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Teachers' Experiences in and Perceptions of their 12th-Grade British Literature Classrooms

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

TEACHERS' EXPERIENCES IN AND PERCEPTIONS OF THEIR
12TH-GRADE BRITISH LITERATURE CLASSROOMS

A dissertation submitted in partial fulfillment of the
requirements for the degree of
DOCTOR OF EDUCATION

in

CURRICULUM AND INSTRUCTION

by

Keisha McIntyre-McCullough

2013

To: Dean Delia C. Garcia
College of Education

This dissertation, written by Keisha McIntyre-McCullough, and entitled Teachers' Experiences in and Perceptions of their 12th-Grade British Literature Classrooms, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this dissertation and recommend that it be approved.

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The dissertation of Keisha McIntyre-McCullough is approved.

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Florida International University, 2013

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DEDICATION

First and foremost, I thank God for working with me and giving me the knowledge, endurance and strength to complete this process!

This dissertation is dedicated to my children Jarod and Cassia McCullough who have made me think about the students I have in my classroom on a more emotional and empathetic level. I want the best for all students and selfishly my own children as well.

I also dedicate this work to my husband, father and dearly departed mother who have stood by me through all life's trials, who have supported me greatly through this process with patience, love and understanding. My parents emigrated from Jamaica when I was 11 to give me the world and I am grateful for the achievements they have made in their lives and their untiring push for me to excel in all educational arenas that is so indelible to my culture. I thank my husband, Scott, for always having faith and confidence in me when we've hit many rocky roads.

Finally, I dedicate this dissertation to all my friends and family that have waited patiently for this achievement to take place and supported me with prayer, well wishes and being a blessing in my life.

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Finally, I would like to acknowledge the fabulous teachers in my study for their generosity, amiability, and love for teaching and learning and for sharing their teaching experiences with me. It is for them that this work will make a difference; they are the driving force in their grade level. They are the last faces the students will see before they graduate.

ABSTRACT OF THE DISSERTATION

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12TH-GRADE BRITISH LITERATURE CLASSROOMS

by

Keisha McIntyre-McCullough

Florida International University, 2013

Miami, Florida

Professor Linda Spears-Bunton, Major Professor

The purpose of this study was to understand the experiences and perceptions of 12th-grade literature teachers about curriculum, Post-Colonial literature, and students. Theories posed by Piaget (1995), Vygotsky (1995), and Rosenblatt (1995) formed the framework for this micro-ethnographic study. Seven teachers from public and private schools in South Florida participated in this two-phase study; three teachers in Phase I and four in Phase II. All participants completed individual semi-structured interviews and demographic surveys. In addition, four of the teachers were observed teaching.

The analysis yielded three themes and two sub-themes: (a) *knowledge* concerned teachers' knowledge of British literature content and Post-Colonial authors and their literature; (b) *freedom* described teachers' freedom to choose how to teach their content. Included in this theme was dilemmas associated with 12th-grade classrooms which described issues that were pertinent to the 12th-grade teacher and classroom that were revealed by the study; and (c) *thoughts about students* described teachers' perceptions about students and how literature might affect the students. Two subthemes of knowledge were as follows: (1) text complexity described teacher responses to a Post-

Colonial text's complexity and (2) student desirability/teachability described teachers' perception about how desirable Post-Colonial texts would be to students and whether teachers would be willing to teach these texts.

The researcher offers recommendations for understanding factors associated with 12th-grade teachers perceptions and implications for enhancing the 12th-grade experience for teachers and curriculum, based on this study: (a) build teacher morale and capacity, (b) treat all students as integral components of the teaching and learning process; teachers in this study thought teaching disenfranchised learners was a form of punishment meted out by the administration, and (c) include more Post-Colonial authors in school curricula in colleges and schools as most teachers in this study did not study this type of literature nor knew how to teach it.

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CHAPTER I

INTRODUCTION

Literature is a powerful way of studying the relationships among culture, readers, and response.
(Spears-Bunton, 1999, p. 135)

British Literature and the Canon

British literature as a curriculum in high school has always mimicked the study of what should be learned in college. It has traditionally been a classical experience. Moreover, the study of all literature struggled to gain academic respect as part of the secondary school curriculum. While philosophical writings and other works of non-fiction were considered essential in school, literature was not. Circa 1800, uniformity was deemed necessary by an elite group of men known as the Committee of Ten. This committee included some of the most important educators of their time such as Charles Eliot, President of Harvard and William Harris, Commissioner of Education for the United States. Through their combined knowledge and agreement, these few defined and delineated what has come to be known as the literary canon (Applebee, 1974). The canon includes literature from a primarily, singular perspective, mostly White males. Importantly, English as a school subject emerged as the only subject required for every student for all 4 years of high school, and it has transferred a particular ideological, social and political world view from generation to generation. The canon inculcated European values in a very Anglo-centric society to the near complete exclusion of other world views.

The typical study of literature gives one a glimpse of a culture and an attendant view of morality which is fundamentally Eurocentric (Applebee, 1974). Clearly, literature, in the minds of the Committee of Ten and contemporary curriculum framers,

had the power to shape lives and instill in readers the dominant cultural perspective. The shaping of the curriculum consisted of a mostly unilateral viewpoint which continually omitted or regulated “others.”

The Emergence of Post-Colonial Literature

The British canon has remained virtually the same throughout the ages while people, culture and the needs of students have changed. Logically, one might ask if there are other literary heritages within the British canon generally and Post-Colonial literature specifically given the vastness of the former British Empire? In this study, both terms Post-Colonial literature and Post-Colonial author were used. Post-Colonial literature refers to the body of text while Post-Colonial authors are the writers of these texts. While a participant may know the author, they may be unfamiliar with the works of the author and vice versa. In order to discuss Post-Colonial literature, one must first understand colonialism. “Colonialism can be defined as the conquest and control of other people’s land and goods” (Loomba, 2005, p. 8). Colonialism then purports through its very nature to make the colonized a slave to the colonial ruler in industry, government, and culture. According to Loomba (2005), culture includes language, self-perception, religion, and aesthetic understanding. England has had a heritage of colonial rule in Africa, Asia and the Caribbean. Many lives were and still are being touched by British governance. According to Howard (2006),

The experience of indigenous people relative to European expansion over the past 500 years graphically demonstrate the methodologies of White dominance...From the perspective of the European invaders, Indigenusness in itself, became a powerful marker for...creating a basis for discrimination against an out-group that the Europeans had defined as inferior. (p. 49)

One may conclude that these people needed to reclaim and reestablish their identity, individualism and power.

Thus, Post-Colonialism is “the contestation of colonial domination and the legacies of colonialism” (Loomba, 2005, p. 16). Accordingly, Post-Colonial literature is one of independence. Authors situate themselves, their identities, the role colonialism has taken in their lives, and their countries through literature. “Post-Colonial literature reflects a way of life and talks about customs, attitudes, religion, and legends...an affirmation of their identity...a realistic literature that gives an account of the real country; it is supposed to mimic reality. Colonial literature is written by natives (people who are from that country) that is different from Colonialist Literature” (Literatura Inglesa, 1998). Colonial literature established itself as an authentic counter portrait of the distorted views manifested in the hegemonic cultural products such as literature, film art, as well as in history political science and related fields (Brians, 1998; Loomba, 2005).

It is important to note that Post-Colonial theorists understand the irony of using the colonial language to reflect their own angst as the English language has more capital.

For me there is no other choice. I have been given this language and I intend to use it...I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings.
(Chinua Achebe, 1975, in Loomba, 2005, p. 80)

Achebe, one of Post-Colonial literature’s staunch supporters discussed the duality of the relationship the colonized person experiences. There is a constant need to situate oneself in the historical-socio-political context. As an author, he must be willing to use the colonial language to express his colonized angst and his ancestral heritage.

Post-Colonial literature, a natural part of multi-cultural education, has the same goals; to tackle inequality and promote access to equitable, high-quality equal education, regardless of the irony therein. “A curriculum that is more multi-cultural is also more complicated and truthful and will, in the long run, help develop citizens who think critically, expansively, and creatively” (Nieto, 2010, pp. 44, 56). Post-Colonial literature attempts to meet the needs of the society by promoting a more realistic and a more multi-cultural portrait of the colony to world.

South Florida Educational Culture

The population of the United States of America is becoming increasingly diverse (Census, 2000; 2010). By the year 2050, the number of Hispanics, Asians, African-Americans, and all other races/ethnicities will be equal that of the White race (Census, 2000). Additionally, with the entry of more immigrants from Latin America and the Caribbean, America is more multi-culturally diverse than in previous years. This is quite evident in the South Florida demographic composition with 275, 675 international individuals migrating to Miami-Dade County. Additionally, 50% of South Floridians are foreign born (Census, 2000). The Miami-Dade 2009 Census Bureau data show that 62.4% of the population is Hispanic or Latino, and 67.9% speak a language other than English. Yet some are still consistently marginalized in educational arenas and in society (Brown & Bean, 2006). A number of migrants lack social capital, which is, the social connections within their newly inherited society. In schooling social capital is represented as the structure of the relationships that the student engages in within the school and at home (Bajaj, 2009; Franzak, 2006; McBrien, 2005). Within this migratory population are students who find it difficult to translate their experiences

between two cultures; the home culture and the dominant culture of the United States are often misaligned.

There is a need to educate students well and to provide them with the broad perspective necessary to fully participate in the literary practices in their British literature classrooms. Teachers with the assistance of curriculum may facilitate the process of bridging the gap between the home and the school cultures. Moreover, teachers may create a smoother transition for the immigrant populations where the students will see evidence of themselves in the literature and continue to stay in school (Bajaj, 2009; Franzak, 2006; McBrien, 2005). This evidence, however, is sorely lacking.

“Given, however, the hegemony of the canonical curriculum, students may have considerably more experience with texts they do not like than with texts they do, and may use the former phrase with irritating irregularity” (Spears-Bunton, 1992, p. 395). Teachers are an important asset in the classroom. They may work with students to engage and transform the canonical hegemony. Students may align or distance themselves with texts based on their positions about its importance in their own lives as evidenced by their cultural knowledge (Spears-Bunton, 1992, p. 396). This is especially relevant for English speaking students of color, from formerly colonized nations some of which did not see independence until late in the last century. According to Spears-Bunton, when students encounter texts, they may choose to: (a) align themselves with the literature that marginalizes them, or (b) distance themselves and become intellectually absent participants in the classroom.

The Sapir-Whorf hypothesis (SWH) states that there is a systematic relationship between the grammatical categories of the language a person speaks and how that person both understands the world and behaves in it (Sapir-Whorf, 2010). The way language is structured, the semantics, or meaning of a language, is integral to a person's perception of the world. If this is so, how do non-mainstreamed, non-elite (disenfranchised) learners see themselves in the 12th-grade literature classroom especially when attention is focused on the White Anglo-Saxon Protestant culture? How do teachers aid the disenfranchised learner to navigate the literature in their classrooms?

Disenfranchisement is typically conceptualized as the removal of franchise or the right to vote, but it is also, a term most often used to mean the oppression of racial “minority” groups in the United States (Macedo, 1994). The second definition is more common in the educational arena. In this study, the term *disenfranchised* was used to mean immigrant minority groups (non-mainstream, non-elite) whose voices have been taken away in classrooms through literary practices that deny them academic equity and academic access. Within this population, there may be refugee students as well. Students need teachers to facilitate the learning about British literature so that they understand the grammatical categories of language and how to navigate their own experiences within them.

Teachers Matter

In order for teachers to be facilitators in the classroom-to help students understand the colonial and colonized perspectives, teachers need to understand their own perceptions about British literature and disenfranchised students, since teachers' attitudes can affect pupil performance. Teachers' perceptions of their pupils are closely correlated

with the children's ability and behavior (Nash, 1973). How teachers think about students relates to how they will teach and what they will teach. The 12th-grade British literature teacher has the tools and responsibility necessary to help in shaping the students' lives by providing the groundwork necessary to develop a thoughtful global citizen. Literature teachers may provide students with choices—alternative ways of seeing the world and of living in it.

Teaching from a multi-cultural British literature perspective is critical and certainly logical given the cultural make-up of our population and, given the United States' current reality where many people of increasingly diverse backgrounds are migrating to this country (Census 2000). It is a matter of equity for public schools. Banks and Banks (1995) define "multi-cultural education as a field of study and an emerging discipline whose major aim is to create equal educational opportunities for students from diverse racial, ethnic, social-class, and cultural groups" (p. xi). One of its important goals is to help all students to acquire the knowledge, attitudes, and skills needed to function effectively in a pluralistic democratic society and to interact, negotiate, and communicate with peoples from diverse groups in order to create a civic and moral community that works for the common good. If students in a diverse society do not see evidence of themselves within the literature, they may be at a cultural capital loss and may not be able to participate fully in an increasingly global society (Bajaj, 2009; Franzak, 2006; McBrien, 2005; Nieto, 2010). Without properly trained teachers, student participation and the ability to use their cultural capital in the classroom may never happen.

