aisles making sure students were jotting down ideas or points of interest. In this next section, Nick returned to the front of the room and began to write a few notes. Before Nick began writing, he tapped the chalk on the blackboard thus cuing student attention to what he was saying and writing:

> Nick: Something along the same lines, sibling rivalry, OK? What I mean by sibling rivalry is, the children in a family, whether it be boys against boys, girls against girls, or boys versus girls. It doesn't always have to be positive interaction, it can be negative. Fighting, or they can get along swell, alright? But one thing, in terms of sibling rivalry, and this is a fact, there's research and they've done surveys on it, is that the third child of the same gender is usually the neglected one. So, we've got, first let's just take that on the board [tapping chalk] first boy, second boy and the third boy. The first boy takes the examples of the parents, takes his values from the parents and then the second boy takes his values [opposite] from the older one. And then what does the third one do? Why is the third child usually the most neglected one? Some of you may be third children of the same gender, and you may want to find that out.

Without giving students an opportunity to speak, Nick moved immediately into the next topic. In addition to "bombarding," and the "shotgun approach," Luke had suggested that Nick purposefully "frustrate" students in order that they begin to think about a possible topic. It is noted that the eating disorders topic was gleaned from a session between Luke and Nick.

> Nick: Alright here is a topic, eating disorders, alright, anorexia nervosa and bulimia. What are the signs and symptoms? How do you cure such a disease, how do you prevent such a disorder? We're also noticing nowadays that this is not a female oriented disorder anymore. Males are starting to succumb to this disorder also. Some of you who wrestle or box, you're well aware that you have to maintain a certain weight so you cut back on your eating, and you don't gain much weight, you know, you could be susceptible to this disorder. OK?

Nick broke in with an invitation, "Any questions? Anything coming up, coming to your mind? I mean if you see a direction you want to go in raise your hand. Jim?"

Student: I don't know, like what types of references will you want?

Nick: Alright, I'm going to get into that tomorrow. Just questions in terms of topics, so far? I'm going to keep helping you with topics, here.

Student: You want everyone to have a different topic?

Nick: That's not really important. I don't want you guys getting together on this, but if you happen to have a similar topic, that's fine.

As suggested by Luke, Nick refused to be led off-topic by student questions by sticking to his original directions and organizing statements. Nick achieved this by leading students back on task by throwing out some more possible topics, but this time, he did not go into detail or explanation. This alternative strategy was offered by Luke during expansion dialogue following a role playing session:

Nick: What about schizophrenia? Mental disorders? People often mistake schizophrenia for having multiple personalities. Autism and the movie <u>Rain Man</u>. I just saw something very interesting on <u>20/20</u> not too long ago that was about a small town in the eastern United States. This town had a high rate of people born with autism, and what they found out is that there was a RayBan Sunglasses factory located not too far from the neighborhood. Autistic people don't really relate well to human beings. They relate well to pets. And that brings up another one, pet therapy and people in nursing homes.

Along the same lines, think about testing that they do on pets. OK, you may say it's kind of unethical when they spray hair spray into a rabbit's face, or they put cosmetics on a cat or whatever. Is that ethical?

Let's go to another issue that you guys will be facing real soon buying a new or used car. An excellent source for this would be <u>Consumer Reports</u> because they give listings every now and then about the best buys in new cars, best used cars and so forth. How do you take care of new cars, used cars?

Nick now got specific by elaborating and again modeling the topic narrowing process.

Nick: What about the '57 Chevy or the Studebaker? Why do people say that the '57 Chevy is such a collector's item or the '68 Mustang? What kind of impact or influence has the Mustang had on our society? It's one of the longest lasting cars. It's been around since the '60's. Why is that?

Alright? You might want to find that out.

Careers. What kind of careers are available to you guys out of high school? Out of college? More and more people are starting to get college degrees nowadays, making it more difficult to get a job out of college, let alone high school. You may want to focus on a specific career. Maybe you're really interested in what you're doing right now. OK, but what's going to happen if you get laid off one day? You lose interest in it? I mean what are you going to be able to do with those skills? You need to think ahead to the future. OK?

Here's another good one—advertising techniques and subliminal messages. I'm sure many of you have heard a subliminal message. Now, I know it seems like a lot of the stuff I'm getting from <u>20/20</u> and <u>60 Minutes</u>, but these are very good informational programs. You find out a lot of really neat, unique things that you have never seen or heard before. I saw an episode on subliminal advertising where there was a billboard on a highway with somebody holding up heaping plate of spaghetti, with spaghetti sauce dripping from it. If you looked real close, there was a figure of Jesus Christ in the middle. Subliminal advertising. You see Toyota Celica commercials, where they've got the car sitting there and all of a sudden they flip, they show a beautiful young woman, they show a couple dancing, and they show a guy. What kind of things sells cars nowadays? What do you think

about when you buy a product? Do you just flip on the TV and see Bo Jackson in a Nike commercial and run out and go get a pair of Nike shoes?

Janet?

A student "breaks the ice" by raising her hand, and Nick was able to engage students in the thinking process needed in order to narrow a topic. Through role playing and role reversal and to a certain extent, simulation, Luke and Nick had rehearsed this process at great length. According to Luke, the most critical time in the lesson would be the interchange that followed student questions during the brainstorming session.

Student: I want to be a commercial artist, and I'm interested in advertising and marketing. I'd be interested in what goes on behind the scenes with these advertising people. Like what do they do to sell a product.

Nick: That's an excellent topic, let's narrow it. What do you think of when you see a product advertised? [Nick opens the discussion to the class.]

Student 1: If it, if it, it looks like the advertisers have put a lot of work into the commercials itself, I mean that's one thing that might make it sell a product.

Nick: What else?

Student 2: If the advertiser makes it look like everybody else would buy it.

Nick: OK, if the advertiser makes it look like everybody else is doing it or selling it or buying it or whatever people would want to buy the product. Let's think about this topic for a minute. If you were doing this topic what angle would you take? How would you narrow things down?

Student 3: The exploitation of women in commercials. You know, beer commercials, cigarette billboards, and stuff like that.

Student 4: Sex sells. That's a fact.

Nick: What else? How about some other topics that
             you're interested in. Anyone want to volunteer?

Student 5:   Electricity.

Nick: What about electricity? That's pretty broad.

Student 5:   How they're conserving on electricity, I don't know.

Nick: I'll come back to you in a minute, be thinking
             about the topic though, especially if you're inter-
             ested in that.

             Mark, are you with us?

Student 6:   Yeah.

In a discussion, Luke had anticipated that students would want to
use topics previously explored in other classes.

Nick: Notice I didn't say anything about abortion, about
             capital punishment, gun control, and euthanasia
             because these are over used. Let's be creative.
             Let's be original. OK? You hear so much about
             this stuff, and you need to find out about other is-
             sues that are just as important. What else?

Student 7:   Teenage pregnancy, drugs, alcohol, and all those
             bogus health topics.

Nick: Well, those topics are important for a health class
             but not necessarily in an American literature En-
             glish class. Let's move on and find something new
             and interesting that we don't know much about.

Nick now turned around the topic brainstorming session and selected
students to do the narrowing. This strategy mirrored exactly what Luke did
with Nick so there was an expanded type of transfer.

Nick: OK, what about the death camps?

Student 8:   Find out how they were, ummmm, what they did.

Nick: Matt give another example about death camps that
             you might want to do.

Student 9: Hitler, Nazi Germany, and then narrow it down to concentration camps.?

Nick: Excellent, can anyone even narrow that topic down more?

Student 10: What kind of things did they do to people in concentration camps?

Student 11: What kind of work did people do in the concentration camps?

Nick: Yeah, that rings a bell for me because I visited Germany a couple of years ago, and I saw Dachau which was the major concentration camp in Germany at the time, and, boy, let me tell you that was one depressing trip. It was one depressing episode of my trip. Alright, so that was very interesting.

Luke used many personal stories with Nick during their dialogue sessions. Typically, Luke's stories centered around personal experiences that he wished to share with his students. Although Nick and Luke never practiced or blue printed or planned personal stories, Nick picked up on this and was beginning to share his personal stories with his students.

One of the areas that Luke and Nick spent a great deal of time talking about was how to make students accountable. Nick continued going back to student 5 in order to make her accountable and to keep her on task. The researcher notes that student 5 was off task the very first time that Nick called upon her.

[Nick went back to the student who suggested electricity.]

Nick: If you were to do electricity, how would you narrow it down?

Student 5: Ummmm, I still don't know.

Nick: Alright, let's open this up to the class, since you brought it up. How do you narrow down electricity? Electricity is very general.

Student 12: How it was created.

Student 13: How does it run to the light?

Student 14: Who discovered it?

Student 15: AC/DC. What does that stand for?

Student 16: Rock and roll, dudes!

Nick: OK. Alright, that really narrows it down.

Student 5: OK. do you think that electricity can replace gas and run cars in the future?

Nick: Great. Now that's really narrowed. You could take an environmental stance on that topic too. See there's just so many ways you can approach a topic. Be creative. Any other topics people are thinking about? We can help you narrow like we did with Nancy.

Student: The ozone layer.

Nick: The ozone layer, yeah that's another good one. What about it? You may want to write about the greenhouse effect. You're going to write a thesis statement. The thesis statement is not going to just be "greenhouse effect." Alright, you gotta get some kind of a main idea. How it's affecting Antarctica, there's an actual way of narrowing it down. They say . . .

[The bell rang and class dismissed itself.]

In this next example, there existed a high level of transfer of the material discussed between Luke and Nick. In a replay session, Nick had asked Luke about the best way to connect the topic brainstorming session to moving into the mechanics of the writing process. Nick, furthermore, reported to Luke that he did not have enough time to finish his lecture because "time just ran out." Nick was concerned because he told students that their topics would "be due tomorrow when you walk into class." Luke had urged Nick to begin instruction with a recap of what was covered the previ-

ous day and to include as many concrete examples from the original lecture. Moreover, since this lecture covered the introductory lecture on the research paper, Luke had offered many strategies and alternative strategies in order to help Nick reorganize his lecture since he had not finished instruction. One such strategy that Luke offered to Nick encompassed both organization of content and instruction. Luke suggested that Nick intersperse a review of narrowing a topic with add-on instruction about the research writing process and the specifications of the paper.

Moreover, during an earlier blueprinting and planning session, Luke had suggested that Nick develop a calendar that would help to organize students and the research writing process. During this blueprinting and planning session, Luke assisted Nick in developing a calendar and a handout. And then, in a later planning session, Luke troubleshot the handouts and engaged Nick in a rather extensive "anticipating problems" discussion. Luke also made several suggestions about both the content and format of the handouts. After this discussion, Nick made 7 out of 10 of the suggested changes.

Nick: These [handout with detailed specifications for the research paper] are yours to keep. Alright. Basic criteria. We went over this yesterday before we brainstormed for our topics. Your assignment is to first of all choose a topic that you may or may not know much about that fascinates you. Next you are to narrow it down by choosing one aspect of the topic then make a connection between it and the general topic. For instance, remember our topic of divorce? Alright that's very general. Then I said, "Children of divorce, of divorced couples often feel that they are the ones at blame." That's a way of taking something general and making it specific or narrowing it, narrowing it down. OK? In other words, your thesis statement will be a declarative sentence about a specific aspect of the topic that you will prove in your paper.

Student: Can you give an example of that?

Nick: OK, a declarative sentence is just a statement. It's not a question. It's not a command. It's not an exclamation. It's just like when you write a paper. That's just a statement that you made. A fact. Information about something. Whatever happens to be your paper. So your thesis statement will not be in question form.

            But you are going to have some questions in the back of your mind on your topic that you're going to go and research and find the answers to.

            We'll spend some time kicking around several workable topics in class. That's what we did yesterday.

            People who were not here yesterday when we get to the library you might want to sit down with somebody and just take a look at the list.

            Alright? Everybody was compiling and jotting down notes on the topics that we were brainstorming. So whoever wasn't here yesterday, you might want to check that out with somebody.

            In addition to learning the research process another important purpose of this assignment is to learn something new. I suggest you choose a topic that arouses your curiosity, that's going to motivate you and make the assignment much more worth your while. So that's very important. Choose something that you, that really interests you, that you want to learn about. Otherwise, this is not going to be very fun for you. It's going to take, you know, a lot of hard work and effort and, you know, if you're really not going to put anything into it, you're not going to get anything out of it. OK? So, choose something that you want to do, that really interests you.

[Nick read directly from the handout to the students.]

            "Format of the paper. Your paper must be from 3 to 6 typed pages, double spaced with one inch margins on all sides." The page in front of you is single spaced. So double spaced would be the distance in between the lines would be twice as much. Alright? And then also notice there's the one inch margin around the whole paper. That's what I mean by double spaced one inch margin. "Your paper must

also include a title page and a works cited page."
I'll get to those later. "You must have from four to
six sources for your research."

Now you might want to write this down—four to
six sources. I'll give you some ideas of what I mean
by sources. Books, . . . I would write this down if I
were you guys . . . books, magazine articles, news-
paper articles, any kind of pamphlets or documents
that you might find on your subject. Now here's
one that I suggest a lot of you guys do. Interviews.
If you have a topic, and you know of somebody
that that topic might relate to let's take for in-
stance, adoption. Say somebody is doing what
rights do adopted children have? What legal rights
do they have? And you have a friend that's an
adopted child or you know somebody. You might
want to interview that person and, you know, see
how they feel about being adopted. How they feel
about their rights as an adopted child. OK? Mike?

Student: What if it's on a T.V. interview?

Nick: Alright. Television shows, these are some more
             sources, television shows, ummm, movies, films, so
             are songs. If you chose the music category, you
             might have a song in mind, lyrics you might want
             to use.

Student: How about like a film or video?

Nick: Alright. Film or video. Also, one encyclopedia. "No
             more   than   one   encyclopedia."   Encyclopedia
             Britannica, Americana, or New World. Just one of
             those. They're basically all the same anyway.
             Ruthy?

Student: OK in my first hour we have sociology, and we're
             doing like this same thing? Can I use it? Can I use
             like my subject that I'm using?

Nick: No. I don't want you to write the same paper.

Student: It's not . . . no, it's not. 'Cause I have to do more in
             this one than I do in that one. But, like we have to
             read two books and one or two movies on our topic,
             then we have to do an interview.

Nick: Alright, so you're saying you want to do the same
             topic?

Student: Yeah.

Nick: Why don't you [sources] . . .

Student: If I can use my same resource [source]? Can I use
             the resources [sources] that I . . .

Nick: Why don't you do something different? Do some-
             thing original? why don't you go beyond the ex-
             panded horizon? Alright? [Giggles from students.]
             OK any other sources you can think of? Anything.
             Any others come up, let me know.

Luke had worked Nick through these same questions during an an-
ticipating problems discussion. It is interesting to note that the very an-
swers that Nick gave to his students mirror those given by Luke during
this discussion.

Nick: Now, I don't want any trashy tabloids like Na-
             tional Enquirer or Star or anything like that.
             [Giggles in class.] You want to have serious, taste-
             ful sources. Alright? But I don't want you guys us-
             ing any of this trashy stuff that they sell in the su-
             permarkets. I want library stuff. Stuff from this li-
             brary, Oswald [local town library], university li-
             braries, wherever you go to the library. Use stuff
             that they have. "Steps to writing the research pa-
             per." Alright, this is just kind of a comment here
             that I want you to keep in mind when you are do-
             ing this, so you don't procrastinate.

Student: You don't what?

Nick: Procrastinate—put it off, wait to the last minute.
             "The time available to you for the research paper
             will disappear quickly. It is important that you get
             started as soon as possible. Ignore the comforting
             thought of the seemingly far away deadline and
             the many pleasant distractions in your life."

Nick was learning how to speak with students, how to adjust his vo-
cabulary here. This is significant in that Nick had reported that he thought
he could teach similar to the college professors that he had had. To this
end, Nick was gaining sense making.

Student: Ooooo. So pleasant . . .

Nick: I didn't write that. "Stick with the schedule outline below, remembering the assigned deadlines. All major steps in the process will be graded, in addition to the final product itself." Now, I will let you know how many points the research paper is going to be. I'll let you know a little bit further in the process. But, I am going to make sure that everyone is with us from step to step. I'm going to grade each part. Alright? See this calendar right here? Those are the parts that I'm going to take a look at. Paul?

Student: Are each of these steps worth certain points? Or are you just going to be like checking off?

Nick: I'm either going to check them, give points, or just give a letter grade.

In another replay session, Nick had asked Luke for advice on how to correct and keep track of grades since there were so many aspects to the research writing process. Students also were interested in grading and project requirements.

Student: OK.

Nick: A, B, C. OK? But, for instance, four to six bib cards, 20 to 25 note cards, I'm going to count those cards. I'm going to make sure that you've got legitimate sources on your bib cards.

Nick passed out an index card to each student. Luke had suggested that Nick do this in order for students to have a card to indicate their research topics.

Student: What is this for? What are the cards for?

Nick: Alright, now, the cards. I'm going to get into detail on those Monday or tomorrow. Tomorrow or Monday. OK? So, don't worry about the cards yet. But, I encourage you to go out and buy your own cards as soon as possible and also get the Writing Guide.

Although Nick hedged his response here, he was extending the due date for topics to be approved. The previous day, Nick had told students

that their topics would be due. Luke had suggested that Nick think about giving students an extra day before collecting topic cards.

Student: Can we check stuff out of the library?

Nick: OK. That's a good question. No. You cannot check out stuff from the library for this assignment.

Student: Why? Other classes?

Nick: Because I have three other classes total. They're doing this assignment. There are many other sections of juniors that are doing this assignment so it's not very fair.

Student: Well it's not fair to us either!

Nick: OK, listen, this is what you can do. There are copy machines in the library. You either copy stuff or you work in the library with the material or you go back after school or before school, during study halls, you spend your own time in addition to the time we'll be spending.

Student 1: How long is the library open?

Student 2: About 4:30.

Nick: Is it 4:30 now? OK, until 4:30. But I'm going to give you plenty of time in the library throughout the process. But if you need more time, you need to do it on your own, and once again, you don't just have to use this library. If you don't find a lot of stuff here, then you want to do one of two things. Change your topic or go to another library and find more information. That's up to you. I don't want you to frustrate yourselves. If you can't find enough information on your topic, drop it and do something else. Or else just go somewhere else and do research on it. OK?

           Take a look at the calendar. Alright one last thing about what I just talked about, May 15th is the deadline for the paper itself. It's not too far away. That's, right before your prom.

Student: Prom night [Giggles].

Nick: OK, prom night. But, anyway, you turn it in that day. I didn't have it due after that day and that's

part of the reason why I didn't have it due the next week. You know? You guys are going to prom and you know you won't do any work that weekend. But anyway, you wait too long and like I say here, one letter grade down for each day thereafter. Nothing will be accepted after 3 p.m. May 19th. OK? May 19th is a Tuesday. So you have the 15th Friday, 16th, 17th, weekend, 18th and 19th. So, that means you have two more school days to turn it in. But it will start at B on Monday, and it will start at C on Tuesday. Tuesday is the last day I accept it, the 19th. After that, you can't turn it in. So, you can't start with a "D" or an "F". If you don't turn it in, then I guarantee, you'll fail this, this quarter. That's your prerogative. We're going to be spending close to a month on this. So, there's no reason why you shouldn't finish on that due date, May 15th. There should be no reason. OK? If you do wait that long, then, you know, that you got yourself into a predicament. Because if you going to prom or something like that then, hey, you know, I don't want to, I don't hear anyone, "Mr. N, I went to prom, I couldn't get it done." I mean that's just not going to be an acceptable excuse.

Student: What if we're absent the very next day after it's due?

Nick: Not acceptable unless a parent calls me and reads the the first two pages to me over the phone or brings it into school for you.

So, keep that in mind. That's why I want to push you guys through this at the beginning. So, that you get to work on it and you don't wait until the last minute and then the 15th will be here. OK, also on the calendar which is very flexible, alright? I may change these dates. I mean these aren't set in stone, OK? Notice that the 28th is next Tuesday. Four or five days from now you have something due. A report on the general article. Alright? That's on the next page.

In the next example of organization of content, Nick had a prepared handout that addressed the writing of the introduction and conclusion. This handout was prepared by Nick under the direction of Luke during an oral planning and blue printing session. Through replay, Nick had indicated that he was having difficulty linking the pieces of the process together.

Luke had suggested that Nick break up the content and then the subsequent instruction on the research writing process into smaller and more manageable segments.

Nick used an analogy with the class to kick off his lecture on the writing of an introduction and conclusion with a handout that was prepared during a session with Luke.

> Nick: I have an interesting analogy for you here. I'm comparing your research paper to a seven course meal. This way I'm trying to make it easier for you. I'm making the unfamiliar familiar to you by using what you know, your knowledge and relating it to what we know. That's what analogies are anyway, just comparisons.

Nick quickly passed out a typed handout and read aloud to his students:

> Nick: Suppose your research paper is a seven course meal. The first course, your introduction, should whet the reader's appetite and provide a taste of the main entrees, which is your body. Serve small bits and pieces of the main courses to give the reader a flavor for the overall meal. These tasty morsels . . .

Nick used the blackboard to illustrate his lecture on quoting sources:

> Nick: OK, look up here at the board. We have a rule of thumb when you are documenting sources, this is how you do it. Inga, you asked a minute ago so head up to the blackboard.

Nick illustrated on the board both a citation and its form in the bibliography. Nick directed the attention of his students to the board.

In another example approximately five weeks later during an introductory lesson on the novel, <u>One Flew Over the Cuckoo's Nest</u>, Nick developed with the assistance of Luke his unit on this novel. It is interesting to

note the transfer of the organizational patterns of the introductory lesson between the research writing lesson to the introductory lesson on the novel. The following example illustrates this transfer.

> Nick: We're going to start off with <u>One Flew Over the Cuckoo's Nest</u>.
>
> Student: What!
>
> Nick: Notebook, something to write with.
>
> Alright, this is the first piece, this is the first piece that we are doing as a level unit. OK? Now, I'm going to be completely honest with you here, we only have about two weeks of school. Thirteen, 13 days? OK? If you take a look at this book, anyone who has it, there are, you know, 260 pages in there. And, I don't want you to think from the start that I'm, going to have you reading 43 pages a night, then I'm going to test you?. No. That's not what I'm going to do here.
>
> We're going to work through it, and we're going to get as much done as we can. OK? It just happened that we have this much time left, and we have to do a novel. I don't want you getting negative from the start, and get off straight about this, because we're not gonna go through it like we did with <u>The Great Gatsby</u>.

Luke had suggested that Nick be "honest" with his students about the time problem. Moreover, during a session after school Luke pointed to the importance of reading for enjoyment, reading together, working through difficulties found within books together.

In the following section of Nick's introductory lecture he made a connection to prior learning as with the rebel definition, introduced the author, the period of the novel, and the setting, all were elements that Luke suggested to Nick to organize and ready the students for beginning to read the book, <u>One Flew Over the Cuckoo's Nest</u>.

Nick: Now, remember, I gave the definition of a rebel. OK? On the board here, this is about the same definition. "A rebel is one who actively resists law and order with the intention of inciting others." OK? Pretty self-explanatory. Andrew.

OK, so, that's not [a] very difficult definition and it did come up, ummm, during the outcast unit. OK, so, it's somebody who is not really passive. Somebody who's active. OK? And somebody who sometimes tries to involve others. OK, influence others. Alright?

We'll talk a little bit about Ken Kesey, the author of One Flew Over the Cuckoo's Nest. Alright, up on the board here, I've got the name, I've got the title of the book. He was born in 1935, and he's still alive today. That would make him 50 some years old. I'm going to give you a little background now, on the author, and it's going to help you to understand the novel.

First off, he's written two books. The one that we are reading is the more famous of the two. The other title is Sometimes a Great Notion, which some of you have probably heard of. It, like Cuckoo's Nest, was made into a movie. This book was written in 1962. It's set in the 60s. He [Ken Kesey] was 26 years old when he wrote. So, he was a pretty young age, just out of college. Ken Kesey epitomizes the 60s. He represents a 60s writer. He takes the 60s period and it's reflected in his works.

Let me just explain to you a little about the 60s. I'm sure we've all, we're all familiar with some of the things that went on. The 60s was basically the baby boomer generation. They symbolized people who thought that they could alter their consciousness with such things as drugs, sex, alcohol, rock and roll music, and rebellion. A lot of people went against society, went against laws and order of society. And those, ummmm, they had, those substances, alcohol, drugs and so forth helped them to do that.

But, keep in mind, the 60s wasn't just all that. You didn't have everyone in the country wandering around aimlessly on drugs and whatever else. You know, it was a turbulent period, but it was just more than that. There were technological advances and so forth. So, I don't want you to get a negative

impression or bad impression about the 60s. Alright?

Now, in the book itself, we have the setting of a mental institution, we have instances of shock treatment, electroshock treatment and lobotomies. Now, electroshock treatment, this is going to come up from the start. Is anyone familiar with electro-shock treatment? OK, Erin, you just did your report on schizophrenia, right?

Student: Right.

Nick: Well, can you tell us [a] little about it maybe?

Nick attempted to connect the research paper to the novel by asking this student and attempted to draw upon a student's knowledge base in order to engage students more into the introductory lesson. Moreover, Nick was affirming his students, trying to show them that they were not "dumb losers."

2. Delivery of Content and Development of Instructional Techniques.

Closely related to organization of content, delivery of content and the development of instructional techniques followed with a transfer frequency of twenty-nine (29) in Nick's classroom. (Refer to Table XV, p. 127.)

The first example of transfer in Nick's classroom illustrated and mirrored instructional approaches modeled by Luke. Nick, after reviewing the note cards that were handed in the previous day, realized that his note card instruction had to be reiterated. Luke had suggested that Nick recap the major points of his instruction and illustrate on the board how to develop the note cards. The following day:

[Nick was passing back note cards and began to lecture as he was walking up and down the aisles.]

Nick: Look at your note cards, very briefly. And what I noticed, was that many people are making many mistakes. Alright? Now, this is what I'm going to do. Instead of me sitting down and taking off points for everything you get wrong and ending up getting a 2 out of 10 or 1 out of 10, whatever it happens to be, we're going to talk about some of the things right now, I'm going to give back your cards and when we're in the library, you're going to work on them.

You're going to redo them, check them, make sure they're correct, redo them on the back, redo them on other cards, whatever you have to do. You're gonna take out your Writing Guide, the one that you own or the one that you're going to borrow from somebody or from the library and you're going to make sure these things are perfect. OK? There's no reason why they should not be 100% correct, because everything is right there in the book, even down to that final period.

Expanding upon Luke's prescription and modeling about what to do with the numerous mistakes made by students working through bibliography cards, Nick played out in class what was covered in this conversation:

Nick: Yeah, I'm talking about the bibliography cards that you guys handed in yesterday. OK? Now . . . Paul?

Student: Are you going to show us what we might have done right?

Nick: I'm going to have two examples on the board—a book and a magazine article.

Student: Well, why can't we just hand it back up to you?

Nick: And I'm going to tell you. Sam, please! And I'm going to explain to you some of the problems that you guys had in common. I didn't mark the cards at all. So, what you're going to do is take the cards, locate the bibliography citation in this book, and make sure that you are 100% correct, because when you put together your works cited page, the last page, the bibliography page of the paper, I'm gonna take off one point for every single mistake. OK? So, starting at 100, maybe you got 100 on your paper, but you got 7 mistakes in your bibliog-

raphy. Now wouldn't that be a shame if you dropped from 100 to 93 because you had 7 misplaced commas?

Student: So, so those [the cards Nick passed back] don't count?

Nick: Well, you're going to hand them [in] to me, I'm going to go around and check them in the library and make sure that they're 100% correct and then I'll give you a 10 out of 10. OK? But no one will get credit for those cards until I see them in the library, until I look at them to make sure that they are correct. OK? Alright. Paul?

Student: Can we ask you what we did wrong on the cards?

Nick: Yeah.

Student: In the library?

Nick: Yeah. Well, you're going to take a look at the cards first. You're going to look at your cards after I review the procedures with you, here, and in the library, you're going to find and correct your errors.

Luke and Nick spoke at great length about student accountability by making students first find, then correct their own mistakes. Nick implemented this strategy and then in a replay session that is detailed later, debriefed with Luke about its implementation and student reaction to the process.

Student: Yeah, I know, but like a couple of them I'm having big problems with.

Nick: OK, sure. Yeah, we can take care of that in the library. Now, let me point out some of the things that you're having problems with.

[Nick went to the board and started pointing to a card as he directed student attention to his explanation.]

Alright? Let's take this. This is a book. OK? What I noticed with a lot of your cards is right from the start, is that you didn't indent. Reverse. Sam, pay attention please. Reverse indentation. Remember, you're not writing a paragraph, you don't indent

the first line. You take the first line, you start at the left margin, and you indent everything else thereafter. OK? Approximately five spaces. Notice that's true for all bibliography entries.

Alright. You got an author. The name has to be exactly like this. Last name first, comma, first name. If there's an initial, the middle initial, the middle initial goes after the first name. If there's a full name for the middle name, put it there. Alright? Period. If there's one author. If there's another author, put a comma and just write the author's name out the way it should be. You don't need to reverse it like you did here. OK? If there's a third author, same thing, comma, Joe Johnson, comma, and Bob Smith.

Alright? Next, comes the title of the book, the title of the magazine, the title of the newspaper is always underlined and capitalized. Period. The city where it was published. If there is more than one city, then take the first one because that's probably where the majority of the books were published. New York, colon, publishing company, right here, Whitewater.

The publishing company you can usually find when you open up the book to the title page, you'll see at the bottom, in bold face letters, some kind of company, alright? Harper and Row, Macmillan and Company or whatever it happens to be and there's usually a little emblem or symbol after it, that's the publisher. OK?

Comma, first year, the most recent year that was given. There might be years like 1992, 1990, 1988, that's when they published the editions, take the most recent year. OK? Any problems there? So, you just take your information and substitute it with this, with this format. Very simple, alright?

The magazine article. Here's the author, notice the name reversed, period. The title, "House in Tune", period, quotation marks around the article, same thing with newspaper articles, New House is the name of the magazine.

Nick threw out the following question to the class: "Does anyone want to share their cards so we could troubleshoot some errors?" A student

held his cards up. Nick wrote a citation date on the blackboard and began with the question:

Nick:	But what's this right here? What's this 17?
Student:	The date.
Nick:	This is another mistake that a lot of you had. July 17, 1991. This is the way you write the date. It's in military form, 17 July 1991, colon, these are the page numbers 5455, period. Alright? Check to see that you have those final periods. Alright, a lot of you left them out.

Now, one other thing in terms of bibliography. A lot of you are using books and magazines a lot of you are using microfiche, alright? On page 14 in your Writing Guide, it says, under number 9, it says Newsbank. That is how you cite things that you use from the Newsbank computer, the things that ultimately become microfiche. OK? It's kind of a long entry, but you need all that information there. Nancy? |
| Student: | What about stuff already on microfiche? |
| Nick: | Microfiche? On the Newsbank computer, that's the microfiche. That's where you'll also find newspaper articles. So you type in your search words and get a listing of newspaper articles on your subject, and then you go over to the microfiche section and look in the cabinet and what it is, is it's got on clear transparencies, newspapers from the past. Whole complete newspapers. Alright? And, you put the transparency to the screen and it comes up and you can just read it right there. And then if you're using that, then you cite it correctly, the way it's in here.

Now, encyclopedias are in here, ummm, personal interviews, if anyone has a personal interview, I noticed some of you said you were going to use personal interviews, that's in here. OK? Ummm, hold on one second. What else have a lot of people been using? Pamphlets are in here. If you're seeing a movie or a television program, that's in here.

So, everything is in here. The correct form, we're using this book only. Not your own form or some other book. OK? Nancy, you have a question? |

Student: Ummm, ummm, oh, yeah, surveys. Surveys are not in there [the Writing Guide].

Nick: That's a good question. We'll use the same format for an interview. OK? But instead of that for personal interview, you'll put "survey." OK? I'll have to look that up. I'm not sure what, how they would cite that. Alright, are there anymore questions?

Student: Could we have our note cards back?

Nick: I just passed them back, Sam.

This next example of Nick's classroom illustrated the transfer of content and processes of the above replay session where oral planning and blueprinting and prescription giving were the processes of the discussion. Luke had encouraged Nick to give students time in class to work on the various stages of the research process in order that students learn the process in small steps:

Nick: Like I said on Friday, we're going to be working on your note cards in class today and tomorrow. The note cards are due at the end of class tomorrow. Now tomorrow is a shortened period day. It's a 10:45 day so you're only in here for about 25 minutes. So, don't wait until tomorrow to do these. You're going to work on them in class today. I would start doing things for homework, tonight. You should have several cards done already.

Nick now took time to reiterate directions and the steps involved in the research paper writing process:

Nick: When I say 20 to 25 [cards] as a minimum, alright, that is just exactly as I say, minimum. Some of you may use more than 20, some of you may need 40, 60, I don't know, how many you're going to use, but suit yourself. The more information you have, the easier it's going to be for you to write your paper. Keep in mind it's three to six pages typed.

Twenty note cards, I'm telling you right now, 20 note cards will not cut it. That will not cut three pages. So, you're going to have to collect as much

information as you can and then sort out that information and organize it into your paper.

So, what you should have with you now are your sources, get your cards and start taking that stuff out . . .

Student: Are we going to the library?

Nick: We're not going to the library.

Student 1: Why?

Nick: Because you don't need to because we've been in the library working together on getting research materials. If you need more materials, go to the library on your own time.

Luke, through an anticipating problems discussion, had speculated that students would not be prepared to work in class. Moreover, Luke had Nick work through what to do with these unprepared students relative to coming to class without note cards.

Nick: I want to see what everyone has. Take out what you have with you, with your cards, you don't have cards with you, then you're going to have to write on paper and transfer to cards later. This is a whole day spent on your research paper. I will give you days like this to write your paper, and I'll let you know in advance, so don't be leaving things at home, because, you know, you're wasting your time if you don't bring your stuff with you.

Luke had, moreover, modeled for Nick how to work with students during class time in order to keep them on track and to help students from falling behind in their work:

Nick: Alright, well, what I'm going to do, while everyone else is working on their cards, I also need to get around and see a couple of your bib cards. Let's see, I still need to check, ummm, Paul, I still need to check yours. Randy, to check yours. Inga . . .

Student: What?

Nick: I need to check your bibliography cards. Mike, I need to check yours. Erin, Howard? Here today?

I'll get around to people as soon as we get situated here and going. Alright, I have Writing Guides up here, too if anyone needs a Writing Guide.

Student 1:   I need one, man.

Student 2:   I'm done with my bib cards.

Nick: Well, work on your note cards now.

Student 2:   Oh, cool, are we?

Nick: Yes, work on your note cards in class. You have more than that, right? Alright, so, you can go to the library and photocopy some stuff.

Student: (Whispering) Are you, are you going to the library? Can you do me a favor? Mr. N. can I go up there, too? Could we both go?

Nick: Alright, we are working on our note cards today in class. I need to check both of your bib cards today, too.

Student: I handed mine in.

Nick: Oh, I have yours. Yeah I have yours. Hold on then, let me get around and check them.

Student: Mr. N?

Nick: Let me take one at a time, Sam, take a seat, and I'll get to whoever else. Alright, Sam, you have your materials?

Student: In short, I have to go the library. I wasn't here Wednesday or Friday.

Luke had taken care to suggest that Nick allow students who were absent because of extenuating circumstances to be allowed to go to the library. Nick set strict parameters about the amount of time the student is to be in the library. Luke had suggested that Nick allow students to go for ten-to-fifteen minutes at a time, but never to let students leave for the li-

brary for the entire period. Luke had also suggested that Nick always make students come back to his classroom and not to let students be dismissed for the next period from the library. These techniques were drawn from the notion of student accountability.

Nick: I'm going to send you to the library to make copies this period, because you were not here the last couple of weeks or last couple of days. I'll give you about 10 minutes to do this. OK? So, make it quick.

Make your copies and get back here as quickly as you can. Wait, wait, I have to write you a pass. You guys go ahead. Howard come here, I have to write you a pass.

Nick began working with students. Nick positioned himself in the front of the room and began to call students up to sit with him. Nick arranged two student chairs next to each other so he could sit next to students and check their work. The following excerpts illustrated a method that Luke had shared with him relative to working with students on a one-to-one basis:

Nick: Alright, Erica come on up here so I can work with you. Is that what you have to do?

Student: I have to go upstairs and get some more materials.

Nick: Alright, so you're just making copies. Let me see your cards. Go back to your desk and get them. Alright, now, they're not in proper form. Well, why don't you put these in proper form? Just take a look at the form on the board or in your Writing Guide. Just take a look at the overall picture. In order for you to get 10 points, you have to have them all 100% correct. OK?

They have Writing Guides in the library. Either do these on the Mac [computer] listen, you either do these on the Mac or you do it on note cards, and you show me when you come back what you have done.

In another instance, Nick directed the students' attention to the correct format to follow:

Nick: Here's an example of a bibliography card. OK? These are in the Writing Guide.

Student: I don't know how to document this kind of source.

Nick: Find out, look it up. If it's a book, a magazine there's an example of the note cards in the Writing Guide.

Student: How many of those do you want from each source?

Nick: There's no stated number. You could have 10 from one, three from one, you have to use your judgment.

Student: You just gotta have five sources.

Nick: At least, but you don't put that on the note card, you put just facts.

            Tomorrow you bring all of your junk with you. This here, are these just two of your sources?

Student: Yeah, I'm trying Mr. N, but I don't know where my book is. Oh, I know where it is; I checked out two books in the library, and I left them there.

Nick: Well, then you need to go get those some other time.

Student: I can't get them now?

Nick: Just work on what you have, and then at the end of class, I'll let you go.

Student: [Sighing] OK.

[With another student.]

Nick: Some of these mistakes are petty, but, there's no reason why they shouldn't be perfect because it's right here in the book. OK? what was it you took out of the dictionary.

Student: A definition of a few words.

Nick: Alright, why don't you put those one or two words on the card to show your information from each

one of these sources. Then, for example, say this is number one, then everything you take from this book, there should be a number one in the corner. And then on the bottom there should be a page number from where you got, from what page you got it in the source. Understand?

Student: Yeah.

Nick: Just like this. [Nick demonstrates what the card should look like]. Where is that period supposed to be?

Student: Right there?

Nick: Does it go inside the quote?

Student: Inside.

Nick: OK, alright, just leave it there then. Alright, fine job.

Student: There you go. Thanks Mr. N.

Nick was consistently handling students who tried to interrupt his private sessions with students at the front of the room.

Student: Hey, Mr. N., I got a question.

[With another student.]

Nick: Source here, page and your title and whatever here.

Student: Microfiche, where should we put, uhhh, the micro-fiche and the page number?

Nick: Ummm, I don't know, how is it in the book?

Student: Yeah, but, for the note cards, I said, put the page number, should we put the grid?

Nick: Oh, yeah, just put the grid number, I'm sorry.

Relative to keeping control of the class while he was working with other students, Nick gave cues and commands:

Nick: Hey folks! Most of you who are not bringing your

> stuff to class are wasting time. You're not using your time to work on this paper in class. There shouldn't be any reason why you're leaving stuff at home. Tomorrow will be the last time you can work on your cards in class, so you do the work here or you do it at home.

Student: What was that? What did you do?

Nick: Guys, let's keep it down, there's still a couple of minutes left.

For another unit covering the novel, <u>One Flew Over the Cuckoo's Nest</u>, Nick was concerned about the development of instructional techniques centering around how to conduct an introductory lecture. Nick expressed a concern to Luke: he did not know exactly what should be in a daily lecture. Nick asked Luke if he should lecture the entire period, what types of information should be included in such a lecture, and what was the best way to get all students engaged in the discussion. Luke had suggested to talk and focus on the characters because it is the characters [according to Luke], their actions and words, who will be able to tie into deeper meanings later as the book progresses. The following lecture occurred the day after Nick had assigned students to read forty pages for the next day. It was noted that Luke had strongly suggested in this replay and oral planning and blueprinting that Nick refrain from assigning so many pages to be read at home each night, that Nick give students at least half of the period to read in the future, and that he use police tests on a daily basis to frame his discussions with students.

Nick: Howard, why don't you give us the setting of the novel, where and when?

Student: In the psychic ward or whatever.

Nick: OK, it's in a mental institution, in the psychotic ward.

Student: Psychiatric ward.

Nick: And when is it set?

Student: Back in the late 60s.

Nick: OK, that . . .

Student: Late 60s, early 70s?

Nick: It's early 60s. You've got the decade correct. How-
            ever, what you have to keep in mind is that years
            before this, several hundred years, psychiatric in-
            stitutions were like prisons. They would just throw
            these people in cages, and they would just bang
            their heads off bars until they knocked some sense
            in each other or kill themselves. This is the way
            they dealt with these kinds of people. They didn't
            know what to do. They thought they were pos-
            sessed by witches or the devil and so forth.

            But, you know, as years progressed, doctors found
            out, about the real reasons why people were men-
            tally ill, and they learned how to treat them, and
            diagnose them, and counsel them and put them
            through therapy and so forth. So, it's not like it
            was back then. However, there still are traces of
            this. Paul are you with us?

Student: Yeah.

Nick: OK. Now, on the second term, point of view, let's
            talk a little bit about the narrator. Who is the nar-
            rator? Paul, who is the narrator?

Student: Oh, the Chief.

Nick: Chief Bromden. What is he affectionately known
            as by the wardens? What do the orderlies call him?
            Sam?

Student: What did you say again?

Nick: What do the orderlies call him? Chief what?

Student: Rumdon, Broomer, or whatever.

Nick: Why is that Mike?

Student: 'Cause he sweeps the hallways.

Nick: OK, he's usually given the duty of sweeping or
            mopping the hallways. OK? What about this Chief

	Bromden guy? What do we know about him so far? What about his family? Sam?
Student:	He's deaf.
Nick:	OK, he's supposedly deaf and dumb.
Student:	But he's not.
Nick:	However, this is a cover up. Why would he do such a thing?
Student:	So they just leave him alone, and he can just watch what's going on. Doesn't bother him.
Nick:	OK, they just leave him alone, and two, why else might this be, Oscar, why else do you think this would be a good cover up? What can he do? If he tells people that he's deaf and dumb, what he can do? Oscar?

Luke had suggested to Nick that he include students in part of the framing of the question in order to get students thinking and to keep students on task. Luke had suggested one way to achieve this is to name a student as he is asking the question. Luke elaborated that this way the student knows that he will be expected to try to answer the question. Luke also said that this way students will have a difficult time knowing who will be called on next and thus assist in keeping students on task. Moreover, Luke had suggested that Nick keep "feeding information" into the question until the student originally selected to answer can indeed answer the question.

Student:	They won't ask him to do things, like, ummmm . . .
Nick:	Alright, they may not ask him to do different things, but, what can he do, to benefit himself and the other patients? Mike?
Student:	He can stay in longer.
Nick:	OK, he can stay in the institution. Bart?

Student: He can listen in to conversations.

Nick: He can listen in. He can eavesdrop and overhear
            conversations, especially between people like
            Nurse Ratched and, uhhh, the doctors and the or-
            derlies and so forth.

Student: He talks to her really nice here.

Nick: Alright, Nurse, Nurse Ratched is the one who's in
            control of the hospital, the mental, the ward, psy-
            chiatric ward of this mental institution.

Student: But like in some places, they're talking really bad
            about her and they're describing her and saying
            that she's like all pretty.

Nick: Alright, that's . . .

Student: Like one time he says she comes in, she has no
            makeup on, her bag's full of junk . . .

Nick: Let's get to that right now. Everyone take a look
            on page 10 and 11. We have two completely oppo-
            site descriptions of Nurse Ratched. And this is
            why, this is a good point because this makes it dif-
            ficult for us to understand who this person really
            is. Alright, on page 10, third paragraph, last three
            lines. Nurse Ratched is described as, in her purse
            she has the following items, "wheels and gears,
            cogs polished to a higher glitter, tiny pills that
            gleam like porcelain, needles, forceps, watchmak-
            er's pliers, rolls of copper wire" and so on. What
            kind of image do you get?

Student: A big, old . . .

Student: An ugly woman.

Nick: OK, OK, big, maybe a big woman. What are those
            items? What do you think of?

Student: Bag lady.

Nick: What do you think of? You got tools here. Think of
            the name, Nurse Ratched. A ratchet wrench. OK?
            You've got machine parts.

Student: What does she use this for, her daily schedule?

Nick: Her daily schedule. She uses these items for her
            daily schedule. Her daily schedule is running a

mental institution. Alright? What is this? This is referred to an awful lot in the book. We have to clarify this now, before you go any further. Hey Scott, stay with us. The combine. What's the combine that's referred to? Scott?

Student: Combined or combine?

Nick: Combine.

Student: Like a tractor?

Nick: OK, it's a piece of equipment. Alright, but in this sense of the book. Mike?

Student: Don't call on me, I don't know what we're talking about . . .

Nick: OK, like a mill. Think about all these items. Cogs, porcelain, needles, forceps, pliers, so forth. What does this mean? OK, so, we've got a piece of machinery here. Now, think about machinery and think about how Nurse Ratched runs this place. Mike?

Student: Mechanically.

Nick: Exactly. She runs this place like a machine. There's a routine. A daily routine. Everyone in section four, the Indian, the Big Chief recounts everything that happens throughout the course of the day. Starting at 6:45 we shave; 7:00 we eat; 7:15 we start playing games; 9:00 we go for our counseling and so forth.

This place is run, has got rules and laws and it's maintained order. She maintains order, and that's what she stresses as her first priority in this institution. OK? Anything that goes beyond that, then there are certain infractions. For example, electroshock therapy. In the case of that guy, that came up, remember the guy that questioned the medicine? The nurse tried to give him a pill, and he asked what was in it, and, uhhh, Nurse Ratched said, "Hey, listen, you don't ask those kind of questions, you just take it." What happened to that guy? Sam?

Student: Didn't he die or something like that?

Nick: He didn't . . .

Student:	He didn't die, but he went to the hospital or something, didn't he?
Nick:	OK, he was a patient in the hospital, but does anyone remember what they did to him?
Student:	They gave him electric shock?
Nick:	OK, he didn't get electric, he got a lobotomy.
Student:	Yeah, that's what I mean, that's when they take, when they do that to your brain, and stuff . . .
Nick:	OK.
Student:	Vegetable soup—the Brady special.
Nick:	So, he either got a portion of his brain removed or he got an incision made, but whatever, whatever would be the case, he basically had no personality. He became a vegetable. He will no longer ask these types of questions. He is now under her thumb. Sam?
Student:	The reason why they gave him a lobotomy is because he was asking those question over the pills? Didn't he know, did he know that there was like in the pills, or . . .
Nick:	Alright, that's another thing that might be confusing. We're talking about a schizophrenic narrator here. One, there's one instance when the Big Chief talks about a pill that was given to him and he opened it up, spilled it out on the counter of the sink, and he supposedly found the little wires, little devices, and things like that inside the pill. Now, that is obviously not true. You have to keep in mind that we have a schizophrenic narrator who is going in and out of reality. Gina?
Student:	I didn't understand why they gave lobotomies back then, in the early 60s, I mean, like, they still gave them then?
Nick:	First of all you have to keep in mind this is fiction.
Student:	Yeah, I know, that.
Nick:	OK, But lobotomies were used as a punishment many, many years ago. What they did was in a sense, they fixed a human being.

Student: Mmmm hmmm.

Nick: So, at the expense of somebody's personality, they would no longer, you know, be trouble. They are done today, very, very rarely. It's a question of ethics, here, you're dealing with, removing someone's brain, I mean, you're, you're completely depersonalizing somebody that way. But you're calming the person, and that was the only way they could do it back then, so, it was more or less a punishment. OK, Sam, do you have a question?

Student: Yeah, about the Chief, OK, if you say, he's pretending he got, like . . .

Nick: Yeah.

Student: How did he get into the hospital in the first place?

Nick: We're going to find out, as the book progresses, the reasons why the Big Chief is in the hospital. As of now, we know that he's schizophrenic, he was in World War II, so, I'm sure that had some kind of effect on him mentally.

Student: Yeah, but if he went to the hospital, why didn't he just go there and not talk to them? So they just assumed he was deaf?

Nick: Oh, he was admitted, he was admitted into the hospital.

Student: By, like, a family member, or . . .

Nick: However it was. I mean, somebody brought him in or he maybe went through some counseling and the doctor said, "Hey, listen we have to admit you into this institution. You know, you need some help." Whatever would be the reason, but we're going to find out later on.

            What do we know about his parents?

Student: His father was a chief of a tribe.

Nick: Alright, his father was a chief of a tribe and his mother was what? Was she an Indian also? No, she was not. She's just described as a Caucasian lady, and you're going to find out the tension between the two. The mother and the father and how it influenced Big Chief. I keep calling him Big Chief, Chief Robbins, I'm just using . . . they're synonymous. Christie?

Student: OK, now, like, going back to the nurse, is she, do we begin to like think, in the middle of these two things and how he describes her, how she really looks and, like, how she really is? 'Cause like, here he says, you know, she has no makeup on and he goes in and she's got, porcelain skin and eyes and little nose and everything.

Nick: OK, yeah. If you take a look on page 11, I wanted to get to this, but you'll notice . . . Matt, stay with us. You'll notice at the bottom of page 11, the bottom paragraph here, we have another description of the nurse. Alright, three lines into that bottom paragraph. [Nick reads the passage] "Her face is smooth, calculated and precision-made, like an expensive baby doll. Skin like flesh color in an animal, blend of white and cream and baby blue eyes. Small nose, pink little nostrils," and so on. So, this, this woman, this machine who is controlling the institution has feminine characteristics and that, the chief finds to be very strange.