"Most policymakers are more concerned with recruiting 'better' teachers and developing new approaches to teacher evaluation and accountability than with building

the infrastructure needed for high-quality instruction” (Lowenberg & Forzani, 2011, pp. 17–18). Teachers influence change by facilitating the learning of the curriculum and by incorporating their own unique perspectives. “How teachers and schools care for students can make an immense difference in how students experience schooling” (Nieto, 2010, p. 96). Within schooling, there is an understood element of care that parents entrust their children to schools. The form of care that is meted is dependent on the school culture. Teachers are an integral facet of that culture. They impact instruction through what they have learned as a pre-service instructor and through professional development offerings. Their voice matters in policy and textual choices. Teachers are most intimately aware of the needs of the students because they are more closely tied to students. “Teaching behaviors influenced student learning in two ways; as motivation for students to use allocated instructional time as engaged time, and as influences on the amount of time students need to learn the material at hand” (Oakes, 2005, p. 10). Teachers directly impact the learning that takes place in classrooms.

Ultimately, teachers affect and have an impact on student outcomes (Aegerter, 1997; Gallavan, 2005). Why are teachers important? Teachers are the grass roots change agents in every school through curriculum and through pedagogical practices. They are practitioners who know their craft and population most intimately. Without teacher support and buy-in, schooling becomes mandated and miserable (Dana, 1992). What teachers do in the classroom does affect students, and teachers’ behaviors or methods affect student performance (Waxman & Walberg, 1991). Their voices matter. “There are big differences in the amounts and kinds of learning that different teachers help produce” (Haycock, 2008). In their role as caretaker, teachers’ perceptions will impact the

selection of British literature, its delivery, and how the student will engage the content. Teachers transmit knowledge that can help or hinder their students. Teacher perceptions are dependent upon what they know about students and how much knowledge they are willing to transmit to their students.

Statement of the Problem

Consistently, British literature is taught chronologically and Post-Colonial literature does not appear until after many of the colonies gained independence (circa 1960s). As a result, teachers do not teach this type of literature because they have not fully delved into the 20th century and the breadth of literature presented in their textbooks is massive. There is a tension that exists in the classroom among the literature, the teachers and the students. Teachers are elementary in assisting with the tension and facilitating the transition between the home and school culture. Consequently, teachers' experiences and perceptions of the literature and the disenfranchised student are of great importance. Teaching is a professional endeavor and teachers should have ownership of what happens in their classroom regarding curriculum, and students.

For many, the United States of America has always been perceived as a bastion of hope for people who encounter difficulties in their own country; it has been their desire to migrate to its shores in hopes for a better life. This includes the Pilgrims in the 15th century, the Irish in the 19th century and the Bosnians in the 20th century. People have moved and are continuing to do so to overcome religious, economic or ethnic oppression. These immigrant populations have maintained an idealistic hope in American education as an opportunity to leave their oppression behind. Historically, American schools have been charged with transmitting an education that created American citizens;

unfortunately, this ideology was not meant for everyone. Consistently excluded were the African-Americans and the Native Americans. “The most important political goals of public schooling are educating citizens, selecting future political leaders, creating a political census, maintaining political power, and socializing individuals for political systems” (Spring, 1996, p. 7). Thus education, according to Spring and Dewey, ought to be the great equalizer.

The aim of education is to enable individuals to continue their education ... (and) the object and reward of learning is continued capacity for growth. Now this idea cannot be applied to all the members of a society except where intercourse of man with man is mutual, and except where there is adequate provision for the reconstruction of social habits and institutions by means of wide stimulation arising from equitably distributed interests. This means a democratic society. (Dewey, 2009, p. 100)

When compared to the political and social purpose of American education, the new citizens still maintained that schooling was a means of moving their children out of subjugation into religious, economic and ethnic independence; to grow as individuals and citizens. Imagine the 12th-grade learner as a symbol of hope for the migrant parent, who through their child’s learning, the parents can leave a legacy of democratic citizenry. Consequently, “education” has multiple meanings; it becomes a comprehensive tool used by parents, educators and politicians to change lives. Thus, 12th-grade English is a means for creating better schooling for students through the power of literature study. Unfortunately, the canon was instituted to transfer and transmit to the then current citizenry’s elitism. Initially, the canon was created for the White Anglo Saxon child, a political act that negated many of the future citizens of the United States. Consequently, there is a critical need to understand the experiences and perceptions of the 12th-grade

teacher about what is taking place in the 12th-grade classroom as it relates to curriculum, and students.

Significance of the Study

The significance of the study is both broad and local. There is an urgent need to understand and describe teachers' experiences and perceptions in the 12th-grade classroom because ultimately it is she or he who gauges the learning in that classroom based on the learner needs and the curriculum advantages. Teachers are the professionals. Currently, there are no studies discussing the relationships of teacher experiences and perception and the significance of the literature studied in the 12th-grade classroom. As such there needs to be an educational transformation which involves the "democratization of the pedagogical and educational power" (Macedo, 1994, p. 168). Relationships amongst teachers and students are the most important ingredients in successful schools (Nieto, 2010). "In the United States, the historical issues of cultural and linguistic genocide, and educational segregation, are still alive in the twenty-first century. The problem is the inherent tendency of nation-states to use their educational systems to create uniform culture and language usage as a means of maintaining social order and control" (Spring, 2010, p.136).

Teachers can help mediate these circumstances by providing an environment that fosters intellectual and personal growth through curricular changes. "This search for democracy is substantively evidenced in the transformation of the curriculum so that when one 'necessarily [teaches] the content, one teaches also how to think critically'" (Macedo, 1994, p. 163). Critically, teachers in South Florida are key in helping the

disenfranchised South Floridian student. Good teachers make a difference according to Lowrey (2012).

Elementary- and middle-school teachers who help raise their students' standardized-test scores seem to have a wide-ranging, lasting positive effect on those students' lives beyond academics, including lower teenage-pregnancy rates and greater college matriculation and adult earnings, according to a new study that tracked 2.5 million students over 20 years. (p. 1)

Teachers may help Hispanic and other immigrant students who feel at odds with the canon by communicating the shared experiences of migration and colonization through the study of Post-Colonial literature (H. Russell, personal communication, December 7, 2011). However, there is a significant gap between the canon and the background of the students (Thompson Gale, 2008). The inclusion of Post-Colonial literature may help with the students' self-perception. By omitting the voices of the Post-Colonial authors, teachers are transmitting a dishonest and incomplete curriculum (Ashcroft et al., 2009).

Consequently, this study's significance is in its understanding of the perceptions and experiences of 12th-grade literature teachers as they pertain to the student and teacher hierarchical structures that create tensions in pedagogy and curriculum. Further, given the wealth of perspectives provided by the literature of former British colonies, the absences of Post-Colonial literature, and the dismissal of this literature presents a compelling portrait about what counts as knowledge and the value placed on non-Anglo literature and the cultural milieu from which they speak. This study must be conducted so that the perceived marginalization of teachers, students and literature may be highlighted and brought to the forefront. Thus, this research will inform curricular policy in secondary schools, universities (Colleges of Education and Colleges of Arts and Sciences), School Boards, Departments of Education, and textbook publishers.

The Purpose of the Study

The purpose of this research study was to develop an understanding and a description of teachers' experiences and perceptions of the 12th-grade literature classroom as it pertains to curriculum and students. An additional purpose was to understand and to describe what teachers thought about Post-Colonial literature.

Theoretical Framework

The theoretical framework that underscored this study was Louise Rosenblatt's (1995), transactional theory, where the act of reading literature is understood as involving a transaction between reader and text; Lev Vygotsky's social cultural theory, which posits that language is socially or culturally constructed; and Jean Piaget's (1995) constructivist theory, "teachers should minimize direct instruction in a set curriculum taught in a prescribed sequence, and instead should provide opportunities for students to discover (construct) schemas through active manipulation of concrete materials" (p. 180). The constructivists promote certain key ideas that were examined in this study: (a) the network concept of knowledge structuring; (b) knowledge as socially constructed; (c) situated learning and authentic tasks; (d) scaffolding and transfer of responsibility are necessary for managing learning from teacher to learner. This present study's theoretical framework provided a basis for analysis of teachers and students in the 12th-grade literature classroom.

Research Questions

This study was exploratory in that it investigated teacher experiences and perceptions about curriculum and students. The primary research question for this study was, how do 12th-grade English teachers describe their experiences and perceptions

concerning curriculum and students? A secondary research question was, how do 12th-grade British literature teachers perceive multi-cultural (multiple perspectives) Post-Colonial literature?

Assumptions

Underscoring the study were a number of assumptions. These assumptions took into account the historical, cultural and social practices of schooling. The assumptions are as follows: (a) the teachers would be teaching 12th-grade British literature from a chronological perspective vs. a thematic perspective and exclude a majority of the literature from British colonized persons. Although it is assumed that teachers would be teaching from this perspective, this study was dedicated to researching why they did so; (b) the perceptions of teachers would influence the way that they teach; (c) the majority of students in South Florida classrooms were ethnic minorities; (d) the teachers who participated would answer the questions conscientiously (e) the act of teaching would be a professional endeavor in the school site; and (f) the teachers would have ownership of what takes place in their classrooms.

Delimitations of the Study

Participation in this study was delimited to teachers who (a) taught 12th-grade, (b) taught in the state of Florida, and (c) taught disenfranchised learners as defined by this study.

Summary

British literature teachers are tasked with presenting literature that may marginalize students in the 12th-grade. It is often taught from a chronological perspective where Post-Colonial literature is not addressed. Given the changing face of the United

States, culturally, ethnically and demographically, teachers play an integral role in bridging the gap between the home and school culture. Clearly, teachers' experiences and perception are the keys to fostering student engagement in the 12th-grade classroom as they are the professionals and should have ownership of what takes place in their classroom.

Organization of the Study

The study is divided into the following chapters. Chapter 2 reviews the related literature and conceptual model of the study. Chapter 3 deals with the research design and the methodology, the rationale for the chosen methodology, the sources of data, the research questions, the description of the population, the selection and location of the sample, and the interview and observation schedules. Chapter 4 presents the data analysis and findings. Finally, Chapter 5 presents a discussion of the research, conclusions, and implications.

CHAPTER II

REVIEW OF LITERATURE

This review examined the significant literature centered around the following topics, the four predominant topics came from the research literature: (a) the socio-political contexts framing and embedded within the study of literature, about which educators must be aware; (b) disenfranchised learners-the immigrant learners who have been marginalized by society within the classroom; (c) teaching multi-cultural literature (multiple perspectives), and (d) the teachers' roles in the classroom. This study argues that teachers' experiences and perceptions were paramount and drove what takes place in the 12th-grade classroom, academically, politically, socially, and for this reason, their culture must be understood.

The Study of Literature

Literature may be used as a tool to engage the reader and to inculcate the views of the teacher and the society in which they live.

Despite the mix of private and public aspects of meaning in each stance, the two dominant stances are clearly distinguishable: someone else can read a text efferently for us, and acceptably paraphrase, but no one else can read aesthetically—that is, experience the evocation of—a literary work of art for us. (Rosenblatt, 1995, p. 125)

According to Rosenblatt (1995), literature is a means of understanding the world on an individual basis, the aesthetic experience as well as engaging in what is taken away from the reading, the efferent experience. Therefore, there is a need for teachers to share culturally diverse and rhetorically complex texts with students in order to share a wealth of social, political, and cultural responses. Dong (2005) and Applebee (1987) discuss the importance and ramifications of being “literate” in the United States. Their works argue

that marginalized students who engage in reading literature in the 12th-grade become more ostracized because the literature and the teacher negate their existence. The canon is politically, socially and culturally the antithesis of diversity. “Literacy of cultural reproduction uses institutional mechanisms to undermine independent thought” (Macedo, 1994, p. 13). By promoting this canonical structure, the teacher then promotes the status quo and further disregards the student without engaging them in texts that broaden their political, social and cultural contexts.

The culture of 12th-grade classrooms has always been one of tradition with the canon as the literary text and the inculcation of reading, writing, and speaking. Oakes and Lipton (1999) argued that the traditional English Language Arts curriculum is cyclical and recyclable; it touches on the same concepts from elementary school to high school. It is a layered curriculum in that “harder spelling, vocabulary, capitalization, punctuation, usage, and grammar, writing” is added each year (p. 152). “The conventional curriculum also treats reading, writing, and speaking as universally applicable skills that (like mathematics, in the traditional view) do not change much in different contexts” (p. 152). Older children are taught the traditional western literary heritage, the classics and the established 20th century literary giants. Textbooks, which highlight the canonical works, are part of the traditional curriculum and a detailed teaching manual aids the teacher with pedagogical practices such as teaching strategies, presentations, assignments, software, worksheets, videos, websites and more (Oakes & Lipton, 1999).

The literature studied in the 12th-grade is frequently introduced chronologically, highlighting historical, social, political, and economic movements with themes and a

language that is foreign to many students, that is, epic battles and speeches that only show a skewed reality. The literature is presented as a hegemonic body of knowledge; unquestioned and unchallenged. It is foreign to many if not most American students and it is intensified by the fact that it is presented as an only voice. There are no English speaking *non* White Anglo Saxon writers included in the curriculum. (See Appendix B and K for a sample curriculum). National studies have made the curriculum even more hegemonic.

A Nation at Risk and most national reports which followed in the 1980s was to give greater national credence, than at any time since the nineteenth century, to the idea that a single curriculum is equally appropriate for everyone and that local communities and educators cannot be entrusted with making and implementing curricular decisions (Willis et al. 1994, p. 402).