Also, she's, well, she was probably real nice to the orderlies. Right above that she says, "You know, boys, come on, we have quite a number of appointments this morning, so, pass if you're standing here in group talking, this is too urgent." So, she's kind of, uhhh, courteous, but, that could just be a facade to cover up her real self. Ericka?

Student: Yeah, why does she do that? She, she does that when she finds that other people are watching her? Like, do you remember in the beginning, where, like . . .

Nick: Paul! Paul!

Student: What?

Nick: Listening?

Student: I'm listening!

Nick: Lawrence, guys, get with it.

Student: Do you remember in the beginning, where this group of black guys and they're over in the corner, and she was sitting at her desk or something and then she came over and told them that she was doing something and then somebody, yeah, and then somebody came around the corner and then all of a sudden, she was, like, nice.

Nick: OK, yeah, that's just kind of a cover up for her personality. I mean, she's kind of a, you now, a mean woman inside. She won't accept anything out of the ordinary.

Student: Won't!

Nick: Yes. Exactly. But she has to kind of, in a sense, brownie up to her co-workers. OK? So, she kind of like focuses her anger into her employees and then they carry it out on the patients and so forth. OK?

OK, let's get back to this. If you take a look at the book, we've got four sections in it. Alright? It's arranged differently than any other book. We don't have chapters, we have four sections, four parts and then there are sections in each part. So, it's kind of like a play, like <u>Death of a Salesman</u>. Remember, we had a break every now and then, and it wasn't numbered. It wasn't a chapter. So, it's a little different in terms of structure. And we're going here with the past. This is something that the Big Chief is relating to us that happened in the past.

The theme. We talked about the one theme on Thursday. There are several others I'm going to bring up as we read. But keep in mind the theme, "one must never be afraid to laugh nor to rebel against society that values efficiency and conformity above people." OK? So, you have to keep that in mind and there are others that come up throughout the book. We have to define a couple terms here. Up here on the board. Uhhhh, let's see. Paul, who are the Acutes?

Student: They're, ummm, people who can, they're sick but they're, the doctor's are helping them so they can be cured.

Nick: OK, so these are the temporarily [writing on board], they're curable. OK, we have, in this psychiatric ward, we have division. One group, the acutes, the other group, the chronics. Who are the Chronics, Andrew?

Student: The people that can't, well they can be helped, but not necessarily.

Nick: OK, in other words, the permanently sick. The incurable [writing on board]. So, these people are here for a short time. They've got something that

they're just going to overcome. But these people here, may be in there for the rest of their lives. So we've got these two groups of people. What's Big Chief?

Student: He's Chronic.

Nick: He's Chronic. He's schizophrenic, based on the doctor's knowledge of schizophrenia back then. He was not curable. So, he's going to remain in this institution the rest of his life. OK?

Student: Who pays for that? The state?

Nick: Pardon?

Student: Who pays for that? Who pays for the people?

Nick: State? I'm sure that's all federally and state financed. OK? Alright, the combine, we already talked about. That's the machine-like operation. This [writing on board], this is merely a vision of the Chief. This does not exist. In his thoughts, this place is run like a machine. Alright? How is our society operated like a machine? Think about our lives. Think about life. Is, can life be compared to a machine? Let's make an analogy here.

Student: Like an assembly line?

Nick: How might that be Andrew? Why don't you expand on that?

Student: I'm saying life is like an assembly line.

Nick: Why do you say that?

Student: Well, ummm, I don't know, you . . .

[Bell rang and students shut their books and left the room.]

3. Development of Classroom Procedures.

Examples of Nick's implementing classroom procedures that were developed in the discussions with Luke occurred twenty-three (23) times as indicated in Table XV (p. 127). It was noted, however, that many of the instructional methods that Luke shared with Nick had classroom procedures

inherent in them. For example, as noted earlier, Luke had suggested that Nick give students in-class time to work on their research papers and the myriad of activities involved in the process of writing the research paper. Another example was the instructional method of giving students in-class time to read <u>One Flew Over the Cuckoo's Nest</u>, and the use of the police quiz to facilitate discussion and to order the day's activities. The following examples illustrated this as he implemented classroom procedures.

Nick: Sam! Yeah, a couple of you guys came in here and showed me your rough drafts already, well that's good. I'm glad to see that you got an early start on them. That your ambitious about it. OK, however,

Folks! Listen!

Alright, I'm going to give you this class time and tomorrow to work on your rough drafts. So take advantage of it. Those of you who say you're finished, may need to add things, you still may need to do research. If you're coming up short of three typed pages, you have to go out and do some more research. Alright? You know, as a guide, use two written pages equals, one and a half to two written pages equals about one typed page. But that's, also, dependent upon your writing. If it's large or small or whatever.

The next example illustrated Nick positioning the activities and procedures for the day.

Nick: Alright, let's have a seat, folks! Before I turn you loose to write on your rough draft, we're going to talk a little bit about your title and works cited pages. Alright, we'll do it, we'll spend about 10 minutes on this and then you'll have the rest of the period to write your rough draft. Now, keep in mind those rough drafts are due at the end of class today. So, if you have a problem with that, you need to talk to me. Because that due date for the final copy is not changing Friday.

In this next example, Nick was readying the class so he could work independently with students, one of the procedures that Luke encouraged him to experiment with.

Nick: What I want you to do for the rest of the period, and I'm going to get around to each person and see how they're doing with their rough draft. You should have your rough draft pretty close to finished anyway, since it is due at the end of class. So, start working on your rough draft, or your outline. We're going to edit, proofread, if we're done with our rough draft, we can reread. Alright? Tomorrow, I'm going to do some peer editing exercises, so you will get to read one other of your classmates' papers. So you do not need to be doing that now. Let's keep working on our own papers, quietly. If you have a question, I can come around and answer those. Hold on, let me just . . . Howard and Gina, everybody else take a seat and just get busy. I'll be there in a second.

Nick was struggling to implement independent work with students because student behavior was causing him to focus more on misbehaving students than with those students who wanted or needed assistance with their research papers. As such, keeping students on task, was problematic.

Nick: Hey folks! Folks! Let's use this time productively. Get to work!

With Nick positioned at the front of the room, he was attempting to work privately with a student; however, students who were to be working independently continued to interrupt Nick's private sessions.

Nick: [Privately, to student.] OK, you're having problems with seven words, so, you know, how can we fix it?

Sam, Matt, are we working? Shouldn't be any talking.

Throughout independent work, Nick had to regularly stop to attempt to get students working independently. The following illuminated the types of commands that Nick gave to wondering students.

Nick: Alright, Nancy. Hey, folks! Now, I've already asked you a couple of times. I've given you this time to work on this essay in class. So, you don't have to go home and do it for homework. So, let's take advantage of that. Girls! Erica! Let's get to work, please. Let me see . . . I've already got your outline. I've already checked it. So, where are you at right now?

            Oscar! Go to your seat, please. You should be reading if you are not going to work.

Nick: OK, well, where are you at right now?

Student: I'm starting my rough draft.

Nick: Have you started at all?

Student: Yeah. I've got two paragraphs.

Nick: Let me see what you have so far.

Student: It's in my locker.

Nick: Well, you need to go get that.

Student: Well, I'm not going to work on it, 'cause I won't concentrate. I can't work in class.

Nick: But you've gotta use this class time.

Student: How can I, if I don't have any materials?

Nick: OK, bring your rough draft tomorrow, so I can help you with it.

In an earlier discussion with Luke, Nick had reported that he let "his threshold" for misbehavior become too high. Luke had suggested that Nick take an aggressive stance with students who would not work in class.

Nick: Hey, folks! Hey, Matt, why don't you return to your seat? Matt! Return to your seat so you can work on your paper.

            Hey, folks! If I were writing a paper right now, I couldn't concentrate. We're disturbing those working. If you don't have things to work on, then you've got magazines over here, you've got stuff in your locker. You're not going to sit here and talk.

[Working privately with a student.]

OK, some examples are . . .

[The exchange between Nick and the student was interrupted
by the commotion in the room.]

Nick: Mike!

[To Student]

Yeah. I mean, it's kinda like slang words, profane
words, but, as long as you treat it in a tasteful
manner . . .

Student: Mr. N.?

Nick: Hold on one second, Nancy.

[Nick's conversation continued, but again Nick and the student
were interrupted by students who refused to work indepen-
dently.]

Nick: Hold on Mike, I'll be, if you just take a seat, I'll be
right there. Alright you don't have enough mate-
rial? This is due tomorrow. Ken get back to your
seat, please.

Tracy, Oscar, get to work, please. You need to
work on something, but you sure can't sit here and
talk.

[After approximately two minutes pass, Nick and another stu-
dent were interrupted by talking students.]

Nick: Folks! Let's keep it quiet, you're disturbing those
working. You should be working on your papers.
O.K, I'll be over there in a second.

A further example of developing classroom procedures evolved from

Nick telling Luke that he had problems organizing his time and student

time in the classroom as they were reading the novel, One Flew Over the

Cuckoo's Nest. Luke suspected that Nick was spending too much time lec-

turing because students were leading him off track with inane questions.

Luke further believed that Nick needed to "tighten up" procedures so that

Nick could open class with students asking questions about the book, move into a police quiz, which would, in turn, serve as an organizer for the discussion/lecture process and finally allow enough time for students to read during class time.

Nick: First of all, before you take your quiz, I'll take about three questions.

Student: Four?

Nick: From page 69 through 89 is due today. Jeremy?

Student: What is this with rabbits?

Nick: What is this with rabbits?

Student: Yeah, the rabbits and the fighting and all that stuff?

Student: The rabbits?

Student: Rabbits.

Nick: The whole, rabbit deal comes in when they talk about the survival of the fittest. OK? And that's when, I believe, this is when Harding and McMurphy are having a conversation about the group meetings, and McMurphy says, "You know, what are you guys doing? You sit there and you've got this nurse, and she's just, you know, she just goes off on you. And you guys don't do anything about it. You know? What's going on here? I mean, you know, why do you even pay attention or listen to this lady?"

And that's when Harding says, "No, no, no, hold on a second. You know, she's not our enemy, she's a friend of ours." And then, they bicker back and forth for a while until Harding comes to the realization that, well, hey, maybe this lady is not doing any good for us. Harding always saw her as like a mother figure, so did the rest of the patients.

But then, McMurphy says, "Hey, you know, it's survival of the fittest." Alright, and that's when I believe, Harding says something like, "Well, we're all rabbits." Meaning, you know, I'm, I'm assuming

that means that we're quick and, you know, we could get away from her if we wanted to. I guess he's just making a, comparison to rabbits. Alright? And then, McMurphy says, "No, you guys aren't rabbits," and then he goes on to elaborate why he's more of a rabbit than they are. OK, but that's not, I mean, that's kind of minor, but the animal that you must keep in mind is the chicken. OK? When does the chicken come up? Jeremy?

Student: When, uhhh, McMurphy's talkin' about the pecking that's going on.

Nick: OK, when he's talking about the group therapy. And McMurphy compares the therapy meetings to chicken pecking contests. Alright? And we'll, we'll discuss this in our discussion. Keep that in mind. Are there any other questions?

Student: No, quiz.

Nick: Sam, you don't have any questions? You know it inside and out? You'll get a five out of five?

Student: No, not me.

Nick: No questions? Nancy, you have a question?

Student: Who was Billy?

Student: He's the guy that stutters all the time. Mummm mmmmm

Nick: Billy Bibbet? He's the stutterer.

Student: He's the, he's the one that was in jail?

Nick: Folks, folks, folks, listen, please.

Student: Is he the one that always wants attention? And he always says he's tired

Nick: No, no, no. The one that always says he's tired is Pete Bancini.

Student: OK, Billy.

Nick: Yeah. I'm not requiring that you know names here, OK? Not a lot of names, just the major people, like Chief Bromden, McMurphy, Nurse Ratched, Harding are pretty important.

Student: Which one is he?

Nick: Bancini. Harding? He's Bull Goose Loony. He's the
            one that's always fighting with McMurphy.

Student: Isn't, isn't Bancini the one in the movie that
            plays . . .

Nick: Is that Danny DeVito?

Student: Yeah.

Nick: Alright, any other questions? OK, take out a half
            sheet of paper, put your name on it and number it
            one through five. Half sheet of paper. Some of your
            classmates will be indebted to you Mike. OK, five
            questions. Please keep your eyes on your own pa-
            per. Number one. List one blemish or one charge
            on McMurphy's record. List one blemish on his
            record. They list a bunch of things that he's been
            charged for, that he's been charged with. Just give
            me one of them.

Luke taught Nick how to round out questions. Luke shared the strat-
egy of giving kids enough information, even adding information to the ques-
tion that helps students remember answers during the police quiz.

Nick: Number two. What does Pete Bancini, the guy who
            says he's tired all the time, do to one of the order-
            lies?

Student: Who?

Nick: What does Pete Bancini, the guy that always says,
            "I'm tired, I'm tired, I'm tired", what does he do to
            one of the orderlies?

Student: What, what do you mean, what does he do?

Nick: What does he do? He takes action against an or-
            derly, just explain to me what he does.

            Number three. Who does the group rip into at the
            meeting? They have these, meetings everyday,
            they're constantly ripping into one of the patients.
            Who is that patient? I just said his name a couple
            of minutes ago.

Student: Who? He's staying with the . . .

Nick: Yeah, if you don't know the name, put down the person's problems, that's what they rip into him for because he's got a problem.

Number four. What does McMurphy compare the group meetings to? What does McMurphy compare the group meetings to? What does he compare the group meetings to?

And number five, last question. What does McMurphy take bets on in the end of the section you had to read for today? What does he take bets on? Then later he's going to continue on it, follow up on it. He takes bets on doing something with the men there.

Student: Uhh, wait, what was four?

Nick: Number four. What does McMurphy compare the group meetings to?

Student: You know, Mr. N., you said the questions too quickly.

Nick: What does McMurphy take bets on at the very end of the assignment you had to read for today? On page 89 and 90.

Student: Ummm, what's two again?

Nick: Last one I'm gonna repeat. Number two. What does Pete Bancini do to one of the orderlies?

Does anyone need more time? OK, put your pens and pencils down, pass 'em forward. It's not going to come to you now. Pass 'em up, folks!

Luke had mentioned to Nick that students would play the game of asking him to repeat questions over and over again in order to continue to waste time. Luke suggested that Nick only repeat one or two questions so that students would get the message to pay attention the next day.

Here the police quiz now focused the discussion in such a way that Nick could stick to discussing answers with enough brevity to allow students enough time to read in class.

Nick: OK, we'll get to the answers in our discussion.
             That wasn't very difficult anyway.

Student: What was chicken pecking?

Nick: We'll get to that. We'll get to that.

Student: Mr. N., I gotta go to the bathroom.

Student2:   You always do.

Student: Mr. N., hey Mr. N.? I gotta go to the bathroom.
             [Sam]

Nick: OK, first of all, I want to discuss some of the ma-
             jor themes because they are starting to come up
             here and there.

Student: Sure is.

Nick: Alright, take out a notebook and a pen, or a piece
             of paper and a pen or pencil. [writing on board]
             We're going to talk about seven major themes.
             Alright these themes then, we'll constantly be go-
             ing back to as we progress through the book. OK,
             first theme, this one's pretty obvious, is [writing on
             board] freedom vs. control. Alright, Oscar, which
             character represents freedom? McMurphy and, ob-
             viously, who represents control?

Student: The nurse.

Nick: The nurse. OK? So, we've got one character going
             against society, and then the other character, the
             nurse, stresses efficiency, control and order. And if
             she doesn't get it, she's going to do something so
             that she will get it. For example, put someone
             through electroshock therapy or whatever. OK?
             Now, do mental patients need control? Don't they
             have to have some kind of control? Alright, defi-
             nitely in a mental institution they must be con-
             trolled somehow, otherwise, I mean, depending
             upon what, you know, what's wrong with you, we
             could have people just, you know, running around
             and who knows what they'd be doing. So, you
             know, don't let me mislead you into thinking that
             there shouldn't be any control. There needs to be
             some and especially in a mental institution.

             The second one [writing on board], is the power of
             laughter. Alright? And we know that McMurphy is
             different from all the other patients in this respect.

OK? Going back to that main theme that I discussed, uhhhh, a couple days ago. That you should be able to laugh at society. If you take things seriously all the time, stress is going to build up and you're going to blow up. So, you've got to laugh every now and then. You can't take life so seriously. I mean, there are times when you have to take it seriously. But there are other times when you can laugh and have fun.

But, this, in the book, this kind of indicates sanity. Notice none of the other patients laugh. They're all kind of insane. They don't see any kind of humor in life whatsoever. It's just a way, it's also a way to cope with your problems, to deal with enemies. Christie?

Student: I think, they do, because it, like, it's also like when they're sitting in that and doing that group thing and McMurphy, like, he's not paying attention to anything. He goes, I don't know, he says something that he thinks they ought to talk about something else, and all the other people are smiling.

Nick: Yes, they're, they're smirking and smiling, but they're not all out laughing like McMurphy is. McMurphy, right when he walks in the institution he starts laughing. I mean, you can hear it echo in the hallways. And what he's laughing about, you don't even know. But these patients have been stifled for four or five years and they're just, there hasn't been any laughter whatsoever. Nurse Ratched just won't allow it. They, just eventually become accustomed to it, and they think that that's one of the rules, that you can't laugh. OK? I mean, think about it. I just mention that's a way to defeat enemies.

People who say, tease you or ridicule you or whatever they happen to do to you, they're trying to, to get through to you. They want it to bother you. Alright? They'll be happy just to see that you're bothered or all flustered. But if you just turn around, and the best treatment, the best way to go about something like that is to just turn around and smile. Just to let them know that, "Hey, you know, what you're doing is not getting the best of me. I am not going to make you happy. OK, I mean, that's what, I think about it." When you wanna get somebody angry, you want them to get ticked off. You want it to bother them, really get

them upset. But if you don't show that you're up-
set, if you laugh or smile, whatever it happens to
be, then that person hasn't accomplished his goal.

Student: What if he doesn't appreciate your laughing at him
and then he punches you? [laughter]

Nick began to wander off topic here with the response that he gave

to this student.

Nick: Well, now that would be another, see, I guess it
would depend on the circumstances. But when you
think about it, laughter can kind of subdue your
enemy. Alright? You know, you always hear the
expression, "I got the last laugh." And that's ex-
actly what that means. OK?

Nick returned to the topic of discussion:

Nick: Alright, the third one [writing on the board], is the
importance of sexuality. And what I, when I say
sexuality, I mean, you know, the roles we assume.
Male, female. OK? Notice, in the book, Nurse
Ratched kind of denies and represses the patients'
sexuality. OK? Especially Harding. We've already
seen Harding. He's got problems with his wife.
Ummm, Nancy did you have a question?

Student: Are there any female mental patients in this
place?

Nick: Alright, I was just going to that. We have not been
introduced to a female mental patient yet.

Student: There's not gonna be one in there either.

Nick: Well, let's not spoil it.

Student: Murphy dies . . .

Nick: Listen! Sam, please! In this institution, we only
have males.

Student: That's because men are insane. We all know that.

Nick: And I don't know whether this is just an institu-
tion for men or if it's for both sexes.

Student: You know it's for both sexes. You know it is.

Nick: You don't have, we don't have females. Hey folks!

Student: In the movie there is a woman, but she's not, you know, not a character. She's just sittin' there, starin' out the window in the movie.

Nick: OK, alright, but as far as the book goes, no, there aren't any female patients. However, we have a female that's running the institution. I mean, she's ahead of the doctors, she's ahead of the orderlies. OK?

            So, going back to this theme, alright, she's repressing, she's repressing the sexuality of the patients, but, she's also repressing her own sexuality, because remember, when she's described as having a pretty face and she's got feminine characteristics, alright, she's well endowed, alright. She's wearing this, this stiff white robe and it covers up all of her feminine features. OK? So, in a sense, she's denying her own sexuality. She's not letting it shine through, so to say. OK?

            Alright, and then you're going to find out as you read that there are certain females in this story that run the males' lives. For example, Harding's wife, Chief Bromden's mother, OK? Nurse Ratched.

Student: What about that, that other nurse? The nurse that was reading out of Murphy's paper that she could . . .

Student: Is that the Big Nurse? Is she called the Big Nurse.

Nick: Yeah, Big Nurse and Nurse Ratched are the same people.

Student: They are?

Nick: Yeah, that was, that was Nurse Ratched that mispronounced her name.

Student: Why do they call her Big Nurse? She's not big, is she? Is she fat?

Nick: We're gonna get back to that. Yes, she's, she's a large woman.

Student: Oh, she is? Oh.

Nick: She's not . . .

Student: In the movie she's not.

Nick: She's taller, and she's probably kind of stocky.

Student: In the movie she was ugly.

Nick: Yeah, in the movie she is. Now, in the book, we have the more appealing description of her physically than in the movie.

Alright, the fourth one [writing on board], is the need to fight fear. Now, it's obvious that the patients are afraid of Nurse Ratched. They're afraid of her wrath, that they, if they goof up, who knows what'll happen, they'll get punished somehow. But, McMurphy, after he converses with Harding, comes to the realization that, "Hey, you know, she's really not the one who's doing this to us. She's not our enemy. We're our own enemies. Our enemies come from inside of us. If we want to break out, if we want to do things differently, we have the power to do that. As long as it's within reason, because we've already seen examples of people who've got lobotomies and electroshock therapy and so forth."

So, McMurphy's saying, "Listen, you have control over what goes on here. Not just Nurse Ratched." These guys are just so, ummm, you know, they've been here for so many years that, they just accept it, and they can't do anything else, otherwise, if they do something else, then they have to face the consequences, it's usually punishment.

Alright, the fifth one [writing on board], and this goes back to the third one, power of matriarchy. And I'll explain, that word in a second. Matriarchy.

[Emphasizing each letter aloud.]

M -A -T -R -I -A -R -C -H -Y. Matriarchy. Has anyone ever heard of matriarchy or patriarchy? It has nothing to do with patriotism. Alright now, matriarchy, the stem of the word, matriarch, refers to female. And patriarchy refers to male. So, we've got "power of females."

This goes back to the sexuality thing. Take a look at the roles in the book. All the females are in charge, all the males are underneath them. However, you may say it's good to see roles switched

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around here. Because we see too many, too much of the other stuff, however, Kesey has been accused of being sexist. And you'll see, as we go along, you'll see some of the comments that Big Chief makes about the women. Notice that these women are not heroes or heroines. Not all of them have these desirable qualities that some of the men have. In other words, they're domineering. Domineering type people and the men are just kind of, underneath them.

Sixth one [writing on board]. Here's a question that keeps coming up. What is sane? Who makes the decision as to what is sane or crazy in our world?

4. <u>How to Speak with Students</u>.

How to speak with students was evidenced twenty-one (21) times during Nick's classroom. (Refer to Table XV, p. 127.) The following examples pointed to the strategies that Luke shared about communicating with students.

In order to deal more effectively with the students who want to learn, Nick, at times, purposefully ignored disruptive students or added a sense of credibility to what they were saying as found in the following example.

Student 1: I have to do that stupid stuff?

Nick: Good question, Howard. Yes, you have to do this stuff that is a pain in the neck.

Student 2: Why can't we put like work cited after like, like cited, A, B,C, and D where your titles of your book and author, I mean put that after your sentence instead of putting the author and . . .

Nick: OK, that's the old method, the footnote method. That's a pretty sharp question. The footnote method was where you put a subscript 1, 2, 3, and so on, but when you are working on [a] typewriter or [a] computer, you're going to notice that it is very tedious. I'm showing you the updated version which is simpler. We're following the format in our Writing Guides.

> Let's open our Writing Guides. If you don't have
> your Guide, I have some Xeroxed copies up here,
> come and get one.

Luke had suggested that Nick attempt to get students to develop an ownership in the learning process by allowing students to be part of the decision-making process relative to some aspects of instructional program. The following example illustrated the transfer of both ownership and accountability to the learning process. Nick engaged the class in decision making when he had the students make the decision of when the rough drafts of their research papers would be due. Note the options he gave to help students frame their decision.

Nick: We're going to make a change here and let's take a
           vote on this. The final copy, the typed report, is
           due Friday, May 15.

Student: There's no way it can be later?

Nick: There's no if's, and's, or but's about that. I'm not
           going to move it [due date] up and I'm not going to
           move it back. But, it's up to you as a class, if you
           want your rough drafts due Monday or Tuesday.

Nick offered the class options:

Nick: If you have it [rough draft] due Monday, I give it
           back to you Tuesday and you have three more days
           to work. If it's due on Tuesday, I give it back to
           you on Wednesday, and you have two days to work
           on it. Folks, it's your decision.

After a minute of chit-chatting, Nick took a vote:

Nick: Who wants Tuesday, raise your hands? Who wants
           Monday?

           Alright, we'll make it Tuesday then.

           Since you'll be handing in your work on Tuesday
           at the end of the period, on Monday and Tuesday,
           you are to bring all of your stuff to class because

you'll be working on the drafts, and I'll be working with students who need help and generally checking on everyone.