A Nation at Risk, as cited in Willis et. al. (1994), fueled a general mistrust for schooling and teachers because the United States could not compete with the new technological advances brought forth by the Soviet Union, such as launching the space craft Sputnik. As a result, science and mathematics gained in popularity and literature was seen as an unimportant subject in schools. Non-fiction works have slowly permeated and are gaining a stance in the English Language Arts classroom as a result of governmental shifts in education to make students college and career ready. According to Dorfman and Capelli (2009), “students need to immerse themselves in the reading, writing, and inquiry work of nonfiction in order to be successful with the full range of informational texts” (p. 3). Christenbury (1994) predicted that literature study in the Language Arts classroom would “wane” (p. 93). However, she found four ways to make literature relevant; teach students that it can be: (a) a means of escape, (b) a means of finding themselves, (c) a

way to learn about other people, places, and times, and finally (d) for aesthetic appreciation.

There is obviously a push, coming from the new Common Core State Standards and elsewhere, for teaching more expository and less narrative material in the schools. Nevertheless, there are still important reasons for teaching this genre [fiction]. Children come first to reading through poetry, picture books, and stories. Narrative is their first way of making sense of the world. They tell you who did what to whom long before they explain the reasons for the behavior. Listening to and telling stories is their way of making sense of the world.... Indeed, it is imaginative literature that offers readers a chance to think about the human issues that concern us all: love, hate, hope, fear, and all the other emotions, problems, situations, and experiences of living. (Beers & Probst, 2013, pp. 16–17)

From this view, literature is important and should not be relegated to marginal readings in the classroom. The following authors will show the importance of literature to students and teachers.

The notion that cultural literacy is a matter of learning the values of our “common” Western cultural heritage still informs the vast majority of schools and universities and manifests its logic in the renewed emphasis on the romanticized ‘good old days’ of our Western Heritage (Macedo, 1994, p. 43)

Macedo made a poignant argument for changing our historical manner of teaching. We can no longer teach as if nothing has changed historically, culturally or ethnically in schools. Henry Giroux (2006), stated that

It is time for educators, community leaders, parents, young people, and others to take a stand and remind themselves that collective problems deserve collective solutions and that what is at risk is not only a generation of young people, but the very promise of democracy itself. (p. 229)

Contemporary issues showcase the need for dramatic changes where students are exposed to topics and content that promote awareness, and where they participate in discourse about global and national injustices. Thus, teachers may be the vehicle for such change. They may promote a culturally diverse global view of literature study.

Spears-Bunton (1992) argued that, “Without a critical examination of the consequences of a mono-cultural curriculum on mainstream students, research and pedagogy may unconsciously foster cultural ambivalence and confusion and limit opportunities to examine half of the equation which constitutes the human experience” (p. 395). In a yearlong ethnographic study, Spears-Bunton analyzed the negative effects of mono-cultural literacy on the populace. Her research presented 10 case studies using ethnographic data in an inner city, junior honors English class. There were 28 poor and working-class students; 15 African-American, 2 Mixed and 11 European-American. The study used yearlong, weekly taped interviews with case study students and the teacher. Class observations were conducted 4 to 5 times weekly, over the course of a school year. She also included focus groups and a pen and pencil questionnaire in her study. Writing samples (3 from each case study student) were also collected.

Spears-Bunton (1992) found two descriptive categories that pervaded student oral and written responses; (a) alignment reflecting where the readers positioned themselves in relation to the text, (b) valuation, reflecting the importance of the text in reference to the reader’s own experiences and perceptions of what is important. Early on, African-American students articulated an alignment with the people in the worlds of the African-American literature they read. The European-American students’ alignment emerged gradually over time and across multiple texts. At the first introduction, the African-American students’ alignment was reflected proximally, that is they identified with the language, theme, characterization and world view of the texts. They made a positive valuation of the African-American experience in overcoming slavery and discrimination. Conversely, the European-American students initially distanced themselves from the

texts by remaining silent. In terms of valuation, among these students, there was a gradual change towards a reassessment, and re-evaluation of previous stereotypical perceptions of both groups with the consistent exposure of African-American texts. Through vignettes, the author showed how these categories of alignment and valuation were played out.

Spears-Bunton's research (1992) emphasized the importance of the interrelationships among the cultural perspectives of the reader, views presented by the text(s), and the emergence of what she defined as "participatory literacy." Participatory literacy encompasses the multiple ways in which the students took ownership of the process and products of their reading and the ways in which they used their reading of the texts in combination with their reading of the world to construct meaning. As a result of participating in the literature study, the students, "as readers, reflected on their emerging understanding to support [their] behavioral and attitudinal changes and social critique" (p. 400). Reading literature then functions as a process where students engage in texts to learn more about others outside of their own cultural contexts.

This research informed other studies by showing how to recognize student responses as they encounter and read multi-cultural literature. Spears-Bunton (1992) illustrated the need for students to be exposed to varied literary perspectives so that students' social, cultural and political misunderstandings may be reevaluated and re-contextualized through discussion and reflection. Her study affirmed the idea that literature has a transformative power and students and teachers who engage in literature study engage in a powerful partnership within the classroom setting.

The methodology used to obtain findings informed this current study by showing the importance of qualitative research in studies of this kind. Spears-Bunton's study (1992) demonstrated the importance of the power of interviews and the students' voice. It is understood from this research study that it is important to document the student's personal thoughts as they develop educationally and globally.

This research could delve further by detailing the accounts and thoughts of other teachers who taught using this format. Possible questions for further analysis would be: (a) Do teachers' perceptions include alignment and valuation when teaching multi-cultural texts? (b) What kinds of learning experiences did teachers undertake in order to ensure that they taught the texts ethically, culturally, socially and politically responsibly? These questions can be addressed in this present research study to discuss the change not only in the students, but also the changes that will occur with teachers or the problems teachers may encounter when changing their own curricular viewpoint.

Following Spears-Bunton (1992), Dong (2005) explored the concept of what happens if teachers who are not versed in teaching multi-cultural literature begin to do so. Dong used the theoretical underpinnings of Cai (2002), Hines (1997) and Willis (2000) that state that traditional methods used by English teachers cannot be used with multi-cultural texts. Further, there needs to be a response to literature both by the students and the teachers using race, culture and ethnicity and their respect for others' race, culture, and ethnicity. Teaching multi-cultural literature requires using a culturally responsive approach where teachers examine their own notions of culture as they explore issues of culture, race and diverse voices with their students. Consequently, Dong decided to develop teacher skills by using the class of secondary English teachers she taught at the

university level in New York. Eighty-five percent of the students were of European descent while only 15% were of Caribbean or Asian descent. Teachers were given a choice of multi-cultural texts from which they would choose four to discuss in a book club while reading *Teaching and Using Multicultural Literature in Grades 9-12: Moving Beyond the Canon* (Willis, 1998) and *Reading Across Cultures: Teaching Literature in a Diverse Society* (Rogers & Soter, 1997). There were similarities exhibited in Spears-Bunton's (1992) research, in that, the teachers like the students were very reluctant to speak about the cultural ramifications of the works. Not until they were forced to discuss the issues, after time, and with trust amongst each other, did the responses become more meaningful. Even so, the teachers were apprehensive when pushed to teach multi-cultural texts. Eventually the teachers were pleasantly surprised by the students' acceptance of the literature and in turn the acceptance of each teacher as they shared their own cultural understandings.

The idea of teacher resistance to diversify their curriculum is a critical concept. Dong (2005) emphasized the cultural-response approach that highlights the importance of cross-cultural understanding and empathy development among teachers. The study challenged many English teachers' previous beliefs and assumptions about how literature should be taught. According to Dong, their emphasis has been Eurocentric and didactic rather than multi-cultural and inductive. Importantly, Dong's study demonstrated that teachers need to understand their own cultural views and share their thoughts with their students to create a culturally responsive classroom. Like Spears-Bunton (1992), Dong (2005) used a qualitative approach detailing evidence through the teacher's oral and written responses. This allowed her to capture nuanced snapshots of each teacher's

progress as they discussed and wrote about their analysis of multi-cultural texts. In the triangular structure of a classroom where the teacher, student and the curriculum are each given a side, it is evident in the research of Dong and Spears-Bunton, that the teacher's perspective is important. The teacher's role might be to promote an equitable classroom or to promote an orderly classroom structure. According to Dong, for the former to take place, the teacher must be a risk-taker and for the latter to occur the teacher should be perfecting a "safe" environment more for themselves than for the students. Dong's (2005) and Spears-Bunton's (1992) studies remind us that quantitative research often misses the important nuances of human behavior and attitudes that are not accounted for in a strictly experimental design.

The importance of Dong's (2005) study is that it illustrated the relevance of preparing teachers to teach multi-cultural texts in the British literature classroom. This study adds to the body of knowledge about the need to help teachers discuss and respond to texts so that they can transfer this knowledge to their classroom experience. Also, it is important to highlight the fact that teachers and students who have been taught from the traditional canon may go through a period of anxiety when faced with reading multi-cultural texts (Dong, 2005). Teaching teachers and students how to read and respond to multi-cultural texts is crucial in the area of cultural literacy. As Dong's research included a single group of student teachers, it is not transferable to a larger population, especially since she did not state the number of teachers who participated in the study. Even so, her research can be extended by using different school systems in different areas and by also including the voices of the students. This study exemplified the need to study teacher perceptions of multi-cultural literature and use that knowledge to gauge how the study

should continue before embarking on imposing multi-cultural literature on teachers who are not ready to embrace such a curriculum.

Examining the needs for cross cultural and intra cultural responses in her study, Spears-Bunton (1999) argued in her early work, “literature is a powerful way of studying relationships among culture, readers and response. Moreover, literature is a logical way to extend and expand literacy and broaden the scope of reader’s responses” (Spears-Bunton, 1999, p. 137). Through different examples, Spears-Bunton demonstrated how literature bridges the cultural gap among teachers, students and classroom texts. Importantly, her work documented how critical literacy can change the reader’s attitude while engaged in reading the word and the world. Spears-Bunton’s study makes clear that there are attitudinal and behavioral changes in the teacher, individual readers, and among the community of readers in a single classroom. Spears-Bunton stated,

The opening of self to multiple perspectives is not a closed door or a fixed state that is either us or them. Rather, people can come to see the world with their own eyes and another’s heart as they read, write, think and share lived and vicarious experiences. (p. 145)

Spears-Bunton’s research is in keeping with Dong’s (2005) research by positing that individual reactions to text create personal engagement and transformation.

Spears-Bunton’s study (1999) adds to the body of knowledge by showing how students can bridge cultural gaps through literature experiences. This research assisted in building a global community among students so that they began to think critically and making meaning about topics learned. Her study addressed the question of how one helps teachers to bridge cultural gaps. Through analysis and student participation, Spears-Bunton’s research identified experiences that helped students engage in a

reflective dialogue with themselves about their own perceptions. Her study highlighted the idea that if literature has a powerful presence among students, then so too can it impact teachers' lives. In order for teachers to engage in the work of teaching multicultural literature (multiple perspectives) they must understand the work and reflect about the work themselves so that their anxiety and apprehension will be diminished and they can bridge the cultural, social and political gap for the marginalized learners in their classrooms. Teachers play a significant role in the classroom.

Applebee (1987), in a classic work, *Literature and U.S. History: the Instructional Experience and Factual Knowledge of High School Juniors*, showed the need for including various kinds of texts so that students remain engaged. In his study of 8,000 high school juniors from around the country, Applebee asked questions about history (political history, geography, women's history, Black history, labor history, technology, immigration, and foreign policy) and literature (world literature, American and British literature, and children's classics). This quantitative NAEP study concluded that students are more likely to know and remember information concerning topics about which they have a particular interest or those more likely related to their cultural backgrounds. Applebee offered a caveat by saying that students must also be given the depth of understanding needed to use their information about these historical periods in more thoughtful ways and furthermore students need both the information and the understandings that are an integral part of every high school subject.

The research significance is timely in the sense that regardless of culture, students need to learn about others in relation to themselves and to understand the contextual underpinnings of what is being taught. Applebee used core curricular classes to show

their relation to the topic and instructional practice. Although he did not focus on concrete instructional practices, the study does highlight the need for variety in coursework. Another area that can be used to broaden the scope of this research would be to focus on higher order conceptualizations in a quantitative focus because the study only focused on factual knowledge. Would the findings still hold true with a focus on higher order thinking skills? Applebee's study was a primary step in considering the curricular needs of diverse populations in the literature and history classes and how teachers may address changing their curriculum.

The Tides that Bind Us: Literature, Response and the African Diaspora (Spears-Bunton, 1999), *Literature, Literacy, and Resistance to Cultural Domination* (Spears-Bunton, 1992), and *Bridging the Cultural Gap by Teaching Multicultural Literature* (Dong, 2005) each highlighted the need for a culturally relevant curriculum in the teaching of British literature. Innately embedded in this idea is that society has changed and that teachers need to reach learners through literature. By teaching only particular texts, educators may unconsciously be making a political decision to disregard students, cultures and peoples that may be right in their classrooms. By continually negating multi-cultural texts (multiple perspectives), teachers and students will never understand the plight, humanity and circumstances of others while reflecting a marginalized view of society. Through literature, teachers can effect change in students and bridge global issues (Applebee, 1987; Dong, 2005; Spears-Bunton 1992, 1999). Studies have shown that students should be at the forefront of teaching practices and a culturally responsive curriculum would help them grapple with their ideas about self and the ever changing world around them.