5. Discipline and Gaining Student Cntrol.

Discipline and gaining student control emerged in discussions between Nick and Luke most frequently as indicated in Table VIII (p. 82). However, discipline and gaining student control strategies, alternative strategies, and procedures, had the least amount of transfer in Nick's classroom (refer to Table XV, p. 127). Data to determine transfer of discipline (procedures and strategies) and [the] gaining of student control was collected from audiorecordings of Nick's classroom, observations of Nick's classroom by the researcher, and observations of Nick's classroom by three observers. The following snapshot views point to the discipline problems plaguing Nick's classroom.

Many student outbursts plagued Nick's classroom, and he was still struggling with outbursts and inappropriate comments:

Student 1: Come on man, why do we have to do boring stuff every single day?

Nick: Fred, I didn't ask for your opinion, did I?

Student 1: No, I . . .

Student 2: He gave it to you willingly.

Nick: We're having fun, and this is important stuff. I'm going over this now, so you don't have to struggle with it anymore.

In another example, Nick was trying to explain plagiarism.

Nick: Plagiarism is a very serious crime.

Student 1: So, you mean if I plagiarize what are you going to do? Call the cops?

Nick: Please, I'm going to tell you what I'm going to do.

Student 2: Are you going to call the cops?

Nick: Plagiarism is a form of stealing. You're stealing somebody else's words or thoughts for information. In order to avoid that, you must give the person credit. There's kind of a written law at many colleges and universities that says if you're accused of plagiarism, you can go in front of a board, and in most cases, if you are found guilty, you are immediately dismissed. It's a very serious crime.

Student 3: Like when we write our cards, you know, when we're learning our cards, like out of the book, can we rearrange it though? Rearrange our wording?

Nick: OK, you have a couple of possibilities. You either quote it, word for word, especially if it's really strong and powerful and you think it will have a lasting effect, then you can quote it, or you can paraphrase it. You can take the general meaning and just put it in your own words.

In another example, Nick was experiencing problems with students during a lecture.

Student 1: Ten minutes left in the period, oh, let's go up to the library . . . I mean by the time you find your book it's time to go.

Nick: Not enough time. This isn't the only time we're going to go to the library.

Student: I know Mr. N. we gotta talk about this going to the library stuff. We get there in time just to find our book and then the bell rings.

[Miscellaneous talking and laughing.]

Nick: Alright, let me say something about the library. Now, we're not going to be spending every single minute of class in the library. We have a lot of things to take care of and talk about in the classroom about the research paper. It doesn't make sense to just send you off to the library everyday if you don't know what you're doing. You have to realize that there's a process to this whole thing. There are different steps that we have to go through.

Student: Well, I know that, but by the time May 15 comes around, we won't have enough information, because we only spend ten minutes or so in the library. We need more in-class time.

Nick: Well . . .

Student: A couple hours in the library all together, what kind of work do ya expect from us?

    Nick: Now, if you guys aren't getting enough stuff done in the library with class time, you need to go on your own.

Student: But we spend so little time in the library.

Student: We can't check anything out . . .

With student comments getting out of control, Nick responded:

Nick: If you have a question, please raise your hand, OK? You can check things out after school. And then, you must return them before first period tomorrow.

Student: How about if our books [are] on a really big major . . .

Nick: Sam, please, as I explained to Howard, if you have a question, raise your hand. OK? If you need to take something out, reserve something, you do it at the end of school. And then you bring it back before period one the next day. I mean it's very simple, OK? There are many classes that are working on research papers right now. And the library is not going reserve any of those materials out. It's not fair to everybody else. So when you're, when you're in the library, you work, you gotta put every minute to use in the library. You can't be foolin' around. I'm not saying you're foolin' around, OK, but you gotta make use of your time wisely. Now, today we're going to spend about 20 minutes to a half an hour in the library. Tomorrow we are spending the entire period in the library.

Without warning, the class exploded with student talking and comments about the library schedule.

Nick: You are meeting, listen, you are to meet in the library. You're not meeting in this classroom. OK?

We're spending the whole class period tomorrow. [A knock is heard.] There might be another class period this week we will spend in the library. Yes?

Voice: Is there an Ed Donalton here?

Nick: No.

Voice: OK.

Nick: Sorry.

Student: Next door.

After the interruption at the door, Nick was able to bring order back to the classroom by sticking to his lecture notes, but soon classroom control diminished.

Nick: Now let me make sure that we are all clear on what you're going to do tomorrow. Alright? You have a report on a general article due at the end of class tomorrow. So that means you have two days to do it. You have today in the library. You have tomorrow in the library. You'll have to do something for homework if you can't finish OK?

Student: That's one day.

Nick: Remember, well, this was assigned last week. If you take a look at your calendars. Everyone take out the sheet. The topic sheet that I gave to you the first day. Like I said, we're going to be sticking to these deadlines. Alright? Unless they change, and I'll tell you if they change, but for the most part, we're sticking to these days that I have down there. Mike, you have a question?

Student: No.

Nick: Alright. If you turn to your report . . .

Student: Calendar, you want us to look at?

Nick: Well, if you look on the calendar you'll see April 28, report on general article due. That's tomorrow.

Student: Is that the one with the note cards or no?

Nick: No. It's the second page assignment. I want to take a look at the second page assignments. Let's

make sure we're clear on this before we do anything. Now, number 1 is very simple. Just list your topic. Alright, and what aspect of your topic you've chosen to write your paper on. That way, I can get an idea of what we're all doing.

Student: Can we write on that sheet?

Nick: Yes. You can write on this sheet or you can write on a separate sheet of loose leaf. It doesn't matter. Number two. Give the proper bibliography form according to the Writing Guide. So, that means you must either buy or borrow a copy of this so that you know how to cite whatever article you're reading and writing this report on. Whether it be a magazine article, a newspaper article, book. I don't care. This is your very first source, right here. That you're using for your research paper.

You're going to cite it and use the correct bibliography form in this book right here under number two. Is everyone clear with that? The third part. This is the most important part. What I want you to do is write two complete paragraphs on the article on whatever it is that you read. Just a summary. Read your article, and summarize it in your own words. And then in the second paragraph, the possible direction of research you will take to support your topic.

So, for instance, let's say I just read an article on Parkinson's disease, and I just learned that it is not hereditary. That was one of my questions I was asking about. So my first paragraph I'm going to summarize it. Parkinson's disease is not hereditary. It's something that anyone can get later in life and so forth. And then my second paragraph I say, well, I still want to read some magazine articles. I want to read an encyclopedia article and I want to interview somebody who has it. And also, I want to go in this direction. I want to find out if there's any prevention, what kind of therapy these people go through, and so forth. So the second paragraph is just what you still need to do.

Is everyone clear on that?

Student: So, all you have to do is go find an article on your topic.

Nick: Yes. You find any article on your topic. But we've almost been on this project for a week, so you

should have some research. You should have some information.

Student: Two days. We've only had two days.

Nick: I know that, but once again, "Shhh. Folks!"

Student: It's almost 1:30? Practically one good day shot because . . .

Nick: Listen. OK! Like I just said, "If you're not getting enough done in the library, go on your own time." OK? We can't spend five days a week for two or three weeks doing it. OK? And some of you may get all of your stuff done in the time. Some of you may not. Those of you who don't are going to have to go on your own time. Alright? You don't have to use this library. You can use Oswald [Library]. You can use any other library. Take advantage of weekends.

Student: We had to work all weekend.

Nick: Well, I realize that, but, you know, I'm going to give you guys some time in class to work on this, too.

Student: Teachers don't realize that . . .

Nick: I went, I went through the same thing. Believe me . . .

Student 1: Yeah, but you might have. A lot of them don't.

Student 2: I'm sayin' most of these teachers . . .

Nick: Well, I mean, I realize. And I . . .

Student: Well, it's not just work or school. Well, you know, what if you have to work?

Nick: I realize that. I had to work, you know, I was in the same boat, OK? And . . .

Student: You know we're all in the same boat then . . .

After Nick talked with the students and shared the fact that he had to work while in school, students suddenly began to listen to him.

Nick: There's just different different deadlines. This is part of it. You're going to have all kinds of dead-

lines and responsibilities when you're adults. So, think of it as a preparation. OK? Take a look at the last page. And I just handed you out something about writing thesis statements.

Now, number 4 asks you to write down three different thesis statements. One of these does not have to be your thesis statement that you use in the paper. Alright? I just want you to get some ideas written down here so you now have some sense of direction. That's basically what I just summed up in those two paragraphs there. You need to have some kind of working thesis statement. Otherwise, your topic is too general.

Alright, my thesis statement is, I know I keep using this over and over again, but, you know, it's very simple. "Ninety-five percent of all children who are involved in a divorce feel that they are the cause of the divorce." Rather than my topic being divorce, narrow it down, know what I want to find. I can get rid of information that doesn't deal with it, right off the bat.

Alright, now, look at the bottom, there's an example of a thesis statement down there. "According to the findings of some research, people with clairvoyance can see things without the use of the senses." Clairvoyance is kind of like a sixth sense. It's like extra sensory perception, ESP. That's a thesis statement right there. This person has chosen clairvoyance and the fact that people who are clairvoyant can see things without the use of their other five senses. Very simple. Alright? And that's what I ask you to do on number four here. Just write down four possible thesis statements. They might be a little similar, but that's fine. I just need to have some sort of direction where you're going to go with your paper. Any questions on what's due tomorrow? It's due at the end of class.

Student: Tomorrow?

Nick: That's what I just said.

Student: Just that paper?

Nick: The second page right here. The report. Here's what I decided to do. We're not done folks! Hold up! Here's what I decided to do in terms of grading the process. If you look on your calendar, you'll notice that there are five things due in addition to

the paper itself. A report on the article, 4 to 6 bib cards, 20 to 25 note cards, an outline, and a rough draft. Alright? Each one of those will be 10 points. And that is assuming that you get it in on time and then you've shown me that you've done, I mean, you've put in enough time and effort. OK? I probably won't sit there and read your whole rough draft because I want to give these back to you the next day, so we can write the final one.

With ten minutes left to class, Nick took his students to the library to work. A recurring problem for Nick was a lack of procedures compounded with an unfamiliarity of teaching the research paper unit which in turn was not helping him gain student control.

6. <u>Beginning and Ending of Class</u>.

The students who were not willing to begin with the bell were dealt with by general comments such as, "Let's have a seat folks," and organizing statements.

In a replay discussion, Nick told Luke about student comments at the beginning of class that were disruptive to him starting class when the bell rang. Luke suggested that Nick try to spend the last minute before the bell rings in the classroom instead of watching out in the hall. Luke explained that if students had the opportunity to ask questions before the bell, these types of questions would subside after the late bell rang, and as such class could begin more promptly and orderly. Luke suggested that Nick ignore questions that are inane and could cause potential disruptions if he were to respond after the second bell. The very next day, Nick experimented with Luke's strategies:

[Approximately one minute before the final bell rang, Nick enters the room from his hall watch duty.]

Student 1: Are we leaving this room? Could we go to the library?

Nick: I'll let you know.

Student 2: I know we are, 'cause I saw you guys in there last period.

Student 3: Oh my gosh, it is so hot. Time to put the windows down, dig the music, Mr. N.

Nick: Write your research paper?

Student 4: Yeah, right.

Nick: Off the ledge, now!

[More noise.]

Nick: You need to get that article in . . .

[More noise and background conversation.]

Student: Mr. N.

Student 1: Are we going to the library today?

Student 5: Sweet.

Student 6: Sam! [Laughter breaks out.]

Student 5: I heard Grace got transferred to eighth hour. What is this?

[More noise and conversation.]

Student 5: This class is getting smaller by the day N., I don't like it.

Nick: Sam, Sam, take a seat. I want you off the ledge and sitting in your desk please! Sam! Sit down now.

Student: That's not me sitting on your ledges.

[Noise continued and the final bell rang.]

Student: You're late! Mr. N. She's late.

Nick: Alright! Take out your notebook or take out a piece of paper. We have a couple of things that we have to talk about before we go to the library. Go to your seats. Thank you.

[Noise began to subside.]

Nick: Alright, what I did last night, was . . .

Into the fifth week of Luke and Nick working together, Nick's class-room was looking and sounding different. Before, Nick would be breaking into instructional time correcting students, he would not be speaking to students before the bell, and he would let inappropriate comments go by without correcting. The following example illustrated the change in tenor in Nick's classroom.

[Noise and writing on board, two minutes before class began.]

Student: Hi, Mr. N!

Nick: Hi, Eric!

Student: Those note cards are due, right?

Nick: Huh?

Student: Note cards were due yesterday?

Nick: Yeah, I'll have to get around and check yours.

Student: Alright. I've got two more to fix up. I've got to copy off to my note cards.

[More writing on board and students were entering the room without much noise.]

Student: I have a comment to make about the index cards.

Nick: Pardon me?

Student: I went to the store last night to buy some note cards, and all I could find were these index cards.

Nick: Wait, what's that again, Martin?

Student: Mr. N., I have to go to the bathroom real quick.

Nick: Alright.

Student: I might be late, though.

Nick: Well, you said real quick, didn't you?

Student: I gotta go to the john.

Nick: Are you going to go somewhere else, huh?

Student: And it ain't, what I gotta do is standing up. [Sam]

[Laughter]

Nick: You didn't have to tell us that. That talk is not acceptable. Just go take care of it.

Student: These are all I could find, Mr. N.

Nick: That's fine. If you have 4 X 6 or 3 X 5. Any one of them.

[Talking and noise stops.]

Student: Why are we going so fast on this topic?

Nick: Hey, we're taking our time . . .

[First bell rings.]

Nick: I'm giving you time in class. I'm giving you time in the library. If you aren't getting stuff done, then you need to work on it on your own.

Student: Mr. N, can I go to the washroom?

Nick: Quickly.

Student: I need another day on this stupid outline.

Nick: It's not. Why is it stupid?

Student 1:   Mr. N., I got a question . . .

Student 2:   I don't know, it's not stupid.

Student 1:   I'm doing speed limits, how they're set. Well, can I do how they're set and why they should be raised.

Nick: Yeah, according to your information this isn't your personal opinion.

Student: No, not my opinion, but . . .

Nick: Yeah, that's fine.

Student 1: OK.

Student 2: Mr. N, I brought your magazine back.

Nick: As long as it's back, it's cool. Thanks.

[Second bell rings.]

Student: I'd kind of like to interview people and then take a poll.

Nick: You're going to do a survey type study?

Student: Survey, yeah. Can I do that, then?

Nick: Well, you can, maybe say in there, "According to a survey that I conducted, 95 % of those surveyed felt that the speed limit should be raised 10 miles per hour more" or something like that.

Student: OK, but you just can't, you just can't . . .

Nick: Do an informative paper.

Student: Yeah.

Nick: Because I don't want anything that is going to be purely opinion. A survey, yeah, it's, a survey of a bunch of people's opinions, but maybe they have reasons why they feel it should be raised.

Student: OK, I just didn't know how to do that.

Nick: Alright, take out your notebooks or a piece of paper. We're going to talk a little bit about the outlines. Your outline is due tomorrow at the end of class. So, take out something because you need to take this down. And I will explain it. Do you have a pass Tracy?

Student 1: No? Do you need the one yesterday, too?

Nick: Why don't you see me afterward, after class and we'll talk about this.

Student 1: Fine.

Nick: OK, what I've written on the board, is just simply the format that you're all familiar with for an outline. OK? This is the format that I want you guys to put it in to. So, make sure you get a copy of

this. Make sure you get this down in your note-
book. Alright? Let's go, piece of paper, notebook,
get something out.

Student: Mr. N., I'm very proud of myself. I got all of the
note cards finished and I was sick.

However, the endings of Nick's classrooms were still presenting prob-
lems for him. The following examples illustrated this.

Student: Hey, Mr. N.?

[Five minutes have passed and talking begins getting increas-
ingly louder.]

Nick: Hey, folks! You still have five minutes left. Let's
keep working! Work until the bell. If you have
questions, raise your hand and I'll come by.

[Talking and noise continue to some degree and then again in-
crease in volume.]

In another example of a class ending, Nick was not able to get stu-
dents to stop talking.

Nick: Folks! Keep working.

[Giggling and talking start to get louder.]

Nick: Jeremy and Christie, bring your stuff to work on
tomorrow.

[The air raid siren began.]

Student: They used to have it [the air raid test] every Tues-
day.

[Noise, talking, and laughing continue somewhat louder than
before]

Nick: Guys! In your seats until the bell rings and you're
reading or you're working on your project. Howard,
in your seat. Let's see. Bart, I need to check yours.
Uhh, Erica, I need to check yours. Sam! Back in
your seat, please. SAM TAKE A SEAT! HOWARD
TAKE A SEAT! TED TAKE A SEAT! If I have to,
I'll conduct a special session after school for wast-
ing time here. This is for your benefit. I'm doing

this so you don't have to work on this entirely out of class.

Tomorrow, I'm going to talk about the outline, and then you're going to work on the outline. It's due Thursday. So, you still need to continue, you still need to continue to collect research. Alright, I keep saying this over and over again. It's very important. Twenty cards will not be enough. Not be enough to put together three typed pages. Alright, this is just a check point.

[Talking resumes, somewhat loudly.]

Nick: Guys, please! Make sure you bring your stuff to class tomorrow.

[Still noise and talking.]

Folks! You don't have much time left in this class, and I need those rough drafts in at the end.

[Talking and noise begins to increase.]

Nick: Folks! It's getting noisy, let's keep working.

[After a minute or so] Now, keep in mind that you're not just documenting quotes.

C.   <u>Reports from Three Independent Observers</u>

Observations by the principal and two assistant principals of Bruckenbary High School and the researcher provided further glimpses into Nick's problems together with the sense he was making of them through the mentoring process. The post-observation conference between Mr. Lucas (assistant principal) and Nick illuminate this.

Mr. Lucas: OK, very good. How do you think class went?

Nick: Well, I thought it went alright when we got going. I knew the beginning was going be a little chaotic because they weren't informed the day before that they had to have their text books in so that was a mistake on my part. So I ended up sending them out to their lockers and that just made for an awkward situation for them because I'm asking them

to read and it was difficult for them to read while kids were coming in and out and I was checking text books out. So that, I knew that was going to happen, that was kind of like wasted time there.

And then, at the end, my mistake was giving them too little time to read, because usually I give them, I try to give them about 20-25 minutes. And with 5 minutes left, I mean, that just wasn't even enough to get into it. I mean, they could have gotten like a page or two read, you know. So, that's, something that I definitely need to work on. And that avoids all the other, those problems, you know. Just the people screwing around and all the other stuff.

I wanted to take care of some business during that time, but, the rest of the kids weren't working, you know, and that's a problem. And that's something I definitely need to work on. But beginning and ending of classes, and that, that has been a problem for me all along and so I'm working at that to improve that situation.

Mr. Lucas: What are you doing to improve that situation?

Nick: Well, this class seemed to be, it was unlike any other. The way I've been improving it is, I've been outside the room right when the bell rings from the last class and I've been coming in and out. Like I'll stand up for a little while, then I'll come back in to just make sure that kids are getting in their seats, and starting to get their stuff out, they're not screwing around. Then I'll go back out, because I've got a couple kids, like, Larry and Sam and Oscar, who like to hang out in the halls and shoot their mouths off until the bell rings, until that final bell rings.

So, I've got to be out there, I've gotta get them into the room and get them going. I like to get them going before the final bell, which is a task at times. So, I go in and out, and I just kind of moderate the kids coming in. And then, also, I make sure I start, I try to start right before the final bell, if anything, I mean, at least I'm telling them, you know, to sit down, get your books out, you know, start thinking about questions that you're having before we get goin' here on the discussion, so that way, I can get things, just kind of on a roll and lead.

In terms of the end of class, what I've been doing is giving them something to work on 'til the bell,

whether it be reading or whether it be answering a question in their notebooks, or in some cases, the discussion just happens to carry on to the bell.

Mr. Lucas: OK, well, let's pick apart some small segments here.

Nick: Alright.

Mr. Lucas: You say that, Sam and Oscar and Larry like to hang out in the hall until that final bell rings, and you know that's a problem. Right?

Nick: Yeah.

Mr. Lucas: What have you done to nip that in the bud, when they started doing that a hundred and seventy five days ago?

Nick: Well . . .

Mr. Lucas: 'Cause there's only five days left in the school year . . .

Nick: Yeah. Well, I did call parents about the problem with Larry. After I talked to his father, things were straightened out for a long time, and he was fine. Sam, I dealt with Mr. Koch [another assistant principal]. We sat down, and we had a little discussion, and Mr. Koch let him know that one more move, one more wrong move, and he's gone, so he was fine for a while. Before that time, I mean, I had been giving them time after school. I was talking to them, you know, reinforcing rules and things like that. And referrals, and so on, and things weren't working so that's when I had the meeting with Koch, started calling home, and writing referrals.

Mr. Lucas: OK, how long did that work?

Nick: Well, I would say that I started about the middle of the year that's when I intervened. And I would say that that third quarter was fine. I didn't have any major problems third quarter. But, I'm having some problems with 'em now, but they're not as extreme as they were back then. Although that's, I'm not saying that they should, you know, that, I should let it slide or anything like that. I shouldn't.

Mr. Lucas: One thing that I'd like to bring up and this could be a perfect example, and I know we've talked

about it before. When you've got students like that, if they ever do something good, like, it looked like today, or yesterday, Sam was your star pupil.

Nick: Yeah.

Mr. Lucas: 'Cause he was answering everything. If the class was stuck, he was the man that answered it. It takes one minute to call home, a positive phone call for Sam. You do that in the first week of school for Sam, for a Ted, for a Larry, for a Rachel, and you've got them in your corner. And if they do need consequences in the future, then it's even easier to call home and get the parents to support you, to back you up as you enforce consequences.

In looking at Nick's problems and progress further, a meeting between Mr. Manso, principal of Bruckenbary High School and Nick proved to be enlightening; Mr. Manso had visited Nick's classroom twice prior to the beginning of the study.

Mr. Manso: In this class, you have some students that can create some difficulties for people [teachers]. The regular level students [are] a narrower slice, and probably a little bit more difficult to teach, less compliant, let's say than some of the other levels. I'm characterizing this level. You understand that I know, even without having taught this level.

I want to go over a couple of informal observations that I had earlier in the year before we start talking about today's observation. One was in February. And informal observations are just portraying a slice of life, and you're giving them some description.

The other informal observation was the one on the 20th of October. It was an English III class, but it was during the 8th period. The students were reading a novel, The Great Gatsby, and one of the good points I mentioned was that the students were attentive, and they knew what was expected.

The points raised in these earlier discussions were: 1) you called on a number of different students during discussions and asked students to tell you their names which seems like the best method that a first-year teacher can use to learn the names of

their students. 2) students participated in discussions.

The points I gave you to work on were: 1) work on how to handle disagreements and student debates to responses, 2) summarize student responses and direct questions from student responses to specific students versus just letting comments get out of control; this would force students to reflect before they responded and more appropriate responses would probably emerge, 3) do not let students talk back to you, 4) because it's a school policy, do not let students wear hats and jackets in the classroom, and 5) students have to come to class with books and materials.

In the summary I stated that I saw pluses and minuses.

In an observation report from Ms. Peters [department chair] who was in your 7th period during the first 25 minutes, noted: an appreciation for details, going outside in the hallway in order to assist with supervision in the halls and with the beginnings of the class period; class began before the second bell sounded and it forced your students to be ready to begin. Peters notes that by the time the second bell sounded, all students were in their seats, [Peters] highlighted points of your lecture, that directions were clear cut and at the minimal level.

There were declarative statements about the expectations that you did enforce, such as, "Hands up if you have a question." Or the way you positioned yourself at the front of the room, giving individual help to students who needed help with writing and to keeping an eye on "troublesome" students. The areas that needed attention, according to Peters: after five minutes, some kids were chattering in the back of the room. She jotted on this sheet, talking patterns and clusters of students who were not focussing in on your lecture. And there was some confusion about the materials that you gave them on the board and via lecture. She suggested a handout. And then, do not accept smart mouthed answers given by students and do more than tell students to be quiet when this type of outburst occurs.

This isn't meant to be a regular formal observation. But what I, I saw, in brief, when I entered your class today during the seventh period:

Kids were talking with you, right before the warning bell, and then you said, "Take a seat folks," right at the warning bell, and they were sitting and chattering about what I thought was the material for the day. And then, the tardy bell sounded and, you said, "Alright, let's take a seat." One boy keeps talking even louder, then you start talking without trying to stop him.

So, there was this initial thing where the boy was just going to continue to get his point across, purposefully interrupting your teaching. One kid arrives right after the bell and then you start into your lecture on working on your research papers and take three questions before the quiz. And some student says, "What's it about," and you say, "No, not that type of question." Really, you wanted to get into something more pertinent, instead of having to give away the answers to the quiz, which you handled well. I mean, you didn't put up with that kind of question, and you did not fall into the trap. Then Sam and Larry walk into class late. Although Sam was there before the bell, so my question is why was he late?

Nick: Yeah, I'm not even sure, but sometimes he'll get there early, and he'll ask you to go to the bathroom.

Mr. Manso: I'll return to that later, because I wrote up something, and I just want to raise the question now so you can be thinking about it.