Disenfranchised Learners and the Classroom Experience

Literacy is not a neutral activity. It can engender a change of self-identity, family relations and politics (Spears- Bunton, 1992, 1999 & Dong, 2005). According to Franzak (2006), resistance to literacy may be for many students an intuitive effort to preserve culture, self, and family and not then a simple matter of anti-intellectual or remedial behavior. It may be, from one point of view, a heroic defense of another form of literacy valued by one's family and community. The following studies showcase the 12th-grade disenfranchised learner who may be a recently exited Limited English Proficient Students (LEP) and/or a Special Education (SPED) student in an inclusive setting. In this section, marginalization refers to the diversity of students in classroom (LEP, SPED, and racial and ethnic minorities).

Franzak's (2006) review of research discussed the marginalized adolescent reader and the ramifications for students, policy and teaching practices. As previously stated, teaching is a political act where what is taught is a form of social and political control. A teacher's choice of texts can severely impact a student's concept about how they participate in and/or contribute to society. Franzak argued that students may be taking a political stand to maintain their cultural identity as a form of resistance to literacy activities in school. Franzak (2006) argued that educators need to be aware of this dynamic in the classroom in choosing texts that may marginalize adolescents. She used Rosenblatt's reader response theory in conjunction with a socio-cultural construction of textual interpretation based on Freire and Macedo (1987) and Giroux's (1992) works, as a means of engaging marginalized readers in the Language Arts classroom. Franzak discussed how the act of reading is a culturally-situated activity. Franzak also argued that

there is a need for policy changes. Moreover, she stated that although research findings substantiated by various organizations, National Assessment for Educational Progress (NAEP), The Office of Vocational and Adult Education, and the National Council for Teachers of English, for example, indicated that there is a problem with students who are marginalized. The findings do not speak specifically to the diversity of learners and literacy values present in classrooms. Most importantly, Franzak (2006) highlighted that teachers are grassroots change agents. “To fully benefit students, policy should not ignore the considerable policymaking role of teachers. Rather than view teachers as mere conduits for policy, policymakers need to see them as key policy players” (236). This is a powerful idea that is rarely seen by many as part of the discourse among policymakers or teachers. Nevertheless, it is imperative that teachers understand the power of teaching and its relationship to policy.

A review of research in this present study of the British literature classroom suggests that there is a triumvirate; the literature, the student, and the teacher. Each plays an integral role in the teaching and learning process that influences change in the student, change on policy and ultimately change in the world (Dong, 2005; Franzak, 2006; & Spears-Bunton, 1992). Students must be an essential piece of the triumvirate. The marginalization or the disenfranchisement of students damages the curriculum, the student and the teacher, and the struggle to make sense of the world (Applebee, 1987; Dong, 2005; Franzak, 2006; & Spears-Bunton, 1992, 1999).

Bajaj (2009) further highlighted the importance of not marginalizing students by studying immigrant Latin American students and the effects of schooling on their academic achievement. The author presented the historical context for her study by

making it clear that immigrant families are the fastest-growing sector of the school-age population in the United States. Bajaj found that, alarmingly, some of these students, specifically Latin Americans, present some of the most challenging educational outcomes including widespread school desertion, low levels of literacy, and poor college enrollment and completion rates. Institutional factors such as school culture, policies, and norms, tend to correspond to middle-class forms of cultural capital and socialization in the United States.

Immigrant populations are often residentially segregated and they do not attend to the norms of middle class society of schooling (Bajaj, 2009). They are disadvantaged. Often, there is a clash between the home and school culture which is exhibited in the pedagogical practices of the teacher. “Home-school conflicts and misunderstandings pervade these children’s educational experiences, and they arrive at school with skills, cultural practices, and sensibilities that are frequently rejected or seriously devalued” (13). Bajaj (2009) argued that there is a the need for teachers and policymakers to see that without a change in attitude and curriculum, these students are relegated to dropping out or marginally finishing high school to become unemployed, incarcerated or perpetually a minimum wage earner.

Bajaj’s (2009) study is critical in addressing the needs of the immigrant learner and the marginalization of these populations. Her work focused on the impact of the loss of cultural capital on the immigrant. Bajaj argued that the nation will be faced with institutionalizing and or transacting with a multitude of minimum wage recipients. However, this work would be more meaningful if the reader was exposed to the actual study, how data were collected and what kinds of data collection techniques were used.

Another study which highlights the immigrant learner is McBrien (2005); however, this study addresses the psychosocial adjustment.

McBrien (2005) stated that the educational needs of refugee children's psychosocial adjustment are crucial. He argued that teachers need more training in dealing with students from different backgrounds because education and schooling play a key role in socializing and facilitating the acculturation process. McBrien found that teachers frequently misinterpret the students and their families' culturally inappropriate attempts to succeed in their new environment. He purported that discrimination is a major factor barring refugee and immigrant students from adapting to their educational environment. Unfortunately, according to McBrien, this discrimination leaves lasting effects on the students' self-perceptions, social interactions, motivation, and achievement. He argued that students who have an oppositional frame of reference, (such as colonized or enslaved people) may view conformity as disaffiliation with their own culture. "When teachers and teacher aides are not trained to understand the issues raised by refugee children in their classrooms, they are prone to speaking or behaving in insensitive ways that bring about embarrassment, shame or depression in students" (p. 358). Clearly, it is important for teachers to show students how to become bicultural to acquire new cultural tools without rejecting their native knowledge and skills. McBrien also discussed additive bilingualism, to understand that students are undergoing cultural bereavement (mourning the loss of place by leaving their homeland and culture). Teachers can maintain a safe haven for students who are being disenfranchised culturally.

Similar to Bajaj (2009), McBrien presented the plight of the immigrant and refugee students and reminds us how critically important the educator factors into an

equation for academic success and social belonging. Students often need the process of socialization and trust within the classroom to ensure that they succeed. The need for research on immigrant children and the tools that are necessary for their success in the literature classroom is significant given the country's current migratory pattern and our political, economic and social move toward being globally minded.

In the United States, culturally diverse children's knowledge and the ways of learning they bring from home often conflict with the teaching practices and curricula of school" (Street, 2005). Street's study focused on incorporating student voices in the teaching and learning process. He recommended building trust with the families and the students so that their life experiences become meaningful concepts in the classroom. He noted that students are disinterested in writing about topics that have no personal interest to them. He tapped into the "funds of knowledge" that student bring to the writing classroom as a pedagogical tool of inquiry. As part of a qualitative study, using only his students, Street (2005) saw the changes in students' writing when they incorporated their own experiences. These changes included details and elaborations that he state, would not have otherwise been offered but because they felt their teacher cared about their experiences, they wanted to share a part of themselves, their lives and their culture. Street (2005) also realized that his classroom became more democratic, that is students discovered their own literate potential, "It was only by allowing my students to write about topics of their own choosing that I gained access to their hidden areas of expertise" (p. 2). The writing experiences enacted positive changes in the lives of the parent and child. Additionally, he argued that relationships between students and their families were deepened as a result of the ongoing communication the writing fostered. Street also

learned more about his students and this in turn, fueled his teaching of writing. He supported his students' experiences with his new found knowledge of their cultural practices by incorporating their lives into the writing lessons. Street came to the realization that students and their families come to classrooms with a wealth of knowledge that can be tapped in the British literature classroom. This writing became a cultural text offering about contexts and people.

Street's study (2005) emphasized that curriculum is not necessarily as tangible as the textbook, but can include the culture and the community of the learners within the classroom. Further, by including student voice, student achievement increased and relationships were fostered both inside the classroom and outside of the classroom. "My students and their parents were beginning to see themselves in the role of teacher while I gladly stepped into the learner's place" (p. 4). The learning that takes place in the classroom can be meaningful for all the stakeholders.

"Classrooms are social sites where languages and cultures cross borders and come into contact, where the many lives we live have the potential to mingle with the many lives of others" (Fecho & Amatuucci, 2008). Fecho and Amatuucci (2008) encapsulated the idea that literature fosters a communication between the world of the writer and that of the student and it can be a wonderful experience. Yet teachers are often hesitant to foster that relationship because they have a fear of losing control. Teachers may not want to navigate through ideas that will challenge or question the cultural and financial capital of the dominant culture. In response to this hegemony, some students opt out of school. Some students, who do not see how they are important in the schooling arena, find reasons to leave. They feel unwanted. Fecho and Amatuucci (2008) contended that this

does not have to be the case; that tension (trying to understand one's role in the cultural conversation and having discussions about it) helps in understanding ourselves in the context of others. The British literature classroom can foster meaning making through using literary theory.

In Fecho and Amatucci's study (2008), the researchers included six boys and focused on one student in particular who used his writing as a means of reflecting about his learning experiences in the classroom. The student also used his writing to learn more about himself outside of the classroom. Similarly, his teacher, in her reflections, learned how to incorporate different theories in her class. Fecho and Amatucci used student journaling, teacher observation, emails and interviews to support their conclusion. Their study demonstrated the importance of texts in helping teachers and students make sense of the many complex, social worlds within which they transact and interact. The limitation is that the study has only incorporated seven participants rather than several. Thus there is limited generalizability. The next steps would be to implement this study not only with boys but with a heterogeneous class to see how teachers and students would react to transactional and dialogical theories.

It is important to incorporate student voice (i.e. LEP, SPED, and racial and ethnic minorities) in the classroom. Teachers are an essential component in maintaining and fostering students' educational and social development because they are an essential component in fostering student engagement. Although the literature review did not focus directly on English speaking post-colonial immigrants, there is transferability in knowledge indicating that immigrants in general are marginalized, and teachers can ameliorate this problem. Finally, some studies (e. g., Bajaj, 2009; McBrien, 2005)

illustrated that to better aid disenfranchised (non-mainstream, non-elite) learners in achieving success, a culturally responsive curricular approach is necessary.

Teaching Multi-Cultural (Multiple Perspectives) Literature

“Education is perhaps the most insidious and in some ways the most cryptic of colonialist survivals, olde systems now passing, sometimes imperceptibly, into new-colonialist configurations” (Ashcroft, Griffiths, & Tiffin, 2006, p. 371). Educators understand that students’ needs are at the core of the teaching and learning process. In order to foster a global citizen, who is literate in the socio-political contexts of the world, a multi-cultural teaching perspective is necessary.

Multicultural education represents a way of rethinking school reform because it responds to many of the problematic factors leading to school underachievement and failure. When implemented comprehensively, multicultural education can transform and enrich the schooling of all young people. Because multicultural education takes into account the cultures, languages and experiences of all students, it can go beyond the simple transfer of skills to include those attitudes and critical, analytical abilities that have the potential to empower students for productive and meaningful lives. (Nieto, 2010, p. 83)

The 12th-grade classroom teacher is charged with presenting a truthful account of colonization from the colonialist and colonized perspectives. “Literature could indicate an unbridgeable gap between colonizers and colonized peoples” (Loomba, 2005, p. 79). “Post-Colonial literature is a result of this interaction between imperial culture and the complex of indigenous cultural practices. (Ashcroft, Griffiths & Tiffin, 2007, p.1). Presenting multiple perspectives Post-Colonial literature gives educators an opportunity to facilitate a deeper understanding of society at large, the inherent ideology of colonization.

As George Lamming once remarked, over three quarters of the contemporary world has been directly and profoundly affected by imperialism and

colonialism.... Processes of artistic and literary decolonization have involved a radical dismantling of European codes and a post-colonial subversion and appropriation of the dominant European discourses. This has frequently been accompanied by the demand for an entirely new or wholly recovered ‘reality’, free of all colonial taint... Thus the rereading and rewriting of the European historical and fictional record are vital and inescapable tasks. (Ashcroft, Griffiths, & Tiffin, 2007, p. 99)

By creating a space for students’ voices in shaping an understanding of British literature study in the 12th-grade, teachers are able to foster an environment that shapes a deeply literate global citizen (McBrien, 2005; Bajaj, 2009). Consequently, the teaching of Post-Colonial literature can only be accomplished through a thematic rather than a chronological perspective. When discussing reading and writing in the English classroom, Ivey and Fisher (2006) noted that, “a better way to organize this curriculum [Romeo and Juliet] might be around a theme, a big idea, or an essential question” (p. 5). Although they were speaking about *Romeo and Juliet*, the authors note that the thematic approach is one way to ensure that a teacher has a “high quality English classroom” (p. 21). The teacher as a professional can create that theme, the big idea, transition to teach or essential question to promote engagement. The teacher is the catalyst for learning in the classroom.

The Teacher’s Role

“The school is not a passive mirror, but an active force, one that also serves to give legitimacy to economic and social forms and ideologies so intimately connected to it. And it is just this action which needs to be “unpacked” (Apple, 2004, p. 41). Teachers need to understand the complex dynamics of schooling and how they play a role in fostering social control. According to Christenbury (1994), teachers need to gain students’ attention, insist students perform at the level of their ability, and provide

consequences for learning (pp. 36–37). When teachers understand their own psycho-social contexts, then they have an increased chance of aiding students in building cultural and social capital.

It [school experience] enables us to begin to see how a society reproduces itself. That is, a dominant society perpetuates its conditions of existence through the selection and transmission of certain kinds of cultural capital on which a complex yet unequal industrial society depends. Moreover, school experience demonstrates how hegemonic ideologies maintain cohesion among its classes and individuals by propagating ideologies that ultimately sanction the existing institutional arrangements which may cause unnecessary stratification and inequality (Apple, 2004). Apple argued that by engaging in teaching, the teacher is engaged in a form of social control. He also surmised that disenfranchised (non-mainstream, non-elite) populations can gain social and cultural capital with educator assistance. An important way to ensure that students make meaning out of their learning is through the teaching of multi-cultural literature (multiple perspectives).

Rabinowitz and Smith (1998) contend that in order to teach multi-cultural literature (multiple perspectives); teachers need to think about their theoretical framework. If the teacher has no theoretical concepts to inform his/her practice, will cogent teaching take place? Will the teaching situation be superficial for both the student and the teacher? These are questions that appear when one reads Rabinowitz and Smith. Their framework deals with engaging the reader with the text.

I don't think we ought to be content to devise instruction solely to promote the activity of the reader. I believe instead that we should seek ways to encourage to

engage actively with characters and authors while they sublimate their own experience. (p. 137)

This argument suggests that the importance of the transaction between reader, text and the teacher (as a facilitator and participant) in this transaction process is further explicated.

If trying on the perspectives of others is at the heart of reading, then the importance of providing access to different perspectives necessarily follows. Attention to diversity in literature curriculum would mean not only including works from writers of diverse races and ethnicities, it would also mean trying to capture something of the diversity of perspectives in the writing within a racial and ethnic group. (p. 128)

Critical to the case of teaching multi-cultural literature (multiple perspectives) for the authors of this study is the need to respond to the literature based on an individual's own socio-cultural contexts and to understand the thoughts, feelings, and actions of others.

Rabinowitz and Smith (1998) grounded their research of literature teaching in critical literacy. They agreed that social, cultural, economic and educational practices are inextricably linked. In their view, if students were not exposed to literature that pushed them to think of others in their cultural, economic and social context, their world view would be limited. They used a qualitative method throughout their text as evidence for their premises.

Similarly, Dana (1992) explained teacher dilemmas, asking, "What happens when teachers are placed in schools in which the students' cultural background differs dramatically from their own" (Dana, 1992)? This question is critical. The ever-changing ethnic make-up of the population and the ethnic status of the teacher are constantly at odds. Dana (1992) showed that the cultural make-up of the teacher is frequently at odds with the cultural/ethnic make-up of the students. For example she stated that, 91% of

teachers were White and middle class, while 66% of students were poor and 25% of students were minorities. In Dana's (1992) qualitative study, there were five White female, middle class pre-service teachers interned at a poor urban school in Florida. They wrote journals documenting their experiences. Following interviews of students and the teachers, Dana reported that the teachers were immediately at odds with the culture of the students and their families. Discipline became a major factor because students refused to adhere to the rules of the classroom and many teachers in this study gave up teaching as a result. The study reaffirmed the need for educators to gain insights into cultures other than their own based on the teachers. According to Dana, more teachers need to be professionally prepared to address multi-cultural issues and teach in multi-cultural settings.

While Dana (1992) discussed culture and teacher education, Gallavan (2005) discussed social capital. "Social capital, or the everyday actions among people, is based upon the mutual trust, reciprocity, and norms present within a community" (Gallavan, 2005). Gallavan argued that teachers need to understand how the concept of cultural capital affects their own personal "baggage" (an invisible knapsack that houses personal issues). She used her own teacher education class with practicing teachers in a university setting as subjects. According to Gallavan (2005), the teachers analyzed their own cultural capital (according to Dana, they were all White, that makes them a privileged class culturally in America). The discussion that ensued prompted the teachers to recognize their cultural affiliations. Gallavan moved them to look at the cultural affiliations of others by giving them a lens other than their own through which to see how they fit in society. Because the students put themselves in another's shoes, they were

able to see how their own suppositions have an effect on other people in society who are marginalized or disenfranchised. According to Gallavan, if this experience was translated to each college of education in the country, one would expect that students in literature courses would not be marginalized because teachers have included a varied literature experience, and used discussion to generate and promote thought about culture, society and politics. Students would be prepared to make informed decisions about the world in which they live.

The relevance of Gallavan's study is reflected in the idea that in order to teach multi-cultural literature (multiple perspectives), first as a teacher, one must understand how s/he personally fits into the socio-cultural context. In this way, when engaging the learner, s/he can share and be open to the different experiences that will take place in the classroom. Given that this study was preliminary, it would be interesting to know how the teachers changed when they returned to their own classrooms and how the students felt about the new focus. This study explored the issue of the teacher-student relationship and their relationship with culturally diverse texts.

Similar to Dana's (1992) and Gallavan's (2005) studies, Aegerter's (1997) study showed the importance of teacher student engagement when culture is a major factor. Aegerter's (1997) study reported that the teachers did not bridge the gap because they were ill prepared. Aegerter's study demonstrates that pre-service teachers need more professional experience in teaching and engaging in discussions with multi-cultural students. In her study, Aegerter (1997) writes,

I experience a strong sense of déjà vu almost every time I teach post-colonial and multi-cultural literature because no matter how different my students might be from each other, and from term to term, in my experience most mainstream

students are anxious to voice racial acrimony, to avoid becoming embroiled in racial battles. (p. 142)

Herein, Aegerter articulated the complex dilemma of the English teacher when choosing and presenting multi-cultural (multiple perspectives) texts. On the one hand, the teacher wanted to present multiple perspectives from which to experience and to explain the human condition in a safe, scholarly and respectful environment. On the other hand, she wanted to alleviate tension and divisiveness. Aegerter's study exemplifies the struggles teachers face when posing culturally diverse texts. Her study demonstrated how to navigate the discomfort that students sometimes experience when they encounter texts presenting a narrative of human experience from the cultural perspective of those different from themselves. Stated simply, like Gallavan (1997), Aegerter tried to help her students respond by understanding themselves and how they fit into the relationship between oppressors and oppressed by challenging world views and understanding who they are. Once her students, who were teachers, had experienced the process of learning about themselves and shared their thoughts, they were better prepared to read, understand and discuss Post-Colonial literature.

Aegerter's (1997) study demonstrated the need for building capacity in students so that they are prepared to encounter the harsh realities in post-colonial and multi-cultural literature (multiple perspectives). Aegerter (1997) could have given more evidence of the voices of her students and how the transformation took place.

Teacher Perceptions

Shriner, Schlee, and Libler's (2010) studied 42 teachers' perceptions regarding curriculum integration. Their study was aimed at improving teacher quality using three

professional development workshops and studied teacher perceptions about the workshop offerings. They specifically used Hew and Brush's (2006) definition of perception; "factors needed to facilitate change in teacher's attitudes and beliefs, teachers' knowledge and skills, subject culture, assessment, and institution support" (53). The workshops were three five hour sessions between October and December 2007. The workshops were in Indiana and were conducted for elementary, middle and high school teachers. Teachers were given surveys before and after the workshop but they could not match pre- and post-tests. "However, chi-square analyses and qualitative responses were presented for a total of 36 post-workshop completed surveys (54). Participants were given Likert-type questions about the workshops and open-ended questions. A majority of the teachers responded that they felt they had a thorough understanding of the workshop and could integrate multiple standards into their curriculum. Many teachers responded that they will not continue to trust teacher manuals to help them in covering all their standards.

Shriner, Schlee, and Libler (2010) present a study that takes a preliminary look at teacher perceptions using Likert Scales and open-ended questions. Their study did not delve deeply into teachers' perceptions by asking teachers personally through interviews or through observations. The authors' study did highlight the need to stagger professional development for teachers in such a way that have time to integrate the content of the workshop in their classrooms and return for more training and feedback for the presenters if curriculum integration is needed in the classroom.

A similar study on teacher perception (self-efficacy) and curriculum was done by Corkett, Hatt, and Benevides (2011). These researchers wanted to analyze the correlation

between teacher self-efficacy and student self-efficacy impacting student ability. The participants were from Catholic schools in central Ontario. Six, sixth grade classes were chosen, two of each of the highest, average, and lowest performing classes. Since the school superintendent chose these classes the researchers did not know which classes fell in which categories. The teachers were one male and five females with an average of six years teaching experience and a maximum of 15 years and a minimum of one. One hundred twenty-two students volunteered with parent/guardian consent. There were 60 males and 62 females. The researchers tested the students' reading and writing levels and gave them a student self-efficacy questionnaire of 30 items. Teachers were given a similar questionnaire to "ascertain the teacher's perception of each individual student's self-efficacy for reading and writing", as well as their own teacher self-efficacy questionnaire for teaching (76). A significant positive correlation was found between the teachers' version of the self-efficacy score and the students' reading and writing composite score. Gender was not a factor. When teachers' self-efficacy for teaching scores were examined against teachers' perception of students' self-efficacy, there was a positive correlation although a teachers' self-efficacy for teaching reading and writing did not correlate with the students' self-efficacy for reading and writing.

Corkett, Hatt, and Benevides (2011) present a compelling case for the study of teacher and student self-efficacy. Their research informed this present study in the understanding that teachers' self-efficacy was related to teacher and student success. The study could go further by interviewing the teachers about why they had these perceptions about the students and about themselves. The authors could also observe teachers in their natural environment to see how their perceptions would be translated in the classroom.

Classrooms, no matter the discipline, have similar entities; the teacher, the student, and the subject(s). Garvis and Pendergast (2011) also studied self-efficacy while focusing on a particular subject area. The researchers surveyed 21 early childhood teachers about their self-efficacy for teaching five arts strands (dance, drama, media, visual arts and music) as compared to their perceptions about teaching Mathematics and English. All participants were females between the ages of 21 and 45+. The respondents were located in different settings around Australia. Their teaching experience ranged from two years to 37 years. They also had varied educational backgrounds. The reliability for the survey was 0.86. The survey asked the participants to rank how many hours their students were exposed to the arts, and their perceived level of content knowledge for arts, mathematics and English. They also rated their overall teacher self-efficacy for each of the different subjects on a 9-point Likert scale. The findings were that,

if teachers have stronger self-efficacy for a subject they are more likely to be motivated to teach that subject and persist with students in that subject. Strong teacher self-efficacy has also been consistently related to teacher behavior, student attitudes and student achievement (10).

This study highlights the importance of teachers in the classroom as well as the importance of their perceptions. Their perceptions affect their own outcome as well as that of the students. The study could recruit more participants and include interviews and observations to gain a more rich description of what is taking place in classrooms. It is important to understand teacher perceptions, but the experiences of teachers play an integral role as well and beg to be understood.

Teacher Experiences

Experience is a multi-faceted phenomenon. One aspect of a teacher's lived experience is the relationships that are fostered in the classroom. Giles, Smythe, and Spence (2012) discuss this dynamic. Their phenomenological study had 17 participants who were engaged in pre-service teacher education. Nine of the participants were lecturers and eight were student teachers. The participants were between the ages of 20 and 60. They collected data by interviewing the participants about their experiences to create chronological stories. A total of 119 stories were completed and interpreted. Three themes were found; (a) always in relationship, which highlighted the relationship between teachers and student and how it matters. When the relationship matters, teachers and students relational experiences are engaged, connected and respectful. However, sometimes what matters to students are different from what matters to teachers. Teachers may feel pressured by time and tasks to complete a lesson and overlook students and "their more human needs" (221). There are also occasions when teacher-student relationships do not appear to matter. Where there is a lack of care, the teacher is with the students but not for the students; (b). Teachers' and students' comportment are sensed by others and show what kind of person they are. Students as a result may distrust the teacher if they sense that teachers are inexperienced or not knowledgeable about the subject. However, teachers may inspire students to learn in another instance; (c) The relationship between a teacher and a student is always in play which means "how teachers and students experience being-in-the-play of relating and the phronesis (practice wisdom) of being-in the relational play" (228). Teachers may be thrown off by what

students say and incapable of answering them, or they can have an on-going open dialogue which promotes respect on both parts.

This research study was insightful about the teacher-student relationship in the classroom experience. The study could uncover more about the teacher's experience in reference to their frustrations about time frame and lack of care. Additionally, this study could have observed the dynamic in the classroom as well as survey both the lecturers and pre-service teachers about their experiences about teaching.

Similarly, Fetherston and Lummis (2012) studied the issues of teacher experience, but they specifically addressed the experiences that led the teachers to resign. The researchers advertised in community newspapers in late 2009 inviting recently resigned secondary teachers to participate. Between 2009 and 2010, eleven teachers were interviewed; eight from the public sector and three from the private sector. Interviews were between 30 and 60 minutes in length. The authors also interviewed a retired director in the public sector, a metropolitan secondary principal from the public sector and a retired principal with many years of service in the public sector. The interviews were analyzed by the *Artichoke* computer program. Participants were also administered a questionnaire to ascertain their beliefs. They found 5 major implications; (a) Bullying presented a pressurized culture for the teachers. Student-student bullying, student-teacher bullying, and administrator-teacher bullying impacted classroom experiences negatively; (b) Outcome-based education was instituted and was problematic because of its implementation, the rigor of student work, the process left teachers feeling inadequate and teachers worried that the standards were an issue; (c) Behavior management because more confrontational students were placed in classrooms without teacher support; (d)

Leadership implied that the school leadership did not support teachers and treated staff members like students because of the administrators' own lack of training; Finally, (e) Media perceptions caused many teachers to resign. There was negative publicity about teachers during the implementation of the outcome based education program.

This study is important in understanding what experiences led to teacher resignation. Perhaps a further study could address surveying teachers based on this study's findings to see if they are facing the same issues and providing a means of support or observing them to see if they too will leave the teaching practice.