For a little bit of flavor, you're asking them many questions about the content, about the quiz, and any questions about the structure of the book. One student asked a question about the cleaning routine in One Flew Over the Cuckoo's Nest then you explain about orderlies and the narrator is schizophrenic. The kid says, " Well what's schizophrenic" and you go into some kind of a description, "Well it's . . ." And my question is whether you were describing schizophrenia or something else?

It's a little bit further in the period and the following people don't have to take the quiz because they weren't here yesterday, so, "You should be doing such and such and such and such." Reading these pages to keep busy further instructions included, "Take a half sheet, put your name at the top. This is just a police quiz to see if you've read," and then you give the quiz which is very brief.

Then, Sam asks the meaning of some obscene re-
mark that's in the book and you stop and you say
to the class, "You know I warned you about the ob-
scenities, and I don't think that you guys are so
naive that you don't understand the meaning.
Now, let's get on with this." Which is an excellent
way to handle a detail about some obscene pas-
sage. Then Ted starts in about two thirds of the
period. Does he ever sit because he kept getting up
to go to the Kleenex box?

Nick: No, that's just a problem I've been having with
              him all year.

Mr. Manso: Then you're asking some question about conformity
              and your students can't answer it [the question].
              Howard can't answer the question about confor-
              mity, so, what do you do? You need to learn how to
              redirect a question. This is one of the things that
              you've got to do in terms of direction. Try to redi-
              rect them, get more specific if kids are too lost.

              One of your questions, "Is it good to conform?"
              That's a question that's difficult to answer. Maybe
              you asked it that way on purpose, but I sensed
              that you didn't get the response that you wanted
              so you asked the question again in a different way,
              and I think that's the problem with value ques-
              tions, and I'll come back to that later.

              I made a note to myself that you are better at ask-
              ing questions and holding the attention of the class
              better than before, but I notice three students who
              have their heads down, and I wrote a suggestion to
              myself here, make sure to mention teacher mobil-
              ity.

              Now, it's getting close to the end of class. Students
              are in various stages of attention, but most are not
              focussed. Then you state this, "There's like four
              minutes left to the period. Let's check to see if we
              understand what we discussed." I see that you're
              bringing it all together through closure. Then you
              give the homework assignment, and you even
              prompted them when you got into the beginning of
              the sentence [by stating], "Let's begin our sum-
              mary. How do the conditions in the mental institu-
              tion here mirror society? How about law and or-
              der? How is that mirrored in society? How is this
              similar to the real world?"

Let me give you a copy of my brief synopsis. And I'll read it aloud. You invited me to visit your period 7, English III class on Monday. I arrived at 1:15 p.m. You gave verbal directions several times, but one boy kept talking. What I see is that you're doing what is necessary to keep the group of students in line, but we're not there 100% yet. We've got one who was off task the entire period, and you didn't choose to correct him. One student arrived after the bell, just after the bell. Sam and Larry arrive a couple minutes later. So, you should be asking yourself why do Sam and Larry always come late?

Nick: Well, Sam frequently roams the halls; I know that for a fact. I've seen him during my off periods.

Mr. Manso: Well, that ties in with what I'm about to remind you of. At the beginning of the year, when we were beginning to experience some graffiti that was gang related on the wall, Sam's name was one of those students to watch.

Nick: He came in, at least midway through the break period.

Mr. Manso: OK, well, there could be a reason. No, he was here at the beginning of the year. He's known for associating with gang members.

What those kids do to you [when they come into class late] is try to play havoc with your teaching.

This moves toward the end of the period, and the kids were losing it. If you moved around more in the discussion, that would keep the students whose heads went down more attentive.

The discussion of the meaning of schizophrenia. I'm not an expert on schizophrenia, but I think the appropriate way of approaching this topic would have been to have a student look the word up in the dictionary. But if you don't know, then there's a dictionary in the room, and you decide if you want to get somebody involved in it. But rather than get them into something that you're not real clear on, because you kind of hemmed and hawed during this discussion.

There is a distinct difference between what I saw here and what I saw earlier in the year. Just look at what I've written down here, there's much more

on the descriptions of the activities in your classroom. Do you feel good about it?

Nick: I feel, yeah, I feel much better. I feel like I am much more effective.

Mr. Manso: Well, you're not there yet and you probably won't be there for awhile. But the point is we are pleased with your improvement. How is it working out between you and Luke?

Nick: It's working out real well. And it's, you know, it's kind of a shame it started later in the year. I think it's a shame, next year, I'm going to start talking with Luke at the beginning of the school year.

Mr. Manso: Well, you'll feel more confident next year, I'm sure. Maybe you might want to share with me what you and Luke talk about?

Nick: Well, Luke and I have been sitting down after school and just discussing and brainstorming. It's more like having a helper, and he has helped me in situations. But we'll sit down and throughout the course of the day, there'll be certain problems. And, I'll bring those up to him, and we'll discuss them. We'll sit down and try to figure out solutions. He's been a tremendous help.

Mr. Manso: OK, real good. Thanks very much for inviting me in. I enjoyed it.

If we were to look at observers' notions from the framework of problems common to Nick's classroom as described in Chapter IV, the following examples noted by Ms. Alonso, an assistant principal at Bruckenbary High School, and the researcher are useful. Furthermore, Ms. Alonso had never been in Nick's classroom prior to this study; therefore, she had no point of reference relative to change in Nick's teaching, classroom management, and discipline routines.

1. Beginning and Ending Class.

Ms. Alonso: You started right at the bell, told them [students] to have a seat very quietly. You sensed some noise

and you said, "Are we ready?" and then most everybody quieted down except for Christie who was still talking. You handled Christie with a directed question, "Christie, are you ready?" She [Christie] quieted down. So that was real effective, very non-threatening, very calm.

When we got toward the end of the period, the noise level rose just a bit, but not a major problem. You reminded them to keep working, "We still have ten minutes left." "Howard take your seat." "The final paper is due on Friday."

Your closure was a little loose. You do a good job previewing at the beginning, and then you did some nice small step instruction, and you checked for understanding, and then you gave them some time to work and then, it [instruction] just seemed to end.

Researcher: It was impressive to see you weave, in and out of the classroom before the bell rang, keeping an eye on kids to make sure they came in from the hallway orderly. This also got the message for the kids in the classroom to get started on the work for the day which was briefly sketched out on the board. After the bell rang, it took only about 5 or 6 seconds for you to get into the mode of teaching and to get the kids in the mode for learning.

Clear and concise directions enabled you to get students started on task, "Pull out a sheet of paper and pen, we're going to begin reading the book, One Flew Over the Cuckoo's Nest, and you need some information to help you with the reading."

The ending of class seemed to throw kids a bit. You gave them 10 minutes to start reading the book; however, several students were still talking five minutes later.

2. Discipline and Gaining Student Control.

Ms. Alonso: I think you have a couple of kids in there that just [like] to argue for the sake of engaging you in argument. You handled Ed really well. Each time the class wanted to argue about something, you very quietly acknowledged it, but then ignored them and just went on. This got the message across to them [students] that you weren't going to argue.

They seemed quiet. They seemed respectful. They
seemed reasonably attentive, but maybe a little le-
thargic. But that could be because it's hot in there.

The way you managed the kids was positive. You
were quiet, you were non-threatening, you were
specific, [and] the kids responded. The environ-
ment was pretty good.

Researcher: You stopped talking students by asking if they had
questions, "Jake, is that a question you're asking
Diane?" You gave the student an out instead of
just blasting Jake for talking.

The window appears to be a distraction, especially
with Kevin. Your prompts attempted to get him
back focussing with the discussion, but he refused
to be part of the discussion. Sometimes you just
can't force kids into paying attention.

You used your voice to catch dozing students, in
addition to asking each dozing student a question,
very effective and calm approach.

3. Ownership into the Learning Process.

Ms. Alonso: When Robert wanted to argue about the due date,
you reminded him about the vote the entire class
took the previous week about when the rough draft
was due. So you essentially put the ownership
back on the kids, [and] basically, you told the en-
tire class that they were responsible for developing
some of the procedures here, "So stop arguing."

4. How to Speak with Students.

Researcher: The discussion of the rebel really got kids thinking
and sharing their ideas with each other and you.
Your prompts, "How does this person fit into the
rebel description?" and "How does this person's ac-
tions in this or that context tie into the theme?"
were effective.

You've developed a nice technique of being able to
temper your statements toward dozing or inatten-
tive students so that you're not putting them in
the spotlight, very effective in the sense that stu-
dents who are just not paying attention do not

start giving you lip and thus causing discipline problems.

5. Development of Classroom Procedures.

Ms. Alonso: Right from the bell you organized the period for them [students]. You told students, "We're going to spend about ten minutes talking about the title page, the works cited page, and the rest of the period, you're going to work on your rough drafts." "It's due at the end of the period." These advanced organizers served you well for the flow of activities.

Researcher: The blackboard setup really kept you organized. The definition of 'rebel' (one of the main themes of the book) on the board and the sketched box with the day's itinerary helped keep things moving.

In order to make the book interesting and whet their appetites, you spent a great deal of time discussing such concepts as the life of the author, the pop culture of the 1960s, and what you termed "participatory art." That is, to be able to understand by doing and experiencing, and that's why the author went and had shock treatment.

6. Delivery of Content and Development of Instructional Techniques.

Ms. Alonso: You would read from a handout that you distributed [and] then you would stop and expand on specific points. Students seemed to be following you. You systematically stopped throughout the entire lecture, breaking instruction into chunks and then asking questions. [This] seemed effective for this class.

You stopped instruction quite a few times to ask, "Are you clear on this?" or, "Any questions so far?"

At one point, you drew on the board to show the margins and the pagination specifications. You gave another visual cue of what you expected. Your small step instruction and questioning was effective, but I think you need to look for other ways to check for understanding. Try getting kids to apply what you are teaching. Set up a simulation [because] the majority of your presentation

was teacher centered. I think if you involve the kids more, and make them a little more accountable, they might not spend so much time asking the same off-the-wall questions.

You previewed the next day by telling them [students] what was going to happen (peer editing) and this was real positive.

You developed a really interesting system for letting kids know that you'll get around to them, so they don't have to crowd around your desk or keep raising their hands during the quiet time you gave them to work on their rough drafts. This helped with classroom management because everyone knew that you were going to get them, and they should be doing something productive at their desks. Walking around the room asking students how they are doing and looking at their work keeps them honest.

Researcher: The definition of the rebel provided a springboard to discussion, and [this] provided a segue for hitting kids over the head with the theme of the book, one must never be afraid to laugh nor rebel against a society that values efficiency and conformity above people. You were able to get kids giving examples of modern rebels.

Your frequent reminders for students to take notes had results. Students were taking notes on paper, others were taking notes in the jackets of their books. Even a few were using note cards.

The seemingly "no brainer" questions during the summary enabled you to ask more questions with "stems" that is, questions that logically flowed or evolved into other higher level questions. This is a great technique, but probably should come later after students have actually begun reading the book.

The tie-in questions to other books such as The Great Gatsby, Huck Finn and The Scarlet Letter were effective.

Such examples illustrate changes occurring in Nick's strategies during the mentoring process—changes seen by multiple observers.

D. <u>Unexpected Revelations: Replay Dialogue as Evidence of Transfer</u>

As indicated earlier, an unexpected data source that illuminated classroom practice came from listening to the dialogue sessions between Luke and Nick during replay sessions. Through the process of replay, snapshot glimpses of Nick making sense of his situation began to emerge.

The following example from a replay session between Nick and Luke illuminated the transfer of the instructional technique of having students find and correct their own mistakes on their bibliography cards, and, moreover, shows glimpses of sense making on Nick's part.

Nick: OK instead of taking all those bibliography cards, well, home last night, like I planned to do, I used today to do all the correcting of the bib cards. So, what I did was, I talked a little bit about some of the common problems, because I just skimmed them over last night and a lot of kids had problems with just, indentation and periods at the ends.

Luke: Mmmm hmmm.

Nick: And I just made those points. So, when they got in the library, I told them they had to locate the entry or else, you know, take the book off the shelf or whatever their source was and then just either redo it on the back of the card or redo it on a new card. And, when they were done, they brought it up to the, the desk and I looked at it and if it wasn't 100% correct, I didn't give them a ten. But, I didn't even make a mark. I just looked at the card and I said you have a mistake and I just gave it back. So, some kids were coming up to me, you know, five, six times before I gave them a ten. That was, I mean, that's basically all we did, and then the kids who were done were working on their note cards still doing their research.

Luke: Did it go a lot faster?

Nick: Oh, yeah. It went much faster.

Luke: Did this help, by putting it on the board like you did?

Nick:	Yeah, this helped because I wanted to point out, you know, the mistakes that they were making, especially the indentation and the final period. Ummm, and I told them at the beginning of class, I said, "If this is not 100% [correct], I mean, there's no reason why it shouldn't be perfect, because it's given to you right in the Writing Guide."
Luke:	Mmmm hmmm.
Nick:	And I said that in, on their works cited page that they'll get a point deducted for every single mistake.
Luke:	Mmmm hmmm
Nick:	So, that's why we're doing this now. You know, so that they get it down, down pat.
Luke:	Complaints?
Nick:	Oh, yeah.
Luke:	A lot?
Nick:	Ummm, not very many. When I said that it had to be 100% perfect, they just went, they were like in an uproar, I just said, "OK, let me explain why. I mean it's very simple. You open up your Writing Guide and everything is spelled out for you".
Luke:	Right.
Nick:	"Word for word, uhhh, punctuation point by punctuation point. Everything. I mean, it's right there, how can you, you know, how can you screw it up?" And then I made the point that, "If you do screw it up on the works cited page, then you'll be deducted points, so let's learn how to do it now so we don't screw up on the paper itself."
Luke:	But, you were able to turn over kids faster and everything that way?
Nick:	Yeah. Oh, yeah. Yeah. I'm all done with the library. Starting Monday, next week, I've got note cards due and I've got an outline due and then the rough draft is due like the following Monday, so, we're going to do a lot of writing in class. A lot of note cards and writing and stuff like that.
Luke:	That's a good time to roll around in the chair.

Nick: That's what I'm going to roll around [in the chair] and make sure I get to everybody. Now this is one of my concerns, especially with the regular kids, I told them today, and I said this like two or three times, I said, "You must bring your sources with you Monday to work on it." But I know I'm going to have a kid, "Mr. N, how can I, it's, it's in the library or it's at home or it's in my locker." I can write a pass, it's no big deal. If it's in the library, I guess I can write a pass and let them go to the library, get the book and bring it back or whatever. But, I gave them choices. I said, "Listen, you know, you bring the work with you, or else I'm going to give you something else to work on. I'll have you write a report about your research paper or something like that because you're not going to come in here and sit."

Luke: Or else, you just let them suffer. "You didn't bring anything today, is there anything else you could get out of the library that is a source that you can use. You left your other source at home. Is there anything you can go up and Xerox and come back and work?" And if he says, "No," then you say, "Boy you know, tomorrow you gotta have your note cards. I don't know how you're going to do this, you know?" And at that point, I don't know if I would threaten them with the magazine, I mean with a, with a paper. I might say to them, "OK, you know, do you have others, can you go read a magazine" I don't know, if it's a contemporary topic, there may be stuff in, Time [Magazine], do that.

Nick: Yeah.

Luke: You're not going to be punitive in that as much as you're going to sit down and tell them they still have to have all that stuff due.

Nick: Yeah. Because, I know I'll have a couple of kids doing that.

Luke: Well, that sort, I mean, you shouldn't have to because then you know what you're setting yourself up for? Then you're setting yourself up that what if they don't do that, that essay in class about their research that you've assigned them. The second thing is, then if they do do it, you're going to have to correct and deal with that as an extra thing.

Nick: Yeah.

Luke: So, I don't know, its . . .

Nick: And then those are the kids who are going to goof
          around and screw around, you know? Those are
          the ones that I'm going to have to be on.

Luke: No, they're not, no they're not. You know, you sit
          down and say, "Look, you're going to have this
          stuff tomorrow, and you didn't bring anything to
          do today. You sit and read a magazine, but you're
          not going to disturb me or anybody else in this
          room because if you are, then you're going to bring
          those cards in tomorrow and you're going to have
          to do it after school with me. So, you don't want to
          do the work, that's fine, that's your deal, but don't
          bother anybody else in the classroom that's doing
          their work. That's just as simple as it is. You don't
          do that."

Nick: Yeah.

Luke: Because once you start getting to, you know,
          threatening them with things, then you really have
          to follow up on that. If I say, "You don't have any-
          thing else to do, sit and read a magazine," that
          doesn't threaten them with consequences, it does,
          but it doesn't. You know what I mean?

Nick: Yeah.

Luke: It's unstated consequences. "You have to do this on
          your own and have this done for tomorrow." You
          know? "If you have to work tonight, that's tough.
          Take your book to work. But you said you have
          this stuff at home, you better have something to-
          morrow. That's just the way it is. So, today sit and
          read a magazine. Don't disturb anybody."

Nick: Yeah, I guess that's a good option. I mean I didn't
          have the intention of giving the writing assign-
          ment as a punishment.

Luke: Because if you threaten . . .

Nick: Not as a punishment. But I . . . because it would
          have been something geared toward their assign-
          ment that maybe they could have used in their pa-
          per.

Luke: Like what?

Nick: Well . . .

Luke: See, I'm going to call you on this because that's
          what a kid is going to do. A kid's going to call you
          to task. So, I'll do the same thing. And what are
          you going to make me write on tomorrow, on Mon-
          day?

Nick: Well, I'm just going to say, "You've read some of
          your research. Tell me a little bit about what
          you've read, what direction you're going to go,
          what kind of sources you're using. Where . . .

Luke: Somebody's going to write like three or four sen-
          tences, which will take 8 minutes and give them to
          you. And then he's going to screw around the rest
          of the hour. See, you get yourself into . . .

Nick: Yeah. Yeah.

Luke: . . . a corner. Where if I say, if a kid says to me,
          "Well, there's nothing over there that interests
          me." How many magazines are there? There's
          probably 30 magazines over there. "I don't care,
          find something that interests you. Go do that." You
          know? And then they can read a magazine and
          whatever they do. You know, [expletive] with
          them.

Nick: Yeah.

Luke: Because you know what's going to happen? Those
          kids are, while you're going around trying to work
          with other kids, these kids are going to write four
          or five sentences or a paragraph. Let's say they
          even gave you a paragraph. They're going to hand
          it to you and then what do you do with it? What
          do you do with them, you know what I mean?

Nick: Yeah.

Luke: And those kids, now you're trying to deal one on
          one with kids and work, you've got three or four
          kids now who are bringing you these, these
          shlucky things up that they shlepped off. And
          they're giving you this and now what do you do?

Nick: Yeah. I don't know, I guess I just . . .

Luke: "Go back and redo this," I mean, you know what I
          mean, you're like blah [sound effects].

Nick: I guess I just feel, I don't know, I mean, I just feel,
         I don't know, I guess, I just feel guilty because the
         kids should, should be doing something in terms of
         the project . . .

Luke: But see, it's not your responsibility at that point,
         that that kid is doing something. That's where,
         we're putting the whole, the thrust, on these kids.
         It's their responsibility to go out and get note
         cards. They don't get the note cards, I loan them
         two or three, but I'm not going to loan them 25.
         So, OK, you helped them out that much, you took
         their, their cards today and said, "There's mis-
         takes, I can't give you a 10, I want to give you a
         10 on these cards." That's fine. You're helping
         them, but if a kid comes in and isn't going to do
         that, it's their responsibility. You say, "I don't care,
         what you do now. You can't sleep. You can't dis-
         turb other people. I don't think I'm even going to
         let you do other homework. You can sit down and
         read a magazine. That's what you can do. And
         then tomorrow, you're going to be caught up on
         your assignment. There's going to be no choice."
         You walk in tomorrow and say, "Well, my books
         weren't at home, I couldn't do this, you take the
         consequences."

Nick: Yeah.

Luke: "You take the consequences." You know, if on
         Monday you find the kids only have 8 cards due
         and you want 20 to 25, maybe you sit down and
         say, "OK, we're going to, we're going to back this
         up a little bit, and I will check all note cards on
         Wednesday then. I'll give you an extra day to
         work." Because if kids are working and you can
         see it in the room and if they're really working and
         they're not going to make that date, you have to
         sit down and decide which is more important, the
         number of note cards or the quality of the cards.

Nick: Yeah.

Luke: Because you don't want to frustrate them to the
         point where they're not going to do it anymore if
         you find kids have 6, 8, 10 note cards, then I think
         you stand in the front of the whole class and say,
         "Wait a minute! Can you use one more day? Will it
         make it easier on you if I give you one more day?"
         They're going to love you. You say, "Yeah, OK,
         fine. But then on Wednesday, everybody has these
         25 cards."

Nick: Yeah.

Luke: So, the next day, if your kid comes in a second day in a row and says, "Gee, I still left everything at home." You say, "Well, gosh, you know, how are you going to get out of this? You gotta have 25 cards for tomorrow. I'm holding you to those 25 cards. Now, if you need more material, I can help you with that. Whatever it is, but you're going to have 25 cards tomorrow. You know. There must be another magazine that you can read."

Nick: Yeah.

Luke: You know what I mean? And constantly you're making them responsible. You're not making yourself responsible. Because they're the ones that have to do this.

Nick: Yeah.

Luke: And if there's a kid in your room who doesn't want to learn, and you try and you accommodate that kid, and you give him an out and you give him a chance to save face, you can't sacrifice the other 17 kids in that room to that one or two kids. You can't do that. Those two kids don't want to cooperate, they should not affect your dealing with the other kids. And in this case, you deal with those other kids and checking their cards and giving them some encouragement, saying, "Gee, these are good." You know? Or saying, "Gee, there's only 8 here, but these are really terrific."

Nick: Yeah.

Luke: "Can can you get 8 more for tomorrow? I mean, are you going to be able to do 8 more?" Those kids can't disrupt that process.

Nick: Yeah. Yeah, yeah I understand it now. I'll just let them . . .

Luke: You know, then on Monday if they come in and they don't have it and somebody says, "Oh, you're going to make us write?" You say, "I changed my mind. I don't want to read what you're going to write. Sit down and grab a magazine." I mean, those things are really useful, that stack of magazines, that's really a useful thing. My freshies will, when they're done with their work, go over, sit down and read one.

Nick: Yeah.

Luke: Which, I think, as long as they're reading, and those are relevant, I mean it's not like reading <u>Tiger Beat</u> or <u>Marshall Arts Chronicles</u> or anything like that.

Nick: And I'm sure they can find stuff in there, that's pertinent to their topic.

Luke: A lot of them, there are topics in there, they could find stuff. Sure.

Nick: Yeah, <u>Sports Illustrated</u> because some of them are doing sports.

Luke: But you don't want them to think they're going to use that as a resource to come in. I also don't let kids go to the library long. "You know a book? Do you know what book you want? You go. I'll give you 5 minutes on this pass, and you come back." You know? "I want to get a magazine article, but I can't take the magazine out." "Well, you take some dimes and you go Xerox it, and I'll give you ten minutes, and you come back." Don't, don't go and say, "Well, here, go to the library and work" and just forget about them. Always make them come back. You make them even tighter on responsibility. "You've got 10 minutes."

Nick: Yeah.

Luke: And then write the time on that pass. And I would even write, "10 minutes to get something out of the magazines." So, when they show up, the librarian knows.

Nick: Yeah. Yeah, that's good, that's a good idea. Because I know, yeah, I know I'm going to have, now that I'm out of the library, I'm sure I'm going to have kids asking me, "Can I go to the library to copy something?"

Luke: My freshies do that. And sometime it will be like a kid who's been absent legitimately and says, "You know, I did only get one day in there, I need another day."

Nick: Yeah.

Luke: But then, you know, even that kid, you send it up, you say, "You come back at the end of the hour and you show me what you did." You constantly make them responsible.

CHAPTER VI
DISCUSSION AND IMPLICATIONS

A.   Introduction

The purpose of this study was to discover the nature of the problem-solving dialogue between a mentor and a first-year teacher. What do a mentor and a first-year teacher talk about? What does problem-solving dialogue look and sound like? What are the processes that occur in this exchange between the mentor and the first-year teacher? Also, it was the intent of the author of this study to see what the first-year teacher did with the information gleaned from these dialogue sessions in his own classroom. What was the relationship between the mentor—novice dialogue and the novice teacher's classroom practice?

In this chapter a discussion related to the findings reported in Chapters IV and V is presented. First, we will look at the relation between the data set and the research questions evaluated within the context of the problems faced by a first-year teacher. Secondly, we will examine the findings in relation to the literature reviewed in Chapter II.

Following the discussion of the findings, issues will be raised and implications will be suggested for what these findings might mean with respect to our understanding of the power of the dialogue in the problem-solving process between a mentor and a first-year teacher and the dynamics and properties of the problem-solving patterns. These issues and implications will be offered categorically to schools who have mentoring programs in place, to mentors who are participants in such programs, to schools of

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education that are charged with the monumental task of preparing young professionals to enter the classroom arena, and finally, to researchers.

B.   The Nature of Problem-solving Dialogue Between a Mentor and a First-year Teacher

Nick (first-year teacher) and Luke's (mentor) discussions had a specific content (refer to Table VI, p. 73) and process (refer to Appendix G, p. 294). The content of these discussions evolved around 9 substantive issues that included: 1) discipline and gaining student control; 2) development of classroom procedures; 3) organization of content and an unfamiliarity with the curriculum; 4) delivery of content and development of instructional techniques; 5) beginning and ending class; 6) inundation with procedures; 7) how to speak with students; 8) lack of practice during professional training; and 9) unrealistic training in college.

Burden (1981, in Borko 1986) had identified several characteristic limitations common to most first-year teachers that parallel closely with those identified by Nick in his discussions with Luke. The statements made by Nick relative to his self-reported problems strongly indicated the interrelationship of these limitations. That is, each problem served as a scaffold, which in turn, had an impact on the overall effectiveness of Nick in the classroom as he attempted to create a classroom environment conducive to learning. Moreover, Nick's problems were not uncharacteristic of first-year teachers in general (Borko, 1986; Broadbent and Cruickshank, 1965; Bullough, 1987 and 1990; Burden, 1980; Coates and Thoressen, 1978; Cruickshank, Kennedy, and Myers, 1974; Dropkin and Taylor, 1963; Lortie,

1965 and 1975; Rosenholtz, 1989; Smith, 1950; Stout, 1952; Tate, 1943; Tefler, 1981; Veenman, 1984; and Tefler, 1981).

1. <u>Discipline and Gaining Student Control</u>.

The most troublesome impediment for Nick was discipline and gaining student control. Nick reported that discipline was his "biggest problem" because he "got lax way too soon" in the school year, he "wasn't enforcing rules," he did not "have consequences and follow through," and he "tolerated too much" because he had a "high threshold" for disruptive behaviors.

As such, it was evident that Nick did not establish clear expectations for student behavior early in the school year. Moreover, Nick did not have consequences that were immediate and consistent for students who were not cooperative. When coupled with student misbehavior, Nick's classroom was not conducive to learning that in turn impeded him from teaching a majority of the time.

2. <u>Development of Classroom Procedures</u>.

Working in tandem with discipline and gaining student control, the development of classroom procedures caused Nick to experience problems in the classroom. Nick reported that "everything was herky jerky" in that he would develop a procedure and then "bang . . . everything fell apart. "Nick's lack of a knowledge base about developing classroom procedures is not uncommon for first-year teachers.

3. <u>Organization of Content and an Unfamiliarity with the Curriculum</u>.

Although Nick had a strong background in American literature, he had difficulties organizing the content to make it fit with the specific curriculum at Bruckenbary High School. This difficulty is not uncommon in

that most first-year teachers do have strong academic and subject matter backgrounds, but they lack experience and know-how in implementing content because they are now forced to organize and prepare lessons for courses never taught (Coates and Thoressen, 1978; Gaede, 1978; Smith, 1950; Tate, 1943; Tefler, 1981; and Wey, 1951).

4. Delivery of Content and Development of Instructional Techniques.

Problematic issues relative to the delivery of content and the development of instructional techniques plagued Nick and impeded his effectiveness in the classroom.

Nick reported experiencing problems with the beginning and the ending of classes (Bullough, 1987) and pacing his lessons so that he would not run out of materials (Coates and Thoressen, 1978; and Dropkin and Taylor, 1963).

5. Beginning and Ending Class.

Problems with the beginning and the ending of class were viewed as both an instructional and discipline problem for Nick. As Nick tried to begin class on time, he was stopped by not being able to elicit student interest. It is interesting to note that Nick made many strides within each one of the 9 areas under study in this analysis; however, he made the least amount of improvements relative to the beginning and ending of class as was reported by the three independent observers and as was evidenced in the audiorecordings of his classroom.

6. Inundation with Procedures.

A first-year teacher must learn a myriad of new and foreign procedures in addition to teaching, planning for instruction, and developing in-

structional techniques. Moreover, procedures such as attendance-taking and writing passes, and processes such as developing relationships with fellow teachers and administrators, and a host of other activities consume the first-year teacher and his/her time. Nick alluded to the mounting pressures of "due dates, memos piling up, grades due, phone calls to make and return, and department, faculty, and grade level meetings." These deadlines and pressures confounded the newcomer, and made it even more difficult to establish routines and procedures both in and out of the classroom.

7. How to Speak with Students.

Effective teachers speak and interact with students both in and out of the classroom arena. For the first-year teacher, speaking with students is a difficult task which takes a great deal of time to master. Frequently, first-year teachers are confused about how to interact with students (Bullough, 1987; Coates and Thoressen, 1978; Cruickshank, Kennedy, and Myers, 1974; Fox and Singletary, 1986; Smith, 1950; Tate, 1943; and Wey, 1952). Nick reported a willingness to talk and spend time with students: "I wanted to be their buddy; I wanted to understand them." Nick, with the help of Luke, made the realization that he was a role model.

8. Lack of Practice During Professional Training.

Nick, like many other first-year teachers, reported that he did not have enough practice during his collegiate training. This is not surprising since many believe that pre-service teaching experiences can only approximate the actual task of teaching, and that student teaching serves only as a simulation to teaching (Gaede, 1978; Silberman, 1970). Schools are context-specific, and they have a climate and culture of their own; therefore, it

is extremely difficult for colleges and universities to prepare the emerging teaching force with the skills necessary to cope with the realities of the classroom (Fox and Singletary, 1986).

9. <u>Unrealistic Training in College.</u>

Closely related to a lack of practice during professional training was the problem of unrealistic training. Nick, in a discussion with Luke, stated:

> My student teaching experience was unrealistic. As far as planning goes, I only prepared lessons on paper to keep the college people happy and not to jeopardize my grades. When I walked into pre-student teaching, I just sat in the back of the room. The only time I was in front of the room was to pass back papers or to fill in for my cooperating teacher when he had to make a phone call or make plans for the next football game. I just had to keep the students quiet.

In addition to the problems already noted, Nick described in great detail the images, metaphors, and analogies associated with being a first-year teacher. The metaphors brought to life the isolation and confusion that Nick experienced as he struggled through his first-year of teaching at Bruckenbary High School. It was interesting to note the similarities of the metaphors, images, and analogies as reported by Nick with those which have developed in research over time. (Refer to Table I, p. 20.) In addition to the metaphors, images, and analogies reported in Table I, Nick through his experiences developed equally strong and graphic language to describe his ordeal.

Nick experienced the fragmentation of trying to make sense of his situation. Ryan (1970) called this the "shock of the familiar;" Dorner (1979) called this phenomenon "trial by fire;" Lortie (1966) referred to this frag-mentation as a "professional desert;" and Nick described this phenomenon as "riding a roller coaster of emotions."

C.   The Process of the Dialogue Between the Mentor and the First-year

Teacher

This study was also concerned with discovering the properties of the

discussions between a mentor and a first-year teacher.

Griffin (1985) called for "methodologies that blend and explain, that

answer and provide needed detail, and that name and describe" the process

of induction for first-year teachers. Through direct observation by the re-

searcher and by audiorecording the discussions between Nick and Luke, the

researcher was able to discover 1) the content of the discussion, 2) the pro-

cesses involved in the dialogue sessions, and 3) the attributes and charac-

teristics of the elements within these processes. To this end, the processes

of the dialogue sessions became more important to the researcher than the

content of the discussions because there exists virtually no prior informa-

tion that "identifies, gives detail, and names, and describes" (Griffin, 1985)

this process. From examining these three areas in tandem, what emerged

were five distinct and recurring problem-solving patterns that enabled the

mentor, Luke, to give Nick "technical, professional, and cultural" (Ponticell,

1991) assistance. The five emergent patterns included: prescription giving,

role playing, oral planning and blueprinting, replay, and visualization.

1. Prescription Giving Problem-solving Pattern.

The first problem-solving pattern (refer to Table IX, p. 84) was pre-

scription giving utilizing the processes and properties of expansion dia-

logue, personal story telling, and sense-making for the first-year teacher.

During prescription giving, the mentor recommended remedies to

Nick to assist him in dealing with the problems and concerns of gaining

student control, organizing instruction, beginning and ending class sessions,

and coping with the myriad of activities that Nick felt inundated with, such as prioritizing and organizing activities that were essential but competing with his focus of teaching. Prescription giving was not really a directive, but rather a means of steering the first-year teacher's actions in a different direction. During this stage, the mentor engaged the first-year teacher in parameter setting and rule making.

Expansion dialogue was an integral property of this pattern; it was the conversation that followed the mentor's prescription by which further explanation and/or rationale for the original prescription/remedy was offered. Moreover, further instances and richer details of the prescription were given to Nick.

Through personal story telling, Luke was able to share some of the very experiences he had had during his twenty-five years as a teacher and thus share his knowledge base with Nick. Moreover, by sharing personal stories with Nick, Luke was able to illustrate the context of a particular prescription.

The final property of this pattern was sense making for the first-year teacher. Sense making was the process where the first-year teacher asked clarifying questions, repeated information, or applied information in role playing or simulations. The mentor assisted the first-year teacher in sense making by asking clarifying and/or probing questions that were open-ended in nature in order to help the first-year teacher internalize the topic of discussion. This sense making process was perhaps the most interactive aspect of this pattern in that the first-year teacher asked clarifying questions, repeated information and through simulation and/or role playing, and applied information shared by the mentor. It was through this processing aspect of

the pattern that the first-year teacher was able to make sense of the day's discussion. Gehrke (1987) called for a type of assistance to help the novice make sense of his/her experiences. Luke provided the link in Nick's attempt to make sense of his experiences.

2. Role Playing Problem-Solving Pattern.

The second problem-solving pattern encompassed role playing that included the processes and attributes of expansion dialogue, strategy sharing through modeling, rehearsal and/or practice, role reversal, direct feedback, how to talk with students, and sense making for the first-year teacher.

During role playing, Luke was able to assist Nick in dealing with the problems and concerns of gaining student control, organization of content, delivery of content by developing instructional techniques, and how to speak with students. Typically, Luke would share a strategy by first describing it in great detail, and then he would model the strategy, engage Nick in discussion to check for understanding, and then, Nick and Luke would break out into role playing. The next step in this process was role reversal where Nick and Luke would alternately exchange parts (student-teacher). Throughout role playing and role reversal, Luke would engage Nick in expansion dialogue, give direct feedback, and then engage Nick in rehearsal and practice once again to check for understanding and mastery of the concept under study. Throughout role playing, rehearsal, and role reversals, Nick constructed classroom simulations where Nick was actively engaged in learning how to speak and deal more effectively with students as he set parameters or enforced classroom procedures relating to discipline, instruction, or content specifications. During this discourse, themes

such as giving students choices, letting students save face, and enabling students to be successful by actively engaging them in the learning process emerged.

Sense making for Nick was afforded throughout this pattern by Luke facilitating discussion which included the use of probing questions, having Nick repeat information, apply it in part through role reversals so Nick had the opportunity to see the flip side point of view (student-teacher or teacher-student), or through the expansion dialogue following the sharing of a strategy or an alternate strategy.

3. <u>Oral Planning and Blueprinting Problem-Solving Pattern</u>.

The third problem-solving pattern to emerge was oral planning and blueprinting which included the processes and attributes of expansion dialogue, anticipating problems, strategy sharing through modeling, rehearsal and/or practice, role reversal, direct feedback, how to talk with students, and sense making for the first-year teacher. Oral planning and blueprinting was the vehicle for the first-year teacher and the mentor to plan out lessons.

During oral planning and blueprinting sessions, Luke was able to assist Nick with the tasks involved in planning and organizing content for the units he was teaching. For example, Luke assisted Nick in planning units on the novel, <u>One Flew Over the Cuckoo's Nest</u>, and a unit on writing the research paper. Nick self-reported that he had never taught either unit before and that he was in essence "clueless" about how to approach teaching these units. Secondary areas in which Luke was able to lend assistance were in the pacing of activities, establishing parameters for grading student work and developing testing methods, establishing and implementing class-

room procedures, and demonstrating and modeling teaching activities that would enable students to be successful learners.

Additionally, Luke afforded Nick the opportunity to practice teaching his lessons. During rehearsal and practice sessions, Luke would take notes and then give Nick feedback. This process is not to be confused with role playing in that Luke assumed the posture of critic where he led Nick through analysis of his own teaching and presentational style. Often the feedback would turn into expansion dialogue where Luke anticipated problems with an instructional technique or with a content specification. This continuum of processes enabled Nick to make sense of the experience. Moreover, the process of offering alternative strategies emerged through this aspect of the dialogue between Nick and Luke. The interactive nature of expansion dialogue and anticipating problems afforded Nick and Luke to explore a variety of strategies. Often a new strategy emerged from the blending of components from prior strategies through this process.

4. Replay Problem-Solving Pattern.

The fourth discussion pattern was replay that included the processes of expansion dialogue, anticipating problems, problem-solving through personal story telling, strategy sharing, and sense making for the first-year teacher. Through replay Nick was able to talk about his day in great length, and Luke was able to respond by engaging Nick in expansion dialogue. During expansion dialogue, Luke would probe Nick to explain specific aspects of the situation under study. Luke would then give feedback or offer an opinion about the specifics of the situation.

Replay enabled Nick to talk about his concerns about "what comes next" either relating to instruction, following through with a student rela-

tive to discipline, or speaking and interacting with students more effectively. Relative to speaking and interacting with students, Luke continually stressed giving students options, letting students save face, and avoiding discipline procedures that were tied into grades.

Replay also served as a springboard for discussions about measuring student growth by holding students accountable to the "police test," a strategy that Luke shared with Nick. Ordering instruction and classroom activities also were discussed through replay and the expansion dialogue that emerged.

Through sense making, Luke attempted to stretch Nick's thinking about the rationale behind specific instructional techniques, classroom procedures, and discipline practices.

5. Visualization.

The fifth problem-solving pattern was visualization. This pattern stands alone and is perhaps the most telling in the sense making that Nick was involved in. Through visualization, Nick began to think about what the second year of teaching would be like. Typically, Luke would prod Nick into talking about what he would do differently the next year by asking questions such as, "What will instruction look like?" and "What suggestions would you give to a first-year teacher?" Nick's visualization covered such areas as discipline, beginning of the year activities, classroom procedures, instruction, and in general, the learning environment.

6. Summary.

These five patterns were, however, merely skeletal to the processes and attributes found within the patterns of discussions between Nick and

Luke. The processes and attributes found within these discussions are fully detailed in Table VII (p. 80). Central to every problem-solving pattern were the attributes of expansion dialogue and sense making for the first-year teacher. Expansion dialogue was the means by which the mentor led the first-year teacher to many realizations about teaching, and the way by which he processed his experiences. With the many segues provided by expansion dialogue throughout the myriad of processes such as prescription, role playing activities, simulation, oral planning and blueprinting, and simulation, the first-year teacher was able to practice, refine, and reapply through rehearsal, and make sense of the situation before going into the classroom with the lessons learned.

The problem-solving patterns were highly interactive in nature. In addition, each dialogue session contained several problem-solving patterns. For example, Nick would begin with replay, then Luke would engage Nick in oral planning and blueprinting.

D.   The Relation of the Dialogue Sessions to the First-year Teacher's Classroom Practice

As noted above, this study was designed to address the following question: What is the relation between these dialogues and the first-year teacher's classroom practices? In order to look at the relation of the dialogue between the mentor and the first-year teacher, the first-year teacher's classroom was either observed or audiorecorded after each dialogue session. Additionally, three independent observers from Bruckenbary High School observed Nick in the classroom.

In order to analyze and discuss the data from the dialogue sessions and to look at the relation of the conversations relative to the problem-solv-

ing patterns in the first-year teacher's classroom, the data from Table VIII (p. 82) and Table XIV (p. 130) needs to be examined together. Table XVI represents the relation of the conversations found within the dialogue sessions to Nick's classroom practice.

Table XVI

The Relation of the Conversations to Nick's Teacher's Classroom

Dialogue Process	Frequency of Dialogue Process Between Luke and Nick	Frequency of Strategies Implemented in Nick's Classroom That Emerged in Discussions with Luke
Expansion Dialogue	243	66
Sense Making for the First-Year Teacher	153	49
Prescription Giving	90	77
Alternative Strategy	73	41
How to Talk with Students	69	59
Anticipating Problems	67	37
Oral Planning and Blueprinting	65	53
Problem-solving Through Personal Story Telling	65	18
Role Playing	48	71
Rehearsal and/or Practice	42	72
Replay	39	41
Direct Feedback	38	0
Modeling	31	71
Visualization	27	0
	N = 15	N = 27

Table XVI (p. 238) illustrates the processes that were both most and least effective relative to the relation of the dialogue between the mentor and first-year teacher in the first-year teacher's classroom. The most significant amount of transfer from the problem-solving dialogue sessions in Nick's classroom as indicated in Table XVI emerged from the processes of prescription giving, rehearsal and practice, role playing, modeling, expansion dialogue, how to talk with students, strategy sharing, and oral planning and blueprinting.

These processes are significant because they illuminate how a first-year teacher with no prior teaching experience made sense of his situation and point to the specific types of help and assistance that proved to be most beneficial in his classroom. Because first-year teachers pass through distinct stages (Gehrke, 1987; Ponticell, 1991; Rosenholtz, 1987), it is evident that first-year teachers need specific types of assistance. The first stage is survival (Fuller, 1975; Ryan, 1979). Luke had begun working with Nick in January; however, in June of the same academic year, Nick was still in the survival stages of just getting through the units of study and, moreover, the day.

The prescription giving problem-solving pattern had the most impact on Nick's classroom practice with a frequency of 77. The attributes and characteristics of the prescription giving problem-solving pattern provided direction, rule, and parameter setting.

Direction, rule, and parameter setting filled a void in Nick's training—he had the cognitive skills necessary to teach, but he lacked the "know-how" or what Carter and Koehler (1987) referred to as to a lack of "appropriateness of application."

Rehearsal and/or practice was also significant with a frequency of 72. These processes enabled Nick to refine a strategy or approach suggested by Luke. Through rehearsal and/or practice, Nick was able to apply and often reapply strategies or techniques suggested by Luke. During and after the rehearsal session, the mentor was actively engaged in giving direct feedback to the first-year teacher. Typically after rehearsal and/or practice, Luke would give direct feedback to Nick. However, direct feedback did not have any impact on Nick's classroom practice with a frequency of 0 reported in Table XVI (p. 238). This nonexistent frequency is not surprising, however, when examined together with the attribute of sense making for the first-year teacher. Sense making activities and dialogue occurred 153 times during the course of Nick and Luke's conversations; however, sense making activities gleaned from dialogue sessions only transferred into Nick's classroom 49 times.

Role playing and modeling ranked equally high in the frequency of implementation in Nick's classroom with a frequency of 71. Role playing is perhaps the most interactive problem-solving pattern (refer to Appendix G). Role playing for Nick and Luke took the form of either the mentor assuming the role of the first-year teacher or that of a student responding to the first-year teacher's instruction. Sometimes the first-year teacher played the role of student or teacher while being engaged in instructional or classroom management or discipline scenarios. Because of the interactive nature of the processes involved in the role play scenarios, breadth and depth were added to the experience for the first-year teacher.

An integral part of the role playing episode was expansion dialogue (frequency 66) and strategy sharing (frequency 55). More often than not,

the mentor offered a similar or alternate strategy (frequency 41) to the one just given to the first-year teacher. This strategy sharing component was typically followed by a modeling of the strategy.

During modeling sessions, the mentor worked through a teaching strategy or a presentational method by modeling its application. Modeling lent itself then for rehearsal and/or practice on the part of the first-year teacher during which time, the first-year teacher either rehearsed or practiced what was modeled. During role playing and modeling, the mentor and the first-year teacher moved in and out of parts in order to expand the situation by reversing roles.

Expansion dialogue had the highest frequency (243) in occurrence found within the dialogue sessions between Nick and Luke; however, information gleaned from this process had a transfer frequency of 66 in Nick's classroom. It is interesting to note that the process of expansion dialogue was present in every problem-solving pattern identified in Chapter 4 and followed such activities as strategy sharing, modeling, role playing and reversals, simulations, and prescription giving.

The process of learning how to talk with students had a frequency count of 69 in the dialogue sessions between Nick and Luke and a transfer frequency of 59 in Nick's classroom. Throughout this process Luke engaged Nick in simulations where Nick had to think ahead to how he would respond to students relative to their comments, questions, and actions (e.g. discipline and classroom procedures). Nick learned how to give students reasonable options and choices, how to respond to obviously inane questions, how to ignore the ridiculous, and how to stress information that needed to be reinforced without appearing to be "nagging."

Strategy sharing occurred in frequency 62 times in the discussions between Nick and Luke and then transferred in frequency 55 times in Nick's classroom. Similarly, either Luke offered an alternative strategy or both Nick and Luke developed jointly an alternative strategy 73 times in frequency during dialogue sessions and then an alternative strategy emerged in Nick's classroom 41 times in frequency. The processes of strategy sharing and alternative strategy development point to the survival and technical needs of Nick who typifies the needs of most first-year teachers.

Oral planning and blueprinting occurred in the dialogue sessions 65 times in frequency and the ideas and procedures developed in these joint planning sessions occurred in Nick's classroom 53 times in frequency. Oral planning and blueprinting were the procedures by which the first-year teacher planned out his lesson for the next day with the mentor acting as a sounding board. The processes involved in the problem-solving pattern of oral planning and blueprinting are similar to those found in the problem-solving pattern of role playing. These processes included expansion dialogue interspersed with modeling, simulation, and direct feedback; anticipating problems through expansion dialogue; modeling how to talk with students; and sense making for the first-year teacher.

Within the problem-solving pattern of oral planning and blueprinting, anticipating problems emerged during the dialogue of the planning and blueprinting in which either the first-year teacher or the mentor troubleshot in order to prepare the first-year teacher for the implementation of instruction, instruction management, classroom management, or classroom discipline procedure. Anticipating problems occurred with a frequency of 67 times during the dialogue sessions between Nick and Luke, and in Nick's

classroom, anticipating problems had a transfer frequency count of 37. Frequently, the mentor did the troubleshooting.

As indicated by Borko (1986), Gehrke (1987), and Ryan (1979), first-year teachers are consumed with developing the technical skills necessary for survival. Learning technical skills such as how to establish discipline and student control, how to prepare for and implement instruction, and how to speak with students takes a great deal of time and energy on the part of the first-year teacher. Because first-year teachers are consumed with learning the technical and cultural aspects of their situation, there is little time and energy left for sense making. In this study, sense making occurred with a frequency of 153 times during the discussions between Luke and Nick and transferability into Nick's classroom occurred with a frequency of 49 times. Undertakings at sense making were also attempted through the processes of expansion dialogue, personal story telling, direct feedback, and visualization with the following results:

Table XVII

Sense Making for the First-Year Teacher

Dialogue Process	Frequency of Dialogue Process Between Luke and Nick	Frequency of Strategies Implemented in Nick's Classroom That Emerged in Discussions with Luke
Expansion Dialogue	243	66
Sense Making for the First-Year Teacher	153	49
Problem-solving Through Personal Story Telling	65	18
Direct Feedback	38	0
Visualization	27	0
	N = 15	N = 27

These results reinforce the commonly held notion that first-year teachers have difficulty making sense of their situation because they do not have time to make sense of their environment and because they are overwhelmed and often "stuck" at the survival stage. The results of this study, however, point to the duration of the survival stage and the types of assistance that are needed by a first-year teacher throughout the first year of teaching. As stated before, Luke began working with Nick in January, a pilot study was conducted in March to determine if such an investigation would provide information and understanding to the complexities of the dialogue process between a mentor and a first-year teacher, and this study officially began on April 15, 1992 and concluded on June 1, 1992.

1. <u>Section Summary</u>.

The processes of the problem-solving patterns that developed and attended to skills acquisition and to survival needs had an overall high frequency of occurence in the first-year teacher's classroom. However, those processes and procedures that attempted to foster and to expand the thinking of the first-year teacher had fewer incidents of relation in the first-year teacher's classroom. The results of this study also underscore the primacy of the needs of the first-year teacher throughout the year and the need for more experienced professionals to lend the types of support and encouragement to first-year teachers. Moreover, the results of this study point to the types of processes, procedures, and activities that first-year teachers need in order to gain knowledge about skills and their application in the classroom. Finally, the results illuminate the power of dialogue and the impact on the survival of the first-year teacher. The implications of such results will be fully detailed in section F.

E.   The Context of This Study in Relation to the Research Question

The questions posed in this study were formed in relationship to increasing interest in establishing mentoring programs as a means of teacher induction and evaluating existing mentoring programs. Of primary interest were the dialogue and the problem-solving processes involved in the dialogue sessions between a mentor and a first-year teacher. The purposefully narrow scope of studying the dialogue between a mentor and a first-year teacher as described in Chapter IV provided several views of problem-solving processes and their attributes.