Finally, Smit, Fritz, and Mabalane (2010) also studied teacher experiences as it pertained to establishing teacher identity. This ethnographic study used 12 researchers visiting 10 schools but data from three schools was discussed. The data gathered included passive non-participant observations, field-notes, informal conversation, narrative interviews, photo data, and artifact collection. They used grounded theory to analyze their data and active theory to use as a "lens to shed light on possible data themes (including discursive trends) and interpreted these using the notion of *D-Identity* (Gee, 2001) for an in-depth elucidation of teacher identity" (96). Two themes emerged from the study; (a) struggling voice in educational space, meant that teachers did not talk about teaching but they talked about issues surrounding teaching, such as student behavior, lack of money; and (b) forging professional identity which was dependent upon teacher knowledge and student outcomes in the classroom. The researchers found that "rules and policy changes in education compel teachers as subjects to renegotiate their objective/motive to create a good learning for effective learning" (102). They also found

that external forces such as politics, economics and geography impacted the way teachers practice and conceptualized who they were.

This study highlights the need for teachers to enjoy the experience of teaching in spite of the external factors that play a role in their classrooms. The study could survey the teachers to ascertain what they need to see themselves as professionals. Also, the study could address why the professional conversations about teaching were not happening.

Summary

Based on the research, teaching multi-cultural literature (multiple perspectives) can be a daring move by teachers because it involves reflection on the part of the teacher about who they are and what theoretical framework they would like to share with their students. Also, the experience requires teachers to prepare students to read texts with harsh realities and discuss these texts in the social cultural context (Gallavan, 1997). Additionally, teachers need to situate themselves in the socio-political context of teaching a multi-cultural perspective and consider the students they will be servicing. This preparation will only lead to better prepared citizens of the United States who will be versed in current global issues and ultimately achieve academic success.

Bandura (1997) as quoted in Garvis and Pendergast (2011, p. 4) defined

self-efficacy as one's capability to organize and execute the courses of action required to produce given attainments. He also discussed how self-efficacy believes influence thought patterns and emotions that enable actions in which people pursue goals, rebound from setback and exercise some control over events that affect their lives.

Teacher's perceptions and experiences according to these 6 studies and Bandura's definition show that the thoughts of teachers greatly impact what they do in the classrooms and what they think about themselves. Also, a teacher's lived experience has an impact on teachers and students. Teachers' identities are forged based on the experiences that are situated outside of and inside the classrooms. For these reasons, this present study attempted to understand and describe specifically what 12th-grade teachers perceive and experience.

CHAPTER III

METHODS

This micro-ethnographic study was undertaken to understand and to describe 12th-grade teachers' experiences and perceptions of curriculum, and students in the 12th-grade classroom. Data were gathered from face-to-face interviews, classroom observations, a demographic survey, and artifact analysis. The purpose of this chapter is to describe the research methods that were used in this study. The chapter discusses the research design, setting, participants, sources of data, data collection and analysis procedure, the role of the researcher, and the limitations of the study.

The study specifically focused on the following: (a) describing 12th-grade teachers' classroom experiences and the ways in which these experiences influenced their pedagogical practices; (b) understanding how teachers managed, engaged or conceptualized the literature curriculum they were charged to teach; (c) describing and understanding teachers' perceptions of their students; (d) understanding 12th-grade teacher subject knowledge; and (e) from a micro-ethnographic viewpoint, understanding and describing what it means to be a 12th-grade British literature teacher.

Research Design

The research design for this study is micro-ethnographic. This study was accomplished in two phases which are discussed in detail below.

Micro-Ethnography

Twelfth-grade teachers represent a very small subsection of the culture of high school population; [and even more so, 12th-grade British literature teachers, comprise an even smaller subset]. To study such a group in the larger context of high school begs for

a micro-ethnographic study, in order to build an understanding of the culture of a small community. The student, the teacher and the curriculum are essential elements in the 12th-grade literature classroom, and it was the researcher's primary focus to understand and describe 12th-grade literature classrooms through a social lens.

This micro-ethnographic research study was grounded in social theory. In a micro-ethnographic study, the issues of culture and experience are studied in "very small units" or groups of individuals (Bogdan & Biklen, 2007, p. 66). According to Vygotsky (1995), language is socially or culturally constructed (p. 72). This present research study describes the British literature teachers' construction of literature (language). Literature study and its construction of meaning from fictive texts are integral components of language study in the 12th-grade classroom. Additionally, this study was driven by an increasing body of research that argues for a social and cultural partnership in the educational process generally, and in the study of literature particularly (Macedo, 1994; Rosenblatt, 1995; Wallace, 2009). Accordingly, this present research study describes the social and cultural partnerships among teachers, students and literature. "Some anthropologists define culture as 'the acquired knowledge people use to interpret experience and generate behavior. In this scheme, culture embraces what people do, what people know, and things that people make and use'" (Spradley, 1980 in Bogdan & Biklen, 2007, p. 30). This present research study uses this working definition of culture throughout to understand and describe the 12th-grade literature teacher's culture. Ethnographic research allowed the researcher to study the participants' culture and to gather data in their natural setting (Bogdan & Biklen, 2007).

Two Phases

This qualitative study was conducted in two phases; both phases included and focused on interviewing educators from different high schools in South Florida. These schools consisted of public and private schools. Phase I afforded an opportunity to gain a base-line, preliminary understanding of the experiences and perceptions of British literature teachers. Phase II of this study consisted of interviewing, observing classes and collecting artifacts to gain a deeper understanding of the 12th-grade British literature teachers' experiences and perceptions in one public high school. The Phase I participants exposed critical issues within these 12th-grade teachers' culture in their single interview session. The Phase II participants through multiple interviews, observations, and artifact collection gave the researcher an opportunity to hear and see these issues at play. Group membership (i.e., Phase I and Phase II) was important in order to differentiate the participants who were observed and those from whom artifacts were collected. Teachers in Phase I each participated in one 90-minute interview and a demographic survey; teachers in Phase II each participated in two 90-minute interviews, 4, 90-minute observations, a demographic survey, and artifact collection. These choices allowed the researcher to gain a deeper understanding of British literature teachers' experiences and perceptions.

Research Questions

Educators are one of the constants in the process of teaching and learning. Their work shapes and provides support for students as they go through high school; teachers observe and influence their progression as students entering as adolescents and graduating as adults. It is the teacher who brings life to the curriculum.

Therefore, the research question for this study was, “What are the participants’ experiences with the 12th-grade British literature curriculum and how do they understand those experiences?” A secondary research question was, “How do 12th-grade British literature teachers perceive multi-cultural Post-Colonial literature?”

Setting

Miami-Dade County Public School district, where the study took place, represents the fourth largest school district in the country. The schools in this study make up a varied representation of socio-economic status and were diverse in size and location. Phase I participants taught in schools which served middle class to upper-middle class students. Phase II participants taught in a school where the students were middle and lower-middle class. Pseudonyms were chosen for each of the schools, the participants, and their students to protect their anonymity.

The Phase I schools were Depp High, Padre Santos High and Emanuel High. Johnny DepDepp High was the only all magnet school in a middle class neighborhood. Students were chosen by a lottery to attend this school. Students who earned lower than a C in their classes were removed from this school. Depp High was an A school. Padre Santos High had some magnet programs and was a neighborhood school in a middle to upper-middle class neighborhood. If students maintained lower than a C in their magnet programs they could continue to attend this school. Padre Santos High was an A school. Emanuel High was a conservative Christian school in a middle class to upper middle class neighborhood. The school was a Kindergarten through 12th-grade school. Annual fees for 9th through 12th-grade was approximately seven thousand dollars. As this was a private school, the school does not have a Florida state given grade.

The Phase II school was South Floridian High. It was located in a middle class to lower middle class neighborhood. It was an all magnet neighborhood school. Students who attended this school were required to choose a magnet strand. Students who did not meet the grade criteria for the magnet programs did not exit the school.

Phase I: Depp, Padre Santos, and Emanuel High

Phase I of the research study took place during the summer of 2012. To provide a diverse setting and to fully explore the culture of British literature teachers, the researcher interviewed three teachers from three different locations geographically within Miami-Dade County, an all magnet school, a school that had some magnet offerings and a private, conservative Christian school with no magnet program.

Depp High. Depp High was a career academy high school along with a comprehensive postsecondary career educational training center. The eight academies were (a) the Academy of Engineering; (b & c) The Performing and Visual Arts Academy; (d) The Academy of Specialty Service Industries; (e) The Academy of Hospitality Management and Tourism; (f) The Academy of Career Technical Services; and (g) The Academy of Health Sciences.

The enrollment of Depp's postsecondary and secondary programs was approximately 4,000 students with 2518 in secondary and 1500 in postsecondary. Students were enrolled in a variety of 16 advanced academic programs, honors, gifted, regular academic programs, 32 career education strands, special education, limited English proficient, and postsecondary programs. Depp High's overall student demographic population were composed of approximately 22 % African-American, 58 % Hispanic, 18 % White, and 2 % other with a ratio of 19 students for every teacher in the

secondary programs. Depp High had 44 % of its students in the free and reduced lunch category. The postsecondary school was comprised of 853 students in the career education programs, 502 in the limited English proficient programs, 19 in community education classes, 48 in students with disabilities training, and 67 in the adult basic education program. The secondary school had 300 students in gifted classes, 2,000 students in regular education classes, 25 students in ESOL classes for students with limited English proficiency, and 200 special education students.

Padre Santos High. Padre Santos High had approximately 4,170 students enrolled in grades 9 through 12 with an instructional and non-instructional staff of 323. Padre Santos' students were from predominantly Hispanic families that had immigrated to Miami from countries throughout the Caribbean, Latin, and South America. The racial/ethnic breakdown of the student population is as follows: 80 % Hispanic, 12 % White Non-Hispanic, 5 % Black Non-Hispanic, and 2 % Asian/Indian/multiracial. Additionally, 10 % or 417 students were in the special education program (SPED) that includes courses or programs for varying exceptionalities and autistic students; and 7 % or 301 students were in the limited English proficient program (LEP). Approximately 17% of the students are enrolled in Advanced Placement (AP) classes.

Students had a choice of focusing elective courses in one of the five academies; (a) Business and Information Technology; (b) Design and Veterinary Technology; (c) Health Science Technology; (d) Liberal Arts; and (e) Visual and Performing Arts. Students in the upper grade levels had an additional opportunity to participate in numerous programs such as job shadowing and dual enrollment with Miami-Dade College and Florida International University.

Emanuel High. Emanuel High (GICH) had its beginning in 1912. In 1960, it became a full-fledged K-12 school. Today it serves a diverse constituency from early childhood to young adulthood representing over 30 different national backgrounds, with approximately 100 students in the high school. The GICH curriculum for grades K-12 followed the standards set by the Southern Union Education Department in conjunction with the Florida Conference and the North American Division of the Seventh-day Adventists. The curriculum (grades 9-12) included a (a) A comprehensive Mathematics program: Algebra I, II, Geometry, and Financial Mathematics. Dual enrollment mathematics classes were Pre-Calculus, Calculus, and Statistics; (b) A science program which placed an emphasis on the health sciences. The courses offered were Physical Science, Biology, Chemistry, Anatomy and Physiology, Physics, Health Science I, Health Science II and, College Anatomy and Physiology I, II; (c) The computer courses included Computer assembly and Information Technology Operating Systems, Computer Support, A+ preparation and Computer Assisted Design (2D, 3D modeling) and Computer-Aided Engineering; (d) The elective classes were broad in scope ranging from drama, choir, band, strings, gymnastics, art, yearbook, to outdoor and team sports and two years of Spanish; (e) All students were automatically enrolled in a religion class each semester; and (f) all secondary level students participated in community service projects.

Phase II: South Floridian High School

Research was conducted from August 2012 through December 2012 in a high school located in rural South Florida, herein referred to as South Floridian High. This school opened in 1953 and is located in an area that is primarily agricultural and multi-cultural with a below-average socio-economic base as evidenced by its status as a Title I

school. Seventy-two percent of the students at South Floridian received free or reduced lunch. Moreover, 85% of the students were Hispanic and Black; many of the students were migrant farm workers and children of migrant farm workers. South Floridian High improved its school grade from a D to a C in 2011. South Floridian High, at the time of the study, had a student body of 3500 and 125 teachers.

South Floridian High was an all magnet school. Six magnet academies were established. They are as follows; (a) professional services which are for students interested in agricultural science and automotive technology; (b) international science, business and technology; (c) sports, nutrition and health science; (d) visual and performing arts; (e) law studies and public safety; and (f) the international baccalaureate academy in French, Spanish or Italian.

Participants

The participants in Phase I and Phase II taught British literature in public and private schools across South Florida. Teachers were chosen based on their teaching of 12th-grade within Miami-Dade County in their particular school. All participants met the criteria for inclusion; purposeful sampling methods were employed. The demographic survey provided the profiles below. The participants were seven teachers of 12th-grade regular and honors classes. The participants taught students who were between the ages of 17 and 19. An attempt was made to engage participants across racial/ethnic and gender lines from various educational backgrounds. In Miami-Dade, 91% of the students are racial/ethnic minorities and 72% of the teachers are racial/ethnic minorities (Florida Department of Education, 2009). However in this study the racial/ethnic make-up is different; four 12th-grade teachers identified themselves as White, one identified herself

as Black, one identified herself as a Caribbean Islander and one identified himself as Hispanic (see Table 1). Most teachers in the study held a standard English Education degree as opposed to British literature or literature in general, which included American, Caribbean, British, and other kinds of literature and one person held a Journalism degree (see Table 1). An English Education degree among the study participants meant that a teacher majored in education with 60% or more of her/his coursework taken in education, 30% of the coursework in English literature and 10% of the course-work in general prerequisites. A literature degree would focus 90% on literature reading, writing and analysis and 10% on the general prerequisites.