Moreover, through these dialogue sessions, the problems of the first-year teacher were "identified, explicated, and attended" (Howey and Zimpher, 1987) to by both the mentor and the first-year teacher. To this end, problem-solving and the problem-solving processes discovered in this study point to the interactive nature and importance of dialogue.

It is a widely accepted notion that most first-year teachers experience problems.

Moreover, the problems of first-year teachers have not dramatically changed during the course of the past thirty years (refer to Table III, p. 26). Schools, districts, and college and universities have been struggling to identify activities and support systems for first-year teachers as they enter the profession. Radical changes in teacher preparation have been suggested by such organizations as the Carnegie Foundation and the Holmes Group.

Gaining popularity as a means to induct new teachers into the profession is the notion of mentoring programs where a seasoned teacher is paired up with a first-year teacher. Although there is little agreement with definition of "mentor," there does exist a commonly accepted notion of the

roles and functions that mentors execute as they work with first-year teachers (refer to Table IV, p. 43). From the work of Levinson (1978) to the work of Healy and Welchert (1990) relative to developing and identifying the roles and functions of mentors, there appears to be a shift from mere teacher (Levinson, 1978) to one who is confirming or disconfirming, prescribing, and questioning (Clemson, 1987) to one who is challenging, listening, probing, clarifying, and advising (Healy and Welchert, 1990). This shift illuminates the notion of problem-solving and the need for mentors to be able to lead first-year teachers in processes that will enable them to first recognize that a problem does indeed exist, and then secondly to work through problem-solving processes that will enable the first-year teacher to design and develop strategies to solve these problems.

Fox and Singletary (1986) called for the development of mentoring programs that would focus the first-year teacher on skills that would assist them in developing methods for problem-solving and transferring theories learned into appropriate teaching practices. Mentoring with a bent for active problem-solving has been called for by other theorists such as Howey and Zimpher, 1987; Gehrke, 1984 and 1987; and Rosenholtz, 1987. This call for active problem-solving between a mentor and a first-year teacher is further needed in order to meet both the universal and particular needs of first-year teachers as they pass through the specific stages of social, emotional, cognitive, and professional development as described by Borko, 1986; Gehrke, 1987; Ryan, 1979; and Veenman, 1984.

F. Implications

This study was designed to address the following questions: What is the nature of the problem-solving dialogue between a mentor and a first-

year teacher? and What is the relation between these dialogues and the first-year teacher's classroom practices? The overall purpose of this study was not to blueprint a developmental paradigm for the training of mentors, nor was it the intent to make broad generalizations about the dialogue and interactions between a first-year teacher and a mentor. Rather, the purpose of this study was to expand upon the knowledge base about mentoring at a conceptual level and by exploring mentoring and at a practice level by examining in tandem the dialogue and problem-solving processes between a mentor and a first-year teacher.

An attempt was made to scrutinize the dialogue between a mentor and a first-year teacher in order to gain an understanding of what a first-year teacher talked about with a mentor, what the problem-solving processes looked and sounded like, what the properties, attributes, and characteristics found within the dialogue process were, and how these features related to the classroom in actual practice for the first-year teacher.

The issues and implications emanating from this study will be offered categorically to schools who have mentoring programs in place, to mentors who are participants in such programs, to schools of education that are charged with the monumental task of preparing young professionals to enter the classroom arena, and finally, to researchers.

1. <u>Schools with Mentoring Programs in Place</u>.

Because first-year teachers are entering the teaching profession with more education than practical classroom experiences, it is, at times, evident that these new teachers are better scholars than educators (Griffin, 1985 and 1987; McDonald and Elias, 1982). Therefore, it is necessary to design induction programs to help these "rookies" further develop into teachers

with effective teaching techniques. Most first-year teachers share a need for support in order to make the transition from the college setting to the classroom instructor. The new teacher faces many tasks upon entering the classroom.

The most frustrating task is transferring and synthesizing formal book learning and student teaching experiences into practical skills such as general classroom management procedures, fair discipline practices, mastery of subject content, and testing and measurement instruments (quizzes, test, homework assignments) that match instructional objectives.

The first and most crucial phase of any mentoring program is when it helps its first-year teachers acclimate themselves to the new school, and when it provides the kind of help, advice, and suggestions that allow them to be successful and effective instructors and classroom managers.

Thus, throughout the first year of teaching, it is recommended that mentoring activities concentrate on helping the newer teacher acclimate to the context of the situation. Programs need to seek and to provide numerous opportunities for problem-solving dialogue early in the year, so that the teachers may quickly adjust and improve various classroom management and disciplinary techniques and as a result, be successful and effective throughout their first and hopefully subsequent years of teaching. Common sense has shown that the first two to four weeks of any school year determine, to a large extent, whether a classroom teacher will be effective as a manager and/or disciplinarian. We cannot stand idly by, hoping that these professional men and women will merely "discover" techniques that have been proven effective and successful. Mentoring is but one way to foster professional growth for the first-year teacher.

Schools and districts that have mentoring programs in place should examine the goals of their program(s). Central to any program, the following are offered as a springboard for planning and implementing a mentoring program:

1) The overall goal of any mentoring program should be teacher improvement and growth by encouraging open dialogue and problem-solving between newer and older faculty about educational issues such as classroom management, effective and appropriate development of classroom discipline and classroom management procedures, curriculum and content specifications, instructional techniques that fit content and student characteristics, and appropriate testing and measurement strategies.

2) Correspondingly, dialogue is paramount in order to help new teachers have a more successful first year. Moreover, dialogue and problem-solving where a seasoned veteran interacts with a first-year teacher can help first-year teachers realize their potential and capacity to grow as educators and can assist with the often painful transition from being a college student to being a full-fledged teacher. Dialogue rich with the problem-solving processes that emerged from this study (prescription giving, role playing, oral planning and blueprinting, replay, and visualization) can assist the first-year teacher acclimate to the structure, goals, and operations of the school setting and to assist first-year teachers realize intrinsic values in what they are doing as they work with students.

3) Another goal of such a program should be to provide first-year teachers with constructive criticism and appropriate suggestions so that they can improve by noting strengths and areas in need of improvement. To this end, a mentoring program designed to assist first-year teachers

through the "survival" stage of the first year of teaching can assist the first-year teacher in setting realistic goals for the year and help these teachers attain their goals.

What a first-year teacher does in the first two or three weeks of the school year appears to have a profound effect on the outcomes of the teacher and students for the rest of the school year (Griffin, 1985 and 1987; Lortie, 1975; McDonald and Elias, 1982). Since most new teachers struggle with discipline and classroom management issues, early interactions and dialogue sessions where problem-solving can occur can assist the new teacher early in the year where there is much confusion and a tendency for isolation. This need was echoed by Nick during visualization where he talked about his struggles at the beginning of the year, where he pointed to what he perceived to be the cause of his problems, and where he spoke about the types of assistance and help that he perceived he needed based on the types of help and assistance that Luke gave him beginning in January. On a developmental level, first-year teachers need to gain and develop a sense of perspective about the job they are doing, and then they need to begin thinking about alternatives to achieve these alternatives.

Rarely, do teachers have a chance to talk with others about teaching techniques, style, testing, discipline strategies, and new research in both content areas and in the field of education. We, as teachers, have a tendency to isolate ourselves from each other we stay in the confines of our classrooms too much (Lortie, 1975). A mentoring program that focuses on dialogue and interaction between seasoned veterans and first-year teachers can reduce isolation and can prevent the first-year teacher from becoming isolated from those who can provide assistance and nurturing.

To a school that embraces developmental change, there are many benefits. However, these goals of increased dialogue and interaction between veteran and novice teachers cannot be attained without the development of a school and teacher culture that values collaboration and developmental change. Developing a mentoring program is more than just merely giving release time or positioning a novice's classroom nearby a veteran teacher's classroom. Systemically, the conditions of collaboration need to be valued and practiced.

The students of first-year teachers will reap benefits from this type of helping culture in that they will not see their new teacher fumbling in the classroom. Also, a mentoring program that values dialogue and problem-solving will allow teachers and administrators to expand the boundaries beyond the thinking of their own school to that of other more global ideas about education and the impact of such in their own schools.

The mentors themselves can also benefit from the dialogue and problem-solving activities as well. Dialogue will allow the mentors to familiarize themselves with other teachers, and their teaching methods and techniques. Perhaps the most significant benefit will be that both the new teacher and the seasoned mentor will come to an understanding that teacher improvement can only be achieved through a cooperative effort—that both are working together on a common commitment—teachers helping teachers learn how to teach in order to benefit the quality of learning that we as educators seek to provide for our students.

Mentoring programs that stress problem-solving and problem-solving processes such as prescription giving, role playing, oral planning and blueprinting, replay, and visualization early in the year appear to be more con-

text-specific than the typical orientation that most schools and districts offer upon hiring. This type of program should work in conjunction with staff development for first-year teachers. Most staff development programs are too global in their offerings and very rarely have any lasting impact on teacher improvement in the art of instructional improvement. According to Obermeyer and Robinson (1991):

> Traditional staff development has tended to be large scale, with one-shot presentations on subjects selected by the district, the school, or a committee of teachers. This model serves organizational needs, but it frequently ignores teacher's developmental differences and their need for more individualized approaches. (p. 27)

It is hoped that workshops and seminars would provide useful information that will enhance teaching; however, very few of these programs address how to engage in problem-solving dialogue that will undoubtedly allow the new teacher to have instant feedback on teaching techniques and classroom management.

Staff development activities for first and second year teachers greatly differ from the staff development needs of older, more experienced and seasoned teachers.

First-year teachers need more intensive staff development activities within a defined structure that can provide more immediate and interactive types of assistance. First-year teachers need activities and feedback that balance between learning and comprehending the newness of their situation to activities that encourage self-reflection about ways in which they improve and strengthen their already existing skills.

For the first-year teacher, it is recommended that a mentoring program be designed to improve instruction; to give constructive criticism and

foster self-confidence; to encourage these "rookies" to acquire the skills needed to become master teachers; and to emphasize that all teachers need to continue to want to improve.

The hallmark quality of a program for first-year teachers is to develop good will, professionalism, and to create a momentum for change and improvement in the classroom.

As a result of most first-year teachers not having enough educational/teaching experiences to draw upon when they first enter the classroom, mentoring programs must be designed so that new teachers will be able to understand the underlying theory of what they are doing and then be able to adapt both knowledge and theory to a particular classroom environment.

According to the Ford Foundation (1985), within the realm of a teacher's career, growth and professional maturity usually occurs in three stages: 1) pre-service training and career orientation; 2) probation until the granting of tenure or an equivalent status; and 3) an indeterminate period until retirement or other exit from teaching (p. 4). This is a rather utilitarian view that does not take into consideration the specific stages of a first-year teacher's growth. Gehrke (1987) examined the growth of first-year teachers by turning to the "planes of sociology, anthropology, psychology, linguistics, and education" (p. 105).

Relative to sociological plane, individuals choose their socializing agents and the types of help and assistance needed by first-year teachers need to be provided by trusted individuals who can help the newcomer consistently, and that "the newcomer cannot be abandoned" (Gehrke, 1987, p. 1987). This corresponds with the "survival stage" described by Fuller,

(1975) and Ryan (1979). Gehrke (1987) contends that during the survival stage of the first-year of teaching, the newcomer needs sustained technical help. It is further contended by Gehrke (1987) through her study of the work of Levine (1976) that "individuals vary" (p. 106) in the amount of time spent in this stage. This study was able to magnify this notion in that Nick was stuck at the survival stage as he was finishing the first full year of teaching and still was requiring sustained technical assistance from his mentor during the last week of the calendar year. Thus, schools who utilize mentoring as a form of induction need to realize that "pre-ordained sched-ules" (p. 106) that identify specifically the types of technical assistance can-not be developed in lock-step time-table fashion.

From an anthropological plane (Gehrke, 1987), it is suggested that orientation is essential, especially in the first few months of the school year, but that these types of activities need to span the entire year and not just cease when it is perceived that the first-year teacher does not need as-sistance. This study paints the portrait of a struggling teacher who does not fully understand the context of the situation he is in, let alone have an understanding of the social climate and culture of the context. This first-year teacher was confounded by the situation he was in, and, moreover, he did not have the capacity to move beyond his understanding of the situa-tion because of the technical difficulties he was experiencing. It is noted that sense making for the first-year teacher in this study had the least fre-quency of transfer and ironically, the highest frequency in the discussions between the first-year teacher and the mentor.

Perhaps, however, this discrepancy in the relation of sense making to transfer is not as ironic as the numbers suggest. The technical skills that

this first-year teacher was learning centered around survival by reactively implementing the strategies suggested by the mentor. Many of the interactions between the mentor and the first-year teacher can be characterized as the mentor attending to the technical needs associated with survival for the first-year teacher. Similarly, the actions of the first-year teacher in the classroom were reactive to a context of classroom disruptions, fragmented teaching, and disjointed planning and organization of content. Thus, sense making was an after thought and did not occur simultaneously with the learning or implementation of a strategy by the first-year teacher. Often, the first-year teacher would implement or experiment with a concept discussed the previous day with the mentor. There was little time for the first-year teacher to reflect, analyze, and synthesize the lessons learned from the mentor. Furthermore, the first-year teacher was not able to reconcile one problem before encountering and solving new problems.

These issues illuminate the need for mentoring programs to be designed that promote sense making in the context of the situation. Activities need to be focussed to promote active sense making. The problem-solving processes that promoted high degrees of interaction between the mentor and the first-year teacher appear to promote sense making (refer to Table XVI, p. 238).

Gehrke (1987) explores the psychological plane by examining the work of Erik Erickson and his stages of development. The first-year teacher experiences the crisis of entering the workplace. As in Erickson's stages of development a crisis must exist in order to move to the next stage of development. Mentors can assist with the resolution of crises for first-year teachers. However, as this study indicated, Nick experienced crises on an almost

daily basis. Until Nick began working with his mentor, his crises had no outlet for resolution; in short, Nick was not able to come to grips with his problems in the classroom. It is noted that in January the administration of Bruckenbary High School was not certain they would offer Nick a contract for the next year. As soon as Nick was able to resolve some of the major problems that were impeding him from being an effective teacher (gaining student control, establishing classroom procedures, and dealing with the myriad of problems he was encountering on a daily basis), he began to gain confidence to expand the way he thought about students and his role in educating them.

From the psychological plane (Gehrke, 1987), it is contended that there is a difference between the words "help" and "assistance." According to Gehrke (1987), help, means "getting involved", and assistance means "to stand by." This study suggests that there is little difference between these terms—the problem-solving dialogue and processes detailed in this study provided both help and assistance to this first-year teacher. In recent years, there has been a keen interest in dialogue in relationship to supervision of teachers through post-observation conferences. Bellon and Bellon (1982) called for communication where "the teacher is an active participant." Through the dialogue found within the problem-solving pattern, replay, the first-year teacher reconstructed his lesson or portions of it in great detail. Throughout the dialogue found within and after replay, the first-year teacher was able to process meanings for the events of the day. Although the mentor was not directly involved in formally observing the first-year teacher in the classroom teaching, he was nearby and had several snap-shot views of the first-year teacher in the classroom setting. Would a men-

toring program that emphasized observation and post observation activities have yielded stronger results for the first-year teacher? What would the processes and attributes of problem-solving then have looked like? Another question that emerges is then, can supervision of first-year teachers by mentors be linked? And finally, the question, can the problem-solving dialogue and processes reported in this study have any import on the way supervisors conduct post-observation conferences, regardless of the experience level of the teacher being observed?

The dialogue between Luke and Nick was more teacher-centered whereas the supervisory dialogue in post-observation conferences has historically been more supervisor-centered (Smyth, 1988). The work of Costa and Garmston (1985), indicate that teachers' thinking skills can be enhanced and the "aims of supervision and staff development should be to help teachers make better decisions" (p. 72).

Section Summary.

First-year teachers just do not wander into a classroom and instantly become superb teachers.

Teachers grow professionally in different ways and at different times and rates depending upon their own personalities and capacities within the context of the particular circumstances in which they work. The first-year teacher is usually too overwhelmed with details about school structure and policy to consciously work on teaching improvements.

In order for a first-year teacher to improve, there must exist a program that will allow teachers, "to develop effective pedagogy through reflection, analysis, and synthesis of formal and informal knowledge" (A Report to the Ford Foundation, 1985, p. 4).

Furthermore, in order for first-year teachers to improve, "it takes sustained practice, expert coaching, and increased knowledge to excel at teaching" (Ellis, 1988, p. 1). The only way in which a new teacher can improve in an organized way, is through a systemized program in which their unique needs can be addressed. One of the most vital needs of a first-year teacher, in addition to coaching and coaxing, is support in their initial experiences in the classroom by administrators, department chairmen, and by peers. It is believed that new teachers need this extra care because "the largest number of teachers leave the teaching profession within the very first year of entering it" (Griffin, 1987).

2. Mentors.

Mentors can have a profound effect in the induction and development of first-year teachers. In the literature review section of this dissertation, it was noted that the roles and functions that mentors assume vary, but the constant features of the roles and functions of mentors is in the area of problem-solving. The following implications with respect to the roles and functions of mentors are rendered:

1) Luke was able to lead Nick through a series of processes and procedures that enabled joint and collaborative problem-solving to occur. Luke's role as mentor evolved into a cognitive coach, assisting Nick's thinking through problem-solving dialogue which in turn readied the first-year teacher for sense making. Unfortunately, not every first-teacher has a mentor as strong as Luke. As the findings related to this case study suggests, first-year teachers can make the quantum leaps needed to deal more effectively with the complexities of teaching for the first time under the guidance of a mentor. But what qualities in a mentor enable one to be effective

at stretching the thinking of, challenging, and nurturing first-year teachers?

This mentor was able to share his knowledge base of over twenty-five years experience as a teacher and former department chair. He was able to provide a perspective and a global picture for this first-year teacher. Moreover, this mentor was able to begin stretching the thinking of the first-year teacher from mere survival issues to issues that dealt with how to deal with students, how to interact with other professional staff members, and how to work the system of Bruckenbary High School. Although this type of sense making can only be approximated from the results of this study, there is a strong implication here for the training of other mentors. Mentors appear to need training in problem-solving techniques that enable the first-year teacher to begin making sense of the situation earlier in the year. Mentors by virtue of their experience and knowledge base can provide the unique types of assistance that a first-year teacher needs in order to survive. But perhaps, it is the existing knowledge base and experience of a mentor who can coach and coax a first-year teacher into developing higher cognitive views of teaching and practice through problem-solving scenarios. This view of the mentor assuming the role of cognitive coach is in line with the recent thrust in supervision where the supervisor becomes "a critical mediator of teachers' intelligent behavior" (Costa and Garmston, 1985, p, 72). Costa and Garmston (1985) advocated a type of post-observation dialogue where the supervisor uses "questions and statements to elicit specific cognitive functions that produce data, relationships, and generalizations to help resolve problems" (p. 73).

To this end, mentors can serve a pivotal role by bridging the professional preparation gap. A school with a cadre of well-trained mentors can serve as a transition team for first-year teachers right out of college by assisting with technical types of assistance that all first-year teachers need.

3. <u>Schools of Education</u>.

What can schools of education learn from this study? Based on the results of this study, prospective teachers in formal preparation programs need to be equipped with problem-solving skills. Course work needs to shift to include the types of activities that engage prospective teachers in problem-solving activities during their professional training. Since teacher education programs comply with state licensing agencies and their requirements for pre-student teaching and student teaching experiences, problem-solving activities that are context-specific can provide the prospective teacher with developing critical problem-solving skills to enable him/her to cope with the myriad of experiences he/she will encounter once the role of teacher is assumed.

Judith Shulman (1986) proposed the case study approach to assist teachers deal with problems. This is an interesting notion since novice teachers are too emotionally attached to their problems, and therefore their thinking could be clouded by the emotionalism of the situation. Can case study approaches remove the first-year teacher far enough away from the situation so growth and sense making can occur?

Prospective teachers need to be able to recognize a problem and have the skills necessary to begin solving the problem. Since the student-teaching experience can only approximate the real task of teaching, training in problem-solving technique can assist the first-year teacher by equipping

him/her with the capacities to solve problems. By developing a vehicle for acquiring problem-solving processes, schools of education can explore what Shulman (1987) referred to as developing "critical features of teaching such as the subject matter to be taught, the classroom context, and physical and psychological characteristics of the students" (p. 6).

Since teaching and problem-solving are context-specific, schools of education ought to engage mentors in assisting prospective teachers gain problem-solving skills. If mentors are properly trained in problem-solving and can work effectively with first-year teachers, their services with pre-service and student teachers is invaluable. During this type of training that a mentor can provide for pre-entry level teachers, the power of dialogue as a means of learning how to recognize, articulate, and begin solving problems can possibly emerge.

From Nick's self-reporting, his student teaching experience was not very realistic. Nick related that he had done his student teaching in the spring immediately before graduating from college. Student teaching should not be done in the spring or summer.

End of the year activities differ significantly from those activities at the beginning of the year because students and routines are already formalized. Student teachers need to be engaged in the active process of forming students and routines and procedures at the beginning of the school year in order to give a more realistic view of the challenges that will be met once a student teacher assumes the role of teacher.

A nagging question that follows this study is, can universities and colleges universally prepare prospective teachers with a set of problem-solving techniques and skills that will equip the newcomer to handle the most

critical period of teaching the first few months of teaching? Although this question cannot be answered by this research, this study does suggest that prospective teachers need development in skills that allow them to study and explore the context of schools and the context-specific problems that emerge as a matter of immersion into these types of settings.

4. Researchers.

For researchers this study poses several issues and questions that ought to lead to further investigations. Since this exploration was a single "one-shot" case study of the problem-solving dialogue between a mentor and a first-year teacher, conceived and conducted from the middle to the end of the year, can the problem-solving dialogue with the corresponding processes and attributes of problem-solving be used as a beginning point for knowing if these processes would be effective for a first-year teacher at the beginning of the year? Hence, the dialogue and problem-solving that occurs between first-year teachers and their mentors ought to be studied from the beginning of an academic year in order to chart more accurately the stages of development and the cause/effect of such dialogues on the practices of first-year teachers in the classroom.

This study raises a question as to what exactly the stages of development for first-year teachers are, when they begin, and when they end. Moreover, this investigation raises issue with when exactly a first-year teacher begin making sense of the realities of the first teaching assignment, what the processes are for making sense of the experiences of the first year of teaching, and moreover, what this sense making looks like in classroom practice.

Since this was a case study of the dialogue between a mentor and a first-year teacher, further studies focussing on the dialogue and the attributes and characteristics of problem-solving are also called for utilizing quantitative methods in order to more precisely pin-point the attributes that enabled the first-year teacher to make sense of teaching are needed.

G.   Summary

In this study, a portrayal of what and how a mentor and a first-year teacher talked about in dialogue sessions was presented. Through observing and audiorecording the dialogue sessions between a first-year teacher and a mentor, the problem-solving processes and their attributes were captured for analysis. Moreover, the relation of the problem-solving processes to the first-year teacher's classroom were chronicled by observation and audiorecording in order to examine the relationship between problem-solving dialogue and the impact of such dialogue on the first-year teacher's classroom practice. From this study, a deeper understanding about the dialogue process and the impact of such dialogue sessions is better understood.

The findings related to this study offer a closer view of the concerns of first-year teachers, the metaphors, analogies, and images that they create in order to describe their first stage of development—survival, and the ways in which they process their surroundings in this stage of survival. Moreover, this study illuminates the primacy of the role and function of the mentor relative to problem-solving through interactive processes such as prescription giving, role playing, oral planning and blueprinting, replay, and visualization.

Many questions about the role and function of the mentor remain. It is suggested that the mentor assumes the role of cognitive coach, attempt-

ing to stretch the thinking of the first-year teacher by assisting with sense making. Similarly, issues related to possible problem-solving processes that can assist first-year teachers both survive and make sense of their situation should be addressed in future research. In the same vein, this study raises issues about the duration of the stages that first-year teachers experience and raises issues about the ways in which schools, districts, colleges, and universities can begin rethinking the types of experiences that are needed prior to assuming the role of teacher and hence how corollary experiences need to be restructured for the first-year teacher.

For researchers, the findings of this study offer a beginning point for further research in order to examine the dialogue and problem-solving processes between mentors and first-year teachers in order to determine if there are other problem-solving processes and attributes that can assist first-year teachers develop more fully during the most critical stage of teaching, the first year.

All things considered, the results of this study suggest that first-year teachers learn to process information only when they can make sense of the information they are dealing with, and this processing occurs mostly when problems can be acknowledged and reconciled _first_ before moving on to dealing with other emerging problems.

This study has shown that an investigation of the dialogue found in the mentoring process does much to illustrate the complexity of the teaching process and the multi-faceted problems that novice teachers face, and furthermore does even more to clarify the major concepts that can best aid the novice teacher achieve success, and which best transfer into actual classroom practice by first-year teachers.

By discovering and reinforcing the methods and types of mentoring; and what issues that can best prepare novice teachers for becoming successful teachers, it is hoped that this study in some small way can contribute to improved performance by all teachers and improved education for all students, leading to a richer and more successful future for us all.

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APPENDIX A

INVITATION TO PARTICIPATE IN THE STUDY

Dear Mentor Teacher:

I am a doctoral student at Loyola University Chicago working on a dissertation exploring the relationship between the mentor and first-year teacher and would like to enlist your help. I am requesting to sit in on your dialogue sessions with you and your first-year teacher and tape record these sessions.

During the early part of the summer, I might need to interview you about what I observed in your dialogue sessions with your first-year teacher. In this event, I will use the actual audio recordings of your sessions with your first-year teacher as a way of obtaining stimulated recall. A secondary part of the interview might be a questionnaire or possibly an essay type response activity.

The dialogue that I observe and tape record, and the notes that I take or record from your sessions with your first-year teacher will be kept strictly confidential, and your identity in this study will be masked so that you will never be identified as a participant.

You will not be paid or gain monetary benefit from this study, nor will you have access or further rights to any information after the study has been completed.

After the dissertation is finished, however, I will provide for you a brief summary of the findings. If you agree to the terms of this study, you have the right to discontinue your participation at any time.

If you agree to participate in this study please sign below and return one copy of this form to me. For your convenience and records another copy of this release form is enclosed.

Sincerely,

Sally J. Zepeda

01/09/92

Signature_____

INVITATION TO PARTICIPATE IN THE STUDY

Dear First-Year Teacher:

I am a doctoral student at Loyola University Chicago working on a dissertation exploring the relationship between the mentor and first-year teacher and would like to enlist your help. I am requesting to sit in on your dialogue sessions with you and your mentor and furthermore tape record these sessions. A secondary activity is to also observe your teaching in your regularly-assigned classroom and/or tape record you in action for the rest of the academic year.

During the early part of the summer, I might need to interview you about what I observed in your dialogue sessions with your first-year teacher. In this event, I will use the actual audio recordings of your sessions with your mentor as a way of obtaining stimulated recall. A secondary part of the interview might be a questionnaire or possibly an essay type response activity.

The dialogue that I observe and tape record, and the notes that I take or record from your sessions with your mentor will be kept strictly confidential, and your identity in this study will be masked so that you will never be identified as a participant.

You will not be paid or gain monetary benefit from this study, nor will you have access or further rights to any information after the study has been completed.

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If you agree to participate in this study please sign below and return one copy of this form to me. For your convenience and records another copy of this release form is enclosed.

Sincerely,

Sally J. Zepeda
01/09/92

Signature_____

APPENDIX B

SAMPLE OF DATA PRESENTED TO THE ANONYMOUS AUDITOR
FROM THE PILOT STUDY

SAMPLE I

Thirty-six pages of field notes. The mentor and first-year teacher are discussing a classroom management problem and then engage in problem-solving through simulation.

Mentor:	I noticed student A was sitting out in the hall at the beginning of the period; then 20 minutes later, three more students were sitting with him. Why were you sending students out of the room?
First-year teacher:	They did not come to class prepared so I thought instead of letting them be disruptive, I'd throw them out into the halls.
Mentor:	How often and how long have you been doing this?
First-year teacher:	For about two weeks and it seems like I keep tossing kids out—the same kids.
Mentor:	Do you think there are other ways to handle this type of discipline/academic problem . . . you know the school, because of liability, can't let this continue . . . and you as the teacher have to assert a discipline program in your own room that is consistent with what the school does.
	Maybe the kids ENJOY getting out of your room. Think about what kind of statement you are sending to the kids—even the kids who come to class prepared. Think about what these kids are talking about at the dinner table every night. Remember when we talked about the big picture and your discipline problems. You have to whittle away, chink by chink until the kids are on the same wavelength learning, participating.

Let's brainstorm some alternative strategies and walk through a couple so you can deal with the students who break class rules.

The mentor got up and walks to the board and the mentor and first-year teacher start listing off possible ideas:

Mentor: —call home —send kids back to their lockers — punishments —detention before or after school with you —have extra materials in class and let kids know —they can get up and get a book —encourage mooching before the bell —do not allow after class has started.

Mentor: [to first-year teacher] Pick one of the strategies and let's play it out.

First-year teacher: One of the administrators said I should use parents as a leverage.

Mentor: OK. You are in class and student X does not have his book and notebook. What are you going to say?

First-year teacher: "X — I'm calling your house tonight".

Mentor: In front of the whole class?

First-year teacher: No response is given.

Mentor: Won't that belittle the kid?

First-year teacher: I do not know.

Mentor: Let's try this—say "X in the hall" or go up to X and lean over and try, "See me before you leave when the bell rings," or possibly just give X a book or pen or whatever and when he hands back the materials make the point—your point about coming to class prepared. X saves face and you look like a good guy. If X continues to not bring materials out of defiance, then stiffen the penalty—go in degrees. You don't want to put out a match with a bucket of water.

SAMPLE II

Eighty-six pages of transcript. The mentor is playing part of the student while the first-year teacher rehearses how he is going to introduce a new area of study and long-term assignment. The first-year teacher admits that he has no idea of how to teach this unit.

> Mentor: [playing student] I want to do it on a famous topic of spontaneous human combustion because the <u>National Enquirer</u> did a big story and I'm interested in it.

SAMPLE OF DATA PRESENTED TO THE ANONYMOUS AUDITOR

Mentor: [to the first-year teacher] How do you handle it?

First-year
teacher: Ugh, ugh.

Mentor: When somebody calls out a topic, you have to turn their topic into a question that you ask them back.

Mentor: Let's try it again, OK?

First-year
teacher: Sure.

Mentor: [as student] I want to do my report on Axl Rose.

First-year
teacher: OK, but what would you do about Axl Rose?

Mentor: I want to do his life history.

First-year
teacher: Do I ask another question?

Mentor: Yes—focus the statement back as a question—turn it around so kids are responsible and take ownership in their topics.

First-year
teacher: Axl Rose . . . on his life history. Can you think of something that would be more researchable?

APPENDIX C

LETTERS TO EXTERNAL AUDITORS

Dr. Michael J. Kisicki

July 21, 1992

Dear Mike:

Thank you for agreeing to serve as an auditor for the qualitative data collected for my dissertation which is tentatively entitled, MENTORING: A CASE STUDY IN PROBLEM SOLVING FOR FIRST-YEAR TEACHERS. There might possibly be another audit down the road — I'm not exactly sure of this, but I would like to count on you in the event a second audit has to be made.

Enclosed you will find two randomly chosen transcripts of the dialogue between a mentor and a first-year teacher; a set of category descriptors and codes that have emerged from the data collected so far; and an FYI draft of chapter I. I think the best way to explain the task before you is to list out a procedure for you to follow.

1. The copies of the transcripts are for you to mark up.

2. As you are reading the transcripts, underline the lines that fit the category description and then mark to the RIGHT in the margin or ABOVE the line the actual code. An example will follow at the end of the details.

3. Not every line has to be marked up — just use your best judgment based upon the descriptors.

4. If you think that something is striking but no code exits for the detail, indicate this.

5. Eventually I will do a tabulation and frequency of your coding and match it against the coding pattern that I have given to the same dialogue in the transcripts. Dorothy Girouxi will also be conducting an audit of the same set of transcripts as you.

6. Enclosed is a self-addressed stamped envelope — I am in Texas until August 10 then I head back to Warrenville. I would like to be able to work with the data of this audit by the end of August. Let me know if this is not enough time. The process of coding was a bit fuzzy until I worked through a few pages — then I developed a "flow" to the process.

7. If you have any questions, please feel comfortable enough to call me COLLECT. I am home most days and evenings.

8. I have not deleted out names of the participants or the setting; therefore, I ask you to keep confidential the information of the transcripts. In the dissertation, the names, places, etc. will be masked in order to ensure anonymity.

Again, I really appreciate your time, effort, and good will in this endeavor.

Sincerely,

Sally J. Zepeda

ILLUSTRATION OF HOW TO AUDIT DIALOGUE SAMPLES

Mentor: I noticed student A was sitting out in the hall at the beginning of the period; then 20 minutes later, three more students were sitting with him. Why were you sending students out of the room?

First-year teacher: They did not come to class prepared so I thought instead of letting them be disruptive, I'd throw them out into the halls.

Mentor: How often and how long have you been doing this?

First-year teacher: For about two weeks and it seems like I keep tossing kids out—the same kids.

Mentor: Do you think there are other ways to handle this type of discipline/academic problem . . . you know the school, because of liability, can't let this continue . . . and you as the teacher have to assert a discipline program in your own room that is consistent with what the school does.

Mentor: First you need to gain control of the situation by NOT throwing students out of the room. You have to do this by only tossing kids out as a last resort. Try walking around the room more, constantly hawking kids and only stop teaching when you can nail a single kid for doing something very specifically wrong . . . . like say "John, stop hitting Paul on the back of the head" then just go on teaching. If John is still dorking around then try the line, "John fifteen minutes after school today." If John gives you mumbo jumbo about not being able to stay because he will miss his bus, "Oh, well, you knew the consequences, and you were warned."

Maybe the kids ENJOY getting out of your room. Think about what kind of statement you are sending to the kids—even the kids who come to class prepared. Think about what these kids are talking about at the dinner table every night. Remember when we talked about the big picture and your discipline problems. You have to whittle away, chink by chink until the kids are on the same wave length learning, participating.

Let's brainstorm some alternative strategies and walk through a couple so you can deal with the warriors who break class rules.

The mentor got up and walks to the board and the mentor and first-year teacher start listing off possible ideas:

Mentor: —call home —send kids back to their lockers — punishments — detention before or after school with you — have extra materials in class and let kids know — they can get up and get a book — encourage mooching before the bell — do not allow after class has started.

Mentor: [to first-year teacher] Pick one of the strategies and let's play it out.

First-year teacher: One of the administrators said I should use parents as a leverage.

Mentor: OK. You are in class and student X does not have his book and notebook. What are you going to say?

First-year teacher: " X—I'm calling your house tonight"

Mentor: In front of the whole class?

First-year teacher: No response is given.

Mentor: Won't that belittle the kid?

First-year teacher: I do not know

Mentor: Let's try this—say "X in the hall" or go up to X and lean over and try, "See me before you leave when the bell rings," or possibly just give X a book or pen or whatever and when he hands back the materials make the point—your point about coming to class prepared. X saves face and you look like a good guy. If X continues to not bring materials out of defiance, then stiffen the penalty—go in degrees. You don't want to put out a match with a bucket of water.

In another example, in a problem-solving dialogue between the mentor and first-year teacher. February, 1992—transcribed from tape—86 pages of transcript.

The mentor is playing part of the student while the first-year teacher rehearses how he is going to introduce a new area of study and long-term assignment. The first-year teacher admits that he has no idea of how to teach this unit.

Mentor:	[playing student] I want to do it on a famous topic of spontaneous human combustion because the <u>National Enquirer</u> did a big story and I'm interested in it.
Mentor:	[to first-year teacher] How do you handle it?
First-year teacher:	Ugh, ugh.
Mentor:	When somebody calls out a topic, you have to turn their topic into a question that you ask them back.
Mentor:	Let's try it again, OK?
First-year teacher:	Sure.
Mentor:	[as student] I want to do my report on Axl Rose
First-year teacher:	OK, but what would you do about Axl Rose?
Mentor:	I want to do his life history.
First-year teacher:	Do I ask another question?
Mentor:	Yes—focus the statement back as a question—turn it around so kids are responsible and take ownership in their topics.
First-year teacher:	I could read a book on his life history. Can you think of something that would be more researchable?

Dr. Dorothy Giroux

July 21, 1992

Dear Dorothy:

Thank you for agreeing to serve as an auditor for the qualitative data collected for my dissertation which is tentatively entitled, MENTORING: A CASE STUDY IN PROBLEM SOLVING FOR FIRST-YEAR TEACHERS. There might possibly be another audit down the road — I'm not exactly sure of this, but I would like to count on you in the event a second audit has to be made.

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First-year
teacher: They did not come to class prepared so I thought instead of letting them be disruptive, I'd throw them out into the halls.

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Mentor: First you need to gain control of the situation by NOT throwing students out of the room. You have to do this by only tossing kids out as a last resort. Try walking around the room more, constantly hawking kids and only stop teaching when you can nail a single kid for doing something very specifically wrong . . . . like say "John, stop hitting Paul on the back of the head" then just go on teaching. If John is still dorking around then try the line, "John fifteen minutes after school today." If John gives you mumbo jumbo about not being able to stay because he will miss his bus, "Oh, well, you knew the consequences, and you were warned."

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First-year teacher: " X—I'm calling your house tonight."

Mentor: In front of the whole class?

First-year teacher: No response is given.

Mentor: Won't that belittle the kid?

First-year teacher: I do not know.

Mentor: Let's try this—say "X in the hall" or go up to X and lean over and try, "See me before you leave when the bell rings," or possibly just give X a book or pen or whatever and when he hands back the materials make the point—your point about coming to class prepared. X saves face and you look like a good guy. If X continues to not bring materials out of defiance, then stiffen the penalty—go in degrees. You don't want to put out a match with a bucket of water.

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The mentor is playing part of the student while the first-year teacher rehearses how he is going to introduce a new area of study and long-term assignment. The first-year teacher admits that he has no idea of how to teach this unit.

Mentor: [playing student] I want to do it on a famous topic of spontaneous human combustion because the <u>National Enquirer</u> did a big story and I'm interested in it.

Mentor: [to first-year teacher] How do you handle it?

First-year teacher: Ugh, ugh.

Mentor: When somebody calls out a topic, you have to turn their topic into a question that you ask them back.

Mentor: Let's try it again, OK?

First-year teacher: Sure.

Mentor: [as student] I want to do my report on Axl Rose.

First-year teacher: OK, but what would you do about Axl Rose?

Mentor: I want to do his life history.

First-year teacher: Do I ask another question?

Mentor: Yes—focus the statement back as a question—turn it around so kids are responsible and take ownership in their topics.

First-year teacher: I could read a book on his life history. Can you think of something that would be more researchable?

APPENDIX D

DATA COLLECTION SCHEDULE

Transcript Date	Context	# of Page	Type	Notes
4/15/92	M/P dialogue	25	direct observation	TPM-P-PG
4/16/92	M/P dialogue	40	direct observation	ED-RP-SS
4/17/92	P classroom	29	direct observation	V-ED-P
4/17/92	M/P dialogue	67	audiorecording	OP-BP-ED
4/21/92	M/P dialogue	71 25	audiorecording direct observation	HT-S-ED DFB-AB
4/22/92	M/P dialogue	40	audiorecording	SS-R-CM
4/22/92	P classroom	23	audiorecording	AS-TPM
4/23/92	M/P dialogue	50	audiorecording	ED-P-PED
	P classroom	22	audiorecording	OP-CD-V
4/24/92	M/P dialogue	31 12	audiorecording direct observation- field notes	P-PD-ED SS-V-OP P-PD-SS
4/24/92	P classroom	35	audiorecording	R-ED-SS
4/27/92	M/P dialogue P classroom	63 24	audiorecording audiorecording	PD-TPM P-PD-SS
4/28/92	M/P dialogue M/P dialogue	48 29	audiorecording direct observation- field notes	SMP-PS PD-V-DFB
4/30/92	M/P dialogue	18 9	audiorecording direct observation- fieldnotes	SS-V-ED SMP-PS/PS
5/1/92	P classroom M/P dialogue	12 17	audiorecording audiorecording	PD-V-DFB ED-CD
5/4/92	P classroom	16	audiorecording	PD-ED-P

SUMMARY OF OBSERVATION SCHEDULE

Type of Observation	Made/Means	Number
Direct Observation of Mentor/ First-Year Teacher Dialogue	Researcher	7
Direct Observation of First-Year Teacher in the classroom	Researcher	7
Audiorecordings of the Mentor/ First-Year Teacher Dialogue	Audiorecording	15
Audiorecordings of the First-Year Teacher in the classroom	Audiorecording	17
Observations made by three independent observers	Principal and two Assistant Principals	3
	TOTAL	49

APPENDIX E

PRELIMINARY CONTENT, PROCESSES AND CODES USED
TO CATEGORIZE DISCUSSIONS BETWEEN THE MENTOR
AND FIRST-YEAR TEACHER

Processes	Definition/Attributes	Codes
Prescription	The mentor gives a prescription and/or prescribes remedies to deal with the problems of the first-year teacher. Not really a directive but a steering into the right direction for the first-year teacher.	P
Prescription Dialogue	Prescription dialogue is the conversations that follow the mentors prescription. Further explanation and/or rationale for the original prescription/remedy is rendered. Further instances and richer details of the prescription are given.	PD
Teaching/ Presentational Material	Mentor works through a teaching strategy or a presentational method or possibly models an aspect of the method.	TPM
Expansion Dialogue	Mentor and first-year teacher engage in dialogue and/or discussions to expand upon a concept (teaching strategy, presentational method, prescription, etc.).	ED
Role Playing	Mentor plays out the role of the first-year teacher or of a student; OR the first-year teacher plays out the role of student or teacher while engaged in instructional or classroom management or discipline scenarios.	RP
Role Playing Dialogue	The role playing dialogue follows a role playing sequence where analysis or further elaboration of a point is made.	RPD
Direct Feedback	The mentor critiques or comments upon a role playing session, an artifact or some other aspect of the dialogue/conversation.	DFB
Strategy Sharing	The mentor shares a strategy he has used in the past to deal with a specific instance in question by the first-year teacher.	SS

PRELIMINARY CONTENT, PROCESSES AND CODES USED TO CATEGORIZE DISCUSSIONS BETWEEN THE MENTOR AND FIRST-YEAR TEACHER

Processes	Definition/Attributes	Codes
Alternative Strategy	During dialogue, the mentor offers a similar or alternative strategy to one just given to the first-year teacher.	AS
Sense Making for the First-Year Teacher	The first-year teacher asks clarifying questions repeats information, applies information in role playing or simulations.	SMP
Classroom Discipline	Areas of concern relative to discipline and control.	CD
Classroom Management	How to manage activities and keep students focussed on learning.	CM
Instructional Management	The arrangement or ordering of learning activities which include instruction, pacing, scope, and sequence.	IM
How to Talk with Students	The mentor tries to show, and demonstrate appropriate ways to deal/interact with students.	HT/wS
Rehearsal and/or Practice	The first-year teacher practices and or rehearses what he and his mentor have been talking about during dialogue sessions.	R/P
Anticipating Problems	The first-year teacher or the mentor troubleshoot during their dialogue sessions in order to prepare the first-year teacher for the implementation of instruction.	AP
Problem-solving through Personal Story Telling	The mentor relates personal stories from from his experience and knowledge base to illustrate a concept even more fully.	PS/PS
Visualization	The first-year teacher begins to think and articulate what his classroom will look like the next year.	V
Oral Planning	The first-year teacher orally plans out his lesson for the next day.	OP
Replay	The first-year teacher talks out his day. Recaps the day in great detail for the mentor	R-Play

APPENDIX F

FINAL CODES TO REPRESENT THEORY

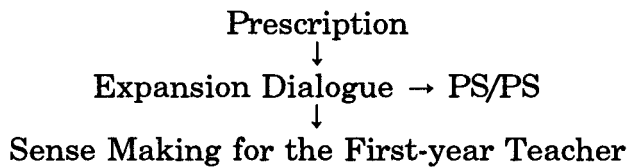| Processes	Definition/Attributes	Codes
Prescription	The mentor gives a prescription and/or prescribes remedies to deal with the problems of the first-year teacher. Not really a directive but a steering into the right direction for the first-year teacher. Parameter Setting and Rule Making are typically found in this process.	P
Role Playing	Mentor plays out the role of the first-year teacher or of a student; OR the first-year teacher plays out the role of student or teacher while engaged in instructional or classroom management or discipline scenarios. Role reversals often occur.	RP
Oral Planning/ Blueprinting	The first-year teacher orally plans out his lesson for the next day with the mentor as a sounding board.	OP/BP
Modeling	Mentor works through a teaching strategy or a presentational method by modeling its application.	M
Replay	The first-year teacher talks out his day. Recaps the day in great detail for the mentor. Replays incidents of the day.	R-Play
Visualization	The first-year teacher begins to think and articulate what his classroom will look like the next year or what some specific strategy will be used that was learned through the experience of the dialogue sessions.	V
How to Talk with Students	The mentor tries to show and demonstrate appropriate ways to deal/interact with students.	HT/wS
Expansion Dialogue	Expansion dialogue is the conversations that follow the mentor's prescription. Further explanation and/or rationale for the original prescription/remedy is rendered. Further instances and richer details of the prescription are given. Mentor and first-year teacher engage in dialogue and/or discussions to expand upon a concept (teaching strategy, presentational method, prescription, etc.).	ED

FINAL CODES TO REPRESENT THEORY Continued

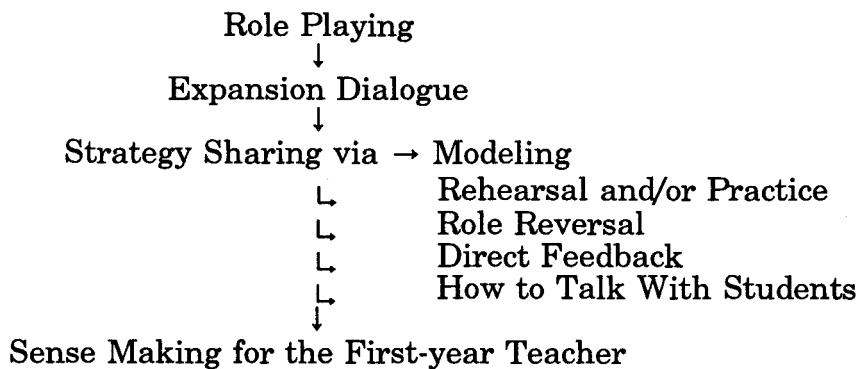| Processes	Definition/Attributes	Codes
Expansion Dialogue Continued	Often the mentor engages the first-year teacher in stretching, bringing the first-year teacher to a higher awareness or to a higher level of thinking.	
	Brainstorming often occurs where possibly a new strategy emerges as the direct result of the expansion.	
	Expansion dialogue occurs after role playing, simulation, visualization, etc.	
Rehearsal and/or Practice	The first-year teacher practices and/or rehearses what he and his mentor have been talking about during dialogue sessions.	R/P
Direct Feedback	The mentor critiques or comments upon a role playing session, a rehearsal, practice, and/or artifact or some other aspect of the dialogue/conversation.	DFB
Strategy Sharing	The mentor shares a strategy he has used in the past to deal with a specific instance in question by the first-year teacher.	SS
	During dialogue, the mentor offers a similar or alternative strategy to the one just given to the first-year teacher.	
Alternative Strategy	During dialogue, the mentor offers a similar or alternative strategy to one just given to the first-year teacher.	AS
Sense Making for the First-year Teacher	The first-year teacher asks clarifying questions, repeats information, applies information in role playing or simulations and/or The mentor asks clarifying questions in order to help the first-year teacher make sense of the topic under discussion.	SMP
	Probing is typically present through clarifying questions.	
Anticipating Problems	The first-year teacher or the mentor troubleshoot during their dialogue sessions in order to prepare the first-year teacher for the implementation of instruction, instructional management, classroom management, or classroom discipline procedure. Often the mentor troubleshoots.	AP
Problem-solving Through Personal Story Telling	The mentor relates personal stories from his experience and knowledge base to illustrate a concept even more fully.	PS/PS

APPENDIX G

PROBLEM-SOLVING PATTERNS EMBEDDED IN THE DIALOGUE
BETWEEN THE FIRST-YEAR TEACHER AND MENTOR

PRESCRIPTION PROBLEM-SOLVING PATTERN

Prescription
↓
Expansion Dialogue → PS/PS
↓
Sense Making for the First-year Teacher

ROLE PLAYING PROBLEM-SOLVING PATTERN

Role Playing
↓
Expansion Dialogue
↓
Strategy Sharing via → Modeling
⌐→   Rehearsal and/or Practice
⌐→   Role Reversal
⌐→   Direct Feedback
⌐→   How to Talk With Students
↓
Sense Making for the First-year Teacher

ORAL PLANNING AND BLUEPRINTING
PROBLEM-SOLVING PATTERN

Oral Planning/Blueprinting
↓
Expansion Dialogue
↓
Anticipating Problems → Expansion Dialogue
                ↳   Modeling
                ↳   Simulation
                ↳   Direct Feedback
↓
Strategy Sharing via → Modeling
            ↳   Rehearsal and/or Practice
            ↳   Role Reversal
            ↳   Direct Feedback
            ↳   How to Talk With Students
↓
Sense Making for the First-year Teacher

REPLAY PROBLEM-SOLVING PATTERN

Replay
↓
Expansion Dialogue
↓
Anticipating Problems
↓
Problem-solving Through Personal Story Telling
↓
Strategy Sharing
↓
Sense Making for the First-year Teacher

APPROVAL SHEET

The dissertation submitted by Sally J. Zepeda has been read and approved by the following committee:

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The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the dissertation is now given final approval by the Committee with reference to content and form.

The dissertation is therefore accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

October 23, 1992   _Diane Schiller_