Table 1 lists information that was compiled from the participants' self-report in their demographic survey. The Table shows that in this present study 4r of the 7 teachers were White and female. All of the teachers were above the age of 28, 4 of the 7 were over the age of 45. Three of the seven teachers studied Caribbean literature; this suggests they have some knowledge of Post-Colonial authors. Four of seven of the participants graduated more than 13 years ago and had taught British literature for over 6 years. All participants used an anthology that included many types of literature and genres (short story, plays, essays, poetry, drama, fiction and non-fiction). It is important to note that all participants except for one used the same anthology as the district purchased this anthology (*McDougal Littell's Literature*) for all public schools.

Phase I

The Phase I study participants gave the researcher insight into a variety of schools as well as insight into the experiences and perceptions of 12th-grade teachers. The Phase I study was comprised of teachers who worked previously with the researcher and were

known to be 12th-grade teachers. The Phase I participants were asked via email if they would like to participate in the study.

There were three participants in Phase I, Jane, Marie and Scout. All the participants in Phase I were White-non Hispanic females who had taught British literature for more than six years, using a chronological perspective. They were all over the age of 36 and had varied experience in college. Marie was a journalism major and she took three classes in English Education. Scout studied English education with a focus on American, British and Caribbean literature, while Jane studied English literature with a focus on American, British, and Russian literature. Their anthologies included Post-Colonial literature and they taught all genres of literature.

Phase II

Participants were chosen based on the responses to letters sent to an individual high school principal in Phase II of the study (see Appendix D). Teachers who taught British literature in a high school in a region in which the researcher teaches were sent letters requesting an interview.

Phase II participants were very different demographically. Emma was a female Black Caribbean Islander, Orwell was a Hispanic male, Daisy was a White non-Hispanic female and Zora was an African-American female. All taught 12th-grade for more than 2 years. Daisy and Zora were in the same age category, between the ages of 28 and 35 while both Emma and Orwell were over the age of 45. Two of the four teachers (Daisy & Zora) majored in English Education with American and British literature as their focus; however, Daisy also studied Caribbean literature. Orwell majored in English literature in college with an emphasis on American literature. Emma studied French and

French Caribbean literature. Everyone except Emma graduated between the year 2000 and 2012. Emma graduated between 1990 and 2000. At the time of the study, most of the participants in Phase II had been teaching British literature for less than three years while Emma had taught it for more than four years. The teachers reported that they taught all genres of literature and that their anthology included Post-Colonial authors.

Data Sources and Data Collection

There were four sources of ethnographic data: (a) face to face interviews, (b) a demographic survey, (c) non-participant observations, and (d) artifact collection. The interviews yielded 11 transcripts. A distinction between the Phase I study and Phase II participants is made in this section because Phase I study participants were interviewed once and Phase II participants were interviewed twice and observed.

Interviews

An interview method provides a deeper and richer view of the topic under investigation, which will enhance the quality and scope of research (Rubin & Rubin, 2005). “Through qualitative interviews you can understand experiences and reconstruct events in which you did not participate...You can extend your intellectual and emotional reach across age, occupation, class, race, sex, and geographical boundaries” (Rubin & Rubin, 2005, p. 1). In this present study, interviews were used to gain insight into the perceptions of teachers. In Phase I it was the primary source of data.

Initial interview questions were based on the literature review and the researcher’s knowledge of the subject matter (see Appendix E). The questions were written to gain insight into how the participants perceived their teaching in the classroom, and how they perceived their students. One question per topic was asked of each participant to

generate discussion, see Appendix E. The interview questions were on the following topics; their passion for 12th-grade, how other cultures and/or the world was used as a topic in their classrooms, their thoughts about the politics of teaching, students in their classrooms, literacy and Post-Colonial authors. The face-to-face interview content focused on their literature experiences (social, political, cultural contexts), their feelings, judgments about British literature, and more specifically, multi-cultural (multiple perspectives) post-colonial British literature. Additionally, questions focused on teachers' thoughts about students who fail their British literature classes and the difference this makes in achievement for students.

Table 1

All Participants

Demographics	Phase I			Phase II-South Floridian High			
	Marie-JDH	Scout-PSH	Jane-GICH	Emma	Orwell	Daisy	Zora
Pseudonyms	Marie-JDH	Scout-PSH	Jane-GICH	Emma	Orwell	Daisy	Zora
Race/Ethnicity	White	White	White	Black Caribbean Islander	Hispanic	White	Black
Age Range	46-54	36-45	Over 55	46-54	Over 55	28-36	28-36
Degree	Communications-American	English Ed.-American/Brit/Carib.	English Lit.-American/Brit/Russian	French-Caribbean	English Lit.-American	English Ed.-American/Brit/Carib.	English Ed.-American/Brit.
Graduation	1980-1990	1980-1990	1980-1990	1990-2000	2001-Present	2001-Present	2001-Present
Teaching Length/Teaching Perspective	6 years-chronologically	7-10 years, uses all approaches	11 years, chronologically	4-6 years, uses all approaches	Less than 3 years-chronologically	Less than 3 years-chronologically	Less than 3 years-chronologically
Genres Taught/PCA Inclusion in anthology	All genres/PCAs included in anthology	All genres/PCAs included in anthology	All genres/PCAs included in anthology	All genres/PCAs included in anthology	All genres/PCAs included in anthology	All genres/PCAs included in anthology	All genres/PCAs included in anthology

Note: JDH (Depp High); PSH (Padre Santos High); GIH (Emanuel High)

Before being interviewed, each interviewee was given a consent form (see Appendices F and G). The researcher employed a “conversational partnership” in each interview which allowed interviewees to feel comfortable (Rubin & Rubin, 2005). The interview space for all three Phase I participants and two Phase II participants was in a local Thai restaurant. Only two participants opted for another venue, one for a classroom (not enough time in between jobs for Orwell) and one for a park (a place for Zora’s baby to play).

Interviews lasted a minimum of 90 minutes depending on the participant’s knowledge of British literature. Each interview was recorded. The researcher also took notes during the interviews. The notes included location, time, and poignant quotes or issues that the participant raised. Interviews were used to gain insight into the perceptions of teachers. In Phase II of the study, before leaving the initial interview, the researcher made plans with the participants for the first observation date. After each interview the researcher reviewed her notes.

In the final interview, the researcher brought the initial data analysis to discuss with participants (member checking) and gave the participants a cold read of *Girl* by Jamaica Kincaid (see Appendix L). *Girl* is a short Post-Colonial piece (one page) that can be read and discussed in a short time period. The purpose for including a Post-Colonial text was that the researcher had learned from observations and the initial interview that most of the participants did not use this form of literature in their classrooms and she wanted to understand their initial thoughts when given the opportunity to read and discuss an example of this literature.

The researcher member checked, throughout the interview by repeating participant responses through rephrasing or asking questions about meaning.

Demographic Surveys

To gain additional information about teachers' educational background and teaching practices, a 12 question demographic survey on *Survey Monkey* was sent to all participants via email after the initial interview. Data were collected from the demographic survey as a means of understanding the teachers' educational background, knowledge of British and Post-Colonial literature preparation and teaching method in the 12th-grade classroom (see Appendix F). The demographic survey asked the participants to choose their age range, their race/ethnicity, their literary study experience, their number of years teaching British literature, the genres they teach, where they are from, how long have they lived in the state, the novels they used, and their literary teaching approach. In summary, the survey helped to obtain information about the historical, educational and social context of learning to be a 12th-grade British literature teacher.

Observations

The researcher also conducted one site visit of the work location of each Phase II participant and four classroom observations to gather artifacts (field notes, pictures, and teacher work) to obtain contextual data. This design method was used to give the data a sense of completeness in order to fully understand and describe the culture of the 12th-grade teacher participants.

Since qualitative researchers are interested in how people act and think in their own settings, they attempt to 'blend into the woodwork,' or to act so the activities that occur in their presence do not differ significantly from those that occur in their absence. (Bogdan & Biklen, 2007, p. 39)

Non-participant observations gave the researcher an opportunity to see the teacher in his or her own environment, to understand more deeply the teacher's culture, classroom practices, rapport with students and to understand how teacher perspective plays a role in the classroom without manipulating the outcome. The researcher sat in a designated spot in each classroom she visited, usually in the back of the classroom based on the layout of the classroom. The observation process entailed recording the observations on a digital recording device and writing descriptive and reflective notes about the teacher's actions in the classroom. That is, notes were taken regarding how the teacher began and ended the lesson, what kinds of information was presented and how it was presented, a description of the teacher's rapport with the students, the layout of the classroom, the materials in the classroom, how students interacted with the teacher, how students interacted with each other, if students seemed engaged, if teachers seemed to enjoy being in the classroom, and the gender and racial/ethnic make-up of students. The researcher also read the same texts that the students were asked to read and reviewed the assignments to understand what was being asked of the students. The reasons for observing these particular classroom contexts gave the researcher an opportunity to understand how the teachers taught different types of students and how students reacted to the lesson and teacher in 12th-grade classrooms. Also, the observations helped to fully understand what teachers discussed in the interviews.

Field-notes were written before, during, and after each observation to document the researcher's observations of the cultural setting, and to augment the digital recordings. The time, date, and location of each observation were recorded in the notes. Most importantly, field-notes were used to document teacher-student interactions and

engagement, student-student interactions, student arrivals, student text interaction, student demographic, delivery of instruction, teacher enjoyment, classroom interruptions, and the classroom context. Below is an example of an excerpt from the researcher's notes where she recorded her arrival in the office, being escorted to the classroom and some observations in Zora's class. Researcher thoughts are italicized. In the notes the thoughts were written separately in margins or on a separate line. Additionally, in the notes, the researcher wrote the agenda from the participants' board as is written below. "Folders" delineate that Zora was going to work with her students on their folders as it was the end of the grading period.

Zora-10/19/12 11:35a.m. Observation 2

Arrived South Floridian, *the office staff is beginning to recognize me. It's a very busy Friday, many parents getting students.* I am escorted by a student to the classroom. Students actively engaged. Zora makes fun of students (*banter*) saying "He's a jock, he gets the girl!" *Seems like everyone in the department had some of the same posters.* Agenda on board: 1. Grammar ex.#1 p. 431, 1-25, 2. *Wife of Bath's Tale* Quiz, Questions 193: 5, 7, 8, 9, 10, 3. Folders.

Artifacts

"Schools, and other organizations, like groups and companies produce documents for specific kinds of consumption...In these papers researchers can get access to the 'official perspective,' as well as to the ways various school personnel communicate" (Bogdan & Biklen, 2007, p. 137). For this reason, artifacts such as a sample exam, teacher created assignments, researcher-produced photographs, literary texts, a pacing guide, and handouts provided background and additional knowledge about the 12th-grade classrooms in this study. A pacing guide (see Appendix K) is a "guide" that teachers must follow in order to teach their subject depending on the school's administrator and if the school is a failing school. Pacing guides provides dates, texts, concepts, and

standards to teach. This district selected a core of teachers to create pacing guides for each grade level. The 2012-2013 school year is the first year for the honors pacing guide and college prep Guides. There are none for Advanced Placement, dual enrollment, or International Baccalaureate classes. The number of artifacts was limited as 3 of the 4 Phase II teachers in this study all used the same pacing guide and did not create their own materials. Most of the artifacts were from Daisy's International Baccalaureate class or researcher-produced photographs. The unit exam was generated by an exam creator for the textbook that Orwell used.

Role of the Researcher

There were some researcher subjectivities associated with this study. First, being an immigrant from a British colony (Jamaica), I began this study convinced of the importance of incorporating colonized British literary perspectives into the curriculum. As a student, I did not encounter colonized authors until my 12th-grade year in high school and only then because I was an International Baccalaureate student. My next encounter came in graduate school and in discussing literature with other teachers there and later at work with colleagues who studied Post-Colonial literature. As a teacher, I realized that my own knowledge was lacking in this area, especially since I was a self-titled *Jamerican* who only knew one Jamaican author. I wondered how many teachers were like me, in that they studied British literature but did not study Post-Colonial British literature.

Second, I found that my British literature colleagues generally did not teach Post-Colonial authors. I wondered if they did not teach this literature because they did not

know it, because they had never been exposed to it or learned to value it, or they felt uncomfortable with the topics this type of literature may cover.

Third, in a related vein, as someone who taught British literature from a multi-cultural and chronological perspective, I found it personally and extrinsically rewarding to teach the former rather than the latter. My students responded more to the comparative thematic approach rather than the chronological. In this manner, students saw literature and history as an on-going conversation between the colonizer and the colonized. I have found that I have a heart for students, especially students with similar experiences as myself, an immigrant. I wanted these students to be afforded every opportunity and to gain every experience in a manner that would engage them and motivate them to stay in school. Becoming a teacher really opened my eyes to the fact that not all students were like me; some were not avid readers, they did not enjoy schooling and they did not get the best teachers in a magnet program as I did. For these reasons, I have been an advocate for all students. No student should be ostracized and treated differently or demeaned. Based on these experiences, I didn't know why my colleagues generally taught chronologically. These thoughts began to take shape throughout the course of my teaching and graduate studies and I wanted to research how other 12th-grade teachers experienced and perceived their own British literature classrooms. What were their experiences? Why were they teaching 12th-grade? How had they prepared to teach British literature? These questions, ponderings, and convictions led me to undertake this study. In seeking to understand other teachers I was careful not to judge them.

As part of this effort, based on the literature in the field, I developed interview questions that would not ask participants to justify their actions. I also conducted the

interviews in a way that the teachers would not feel uncomfortable discussing these issues with me, a Black Jamaican with multi-cultural inclinations. First, I used a neutral setting for our initial interview. I paid for their meal at the restaurant as a thank you for taking the time out of their busy schedule to discuss their experience with me. I also let them know that I was currently neither a high school nor 12th-grade teacher and wanted to understand their experience. I discussed this with the participants, so that they knew that I considered them to be the experts in the discussion of 12th-grade.

It was important to note my subjectivities and discuss them. Following Peshkin, 1988, “I decided that subjectivity can be seen as a virtuous, for it is the basis of researchers making a distinctive contribution, one that results from the unique configuration of their personal qualities joined to the data they have collected” (p.18), that is, subjectivity can be useful if one acknowledges it. As I researched the 12th-grade classroom, I noticed that my subjectivity was concentrated on classroom experience; more specifically on teacher delivery of instruction, teacher-student engagement and teacher enjoyment which included, what I called the classroom-teacher dynamic. For me the classroom-teacher dynamic is highly important in the sense that I want teachers to enjoy their curriculum and engage their students in meaningful work. Knowing that my background both as a teacher and student played a role in my research helped me to analyze the impact it had on my study.

As a national board certified teacher, a Critical Friends Group Coach, and a graduate education student, I found it extremely difficult not to share some of my strategies with teachers. For example, the first time observing the Socratic seminar with Daisy, I recommended the Chalk Talk and rubric for scoring the Socratic seminar. This

was the first and last time that I attempted to share my own strategies with a teacher. My job was not to ameliorate or share best practices in a reciprocal manner, which I was used to doing, but to study and better understand the practices of the participants. To prevent this from occurring again, I wrote field notes about what took place in classroom and in talking to participants, I refrained from discussing what I did in my classroom.

Also, in conducting the observations, I soon found it difficult when a teacher taught in a manner that did not seem as if the students were engaged in constructing meaning from the texts. I wanted to mentor, teach the class or give some pointers to the administration about how to best serve these teachers. Connecting with teachers who did not seem to have a passion for 12th-grade, the curriculum or their students was difficult. Conversely, I noticed that I felt an affinity with teachers who taught for engagement and meaning making. When I realized this, while conducting the observations, I was careful to record in my field notes what I saw taking place in the classroom as well as my feelings about what I saw. To further deal with my own subjectivity, in my journal I processed my feelings and thoughts about what was taking place in classrooms and I re-read my field notes to see if my subjectivity had clouded my observation. Also, in my analysis of the field notes, I noted where my biases were most prominent and wrote down possible contrasting viewpoints to my own.

Finally, I found that some teachers did not enjoy their 12th-grade classroom experience and this gave me pause to think about my own experience in other kinds of classrooms. I have always wanted to be a 12th-grade teacher and by analyzing my own experience of not being a 12th-grade teacher made me more understanding of these teachers' experiences. In studying the culture of 12th-grade teachers, my concerns with

the literature were no longer in the forefront as the culture of the classrooms became more of a focus.

Analyzing my own biases in light of my observations gave me pause to reflect on the teachers and their unique circumstances that led them to the place of teaching 12th-grade either as a volunteer or as a mandate. Having reflected on my participation in this study has made me reflect on my own practices in the classroom. I wanted to be able to write “unshackled from orientation” that I did not realize “were intervening in the research process” and thus it was necessary to analyze and process my own rose colored subjectivity (Peshkin, 1988, p. 17).

Trustworthiness

This section details the efforts the researcher took to enhance trustworthiness during the data collection and analysis process. Included is the discussion of member checking, data storage, and other strategies used. Overall, the researcher enhanced the credibility of the study through providing the reader with details of the data collection and analysis process. In this way transparency was maintained. The researcher consciously analyzed her own biases and sensitivities. The researcher also used data triangulation by obtaining information from different data sources (interviews, demographic survey, observations, artifacts, and field-notes). Findings are supported by verbatim transcripts, so that the participants’ voices were heard. Researcher objectivity was continually checked throughout the data collection, analysis and interpretation process through peer review. Another doctoral student read and gave the researcher feedback concerning a draft of the dissertation. Based on that feedback, the researcher reviewed her field notes and added more specific details to the discussion of findings.

Member Checking

Throughout each of the interviews, the researcher member checked for accuracy of data by restating participant's words. For example, the researcher would say, "so you are saying that...?" or "do you mean...?" In addition, during the Phase II interview process, the researcher acquired additional participant feedback to enhance objectivity of her data analysis. The researcher reviewed observation and initial interview findings with participants as part of a follow-up interview arranged via email. Each participant reviewed the preliminary analysis in person with the researcher in this follow-up interview. In this interview, initial findings were examined as to how they fit or did not fit within the participants' experiences. Some of the participants identified more strongly with some of the findings and were more willing to discuss them. Orwell, one of the participants in the study, said the researcher confirmed his suspicions and wanted the researcher to share the information with the administration, the faculty and the district. All the Phase II participants agreed with the preliminary analysis.

Researcher Journal

After reading field notes, entries were also made in a researcher journal. The journal was both descriptive and reflective. In addition to field notes, the researcher recorded her musings about the research process. The journal allowed the researcher to reflect about her research, process how to proceed, and to write down her thoughts. Also, in the journal, the researcher recorded questions and thoughts that arose about the observations and to write follow-up interview questions. Below is an excerpt from the journal.

Questions for Orwell

- What are the rules of the class?
- Tell me about South Floridian High, how it got started?
- What is the push of the school, the non-negotiables?

The researcher asked Orwell these questions to gain an understanding about his procedure and rules in his classroom after having observed the class. Also, the researcher wanted to understand more about the school from Orwell's perspective.

Data Storage

Interviews, field notes, and journals will be housed securely for 10 years in the researcher's home in a safe after the study is terminated. This will be done in order to protect the participants' privacy.

Data Analysis

A qualitative thematic coding design method was used in order to investigate, explore, and describe the experiences, processes and perspectives teachers used. The data described the following areas pertaining to 12th-grade British literature teachers; instructional delivery, curriculum knowledge, students, and classroom setting.

Qualitative coding using inductive and deductive analysis and content analysis was employed.

Data were analyzed in the context of social theory by addressing the following questions: How do 12th-grade teachers describe their experiences concerning curriculum and students and what are the future avenues of research based on the data? Based on the data, what does it mean to be a 12th-grade British literature teacher? How does post-colonial multi-cultural (multiple perspective) Post-Colonial literature play a role in the 12th-grade classroom?

The researcher reviewed the data for accuracy in intervals; after every other interview and observation, after participant review and during the creation of the findings. The sorting of data, summarizing and ranking helped to create the findings. The responses were analyzed using the transcription and coding method outlined in Rubin and Rubin's (2005), *Qualitative Interviewing: The Art of Hearing Data*.

Interviews

The digital interview recordings were uploaded to the *FoxTranscribe* website to be transcribed. The researcher received the transcriptions via email. Next, she read the transcripts looking for the a priori topics that were generated from the literature review and the researcher's experience. Then, she coded the transcripts accordingly. The researcher re-read the transcripts searching for other similar topics that the teachers discussed. These a priori topics were coded also. The codes were grouped and ranked. The codes were entered in a chart with teacher transcript examples to visually represent the codes. Based on the length of information in each column, the researcher surmised which themes were of greatest importance and ranked them accordingly. The chart was then used to develop the findings. As part of this process, the interview transcripts were lightly edited to gain a better understanding of participants' meanings as some statements were fragmented due to the participants processing their thoughts.

Observations

Observations were analyzed comparatively, looking for similarities and differences, since the teachers used the same pacing guide to structure their lessons. The researcher analyzed the differences in delivery of the same lesson, the differences in classrooms, and the differences in student and teacher interactions. The researcher used

the 16 field notes and field journal to do so. First the researcher re-read the observation field notes looking for the differences.

The researcher read the field journal and looked for similarities and differences amongst the teachers. The similarities were with: (a) the delivery of instruction; (b) classroom setting; (c) student-teacher interactions/engagement; (d) teacher enjoyment; (e) student-student interactions; (f) student text interactions; and (g) student demography. The researcher found that the student arrivals and classroom interruptions were not significant enough to add to the data analysis process. She created a chart in *Microsoft Word* with this information and by participant. The researcher then re-read the field notes by participant to gain a better awareness of each participant's contexts and to find support for similarities. After the data were compiled, the researcher read the data and looked for researcher subjectivity. When researcher subjectivity was found, the researcher highlighted it and wrote opposing viewpoints for each of her thoughts. This information was used to create the findings.

Artifacts

The artifacts included 1 textbook generated exam, 15 researcher generated photographs, the 12th-grade pacing college prep pacing guide, a set of poems by an Irish author, Socratic Seminar guidelines, and an International Baccalaureate essay rubric. Since most of the artifacts came from one classroom, the researcher analyzed the photographs of teacher classrooms and artifacts comparatively to gain an understanding of student and teacher experiences in different classrooms. This was done by analyzing the differences in artifacts as compared to the pacing guide, looking for the product generated by the teacher, and the process used by the teacher to create lessons.

Limitations of the Study

There was one limitation of this study; the researcher was not able to observe all participants (i.e., participants in the Phase I study).

Summary

This chapter discussed the research method that was used in this micro-ethnographic study. The researcher explained the design methodology, the participants, and the research site. There were four high schools ranging from lower-middle class to upper middle class in both public and private schools. Three high schools were represented by one teacher in Phase I and there were four teacher representatives for the Phase II part of the study. This chapter also discussed the data collection and analysis procedures in this study. Phase I teachers were interviewed once and Phase II teachers were interviewed twice, observed four times, and artifacts were collected. The data analysis topics included a discussion about the classroom setting, the similarities and differences among participants, and the instructional delivery methods, which resulted from participant interviews, observations and artifact collection.

CHAPTER IV

FINDINGS

This chapter presents the findings of the micro-ethnographic study which was an exploration of 12th-grade teacher experiences and how they perceived themselves, their curriculum and their students. Data were analyzed inductively looking for what it meant to be a 12th-grade teacher among the participants. This chapter begins with a deep description of the classroom setting in order to understand how teachers personalized and utilized their unique space in the teaching and learning enterprise. As the Phase I participants were not observed, the chapter begins with the Phase II classrooms. The chapter also includes descriptions of teacher categories, these categories were taken from participant discussions and researcher observations about the teachers' experiences and perceptions in the 12th-grade British literature classroom. Included in this chapter is a description of how teachers delivered instruction, as well as, a detailed description of participant 12th-grade British literature teachers, and their educational backgrounds. Also included in this chapter are the analyses of observation and artifact data. Three interrelated themes emerged from this data analysis. These include the following: (a) *knowledge* (British and Post-Colonial), which included, Post-Colonial authors and participants' literature perceptions about Post-Colonial authors; (b) *freedom*, which included dilemmas associated within a 12th-grade classroom, and (c) *thoughts about students*. The themes in this study attempt to capture the core of what it meant to be a 12th-grade British literature teacher in a particular setting; exemplified in this way, it was possible to capture some of the essence of the research questions.

School Setting Phase II

South Florida High (Phase II) is a fairly new facility. The school had six interconnected buildings which housed different content and special areas (i.e., math wing, art wing). Additionally, there were other buildings that were not interconnected such as the main office and the auditorium. The researcher only visited the main office, the 12th-grade English wing on the third floor of one building, and the auditorium.

Each classroom had a *SMARTBoard* mounted as one of the two white boards with a LCD projector mounted in the ceiling. A minimum of three flat-screen student computer stations were in each classroom with a teacher computer, four bulletin boards, four cherry laminate bookshelves, two or three black file drawers or a cabinet and cherry laminate, black student desks. The rooms were spacious, with a great deal of light from the new jalousie aluminum windows. Each teacher had a class set of the state adopted text, *McDougal Littell Literature*, *Glencoe Writer's Choice*, dictionaries, thesauri and novels (see Figures 1 and 2).

Classroom Setting Phase II

After interviewing the Phase I participants, a decision was made to include classroom observations to gain a deeper understanding of teacher experiences with text, students, and literature. The observations of the Phase II participants allowed the researcher to gain access into the then current context of participant 12th-grade teachers. This is the space wherein teachers and students carried out their daily round of teaching and learning. It served as the setting, a metaphor for teachers, their knowledge, and their perceptions of how the classroom should be structured and how students learned best. How teachers organized and positioned students for engagement with the course content

knowledge which was reflective of the participants' expectations of learners and the types of instructional strategies a particular teacher utilized. Space also influenced what texts they displayed. The aesthetic decoration of their classrooms and how teachers' physical space was decorated also showed teachers' preferences and how they perceived students who shared the classroom space.

Each Phase II teacher was observed four times for a minimum of 90 minutes each time. The researcher observations focused on teacher-student interactions, and student interactions with the text. One teacher had a webpage (Daisy-*Edmodo*-a web based platform like Facebook to interact with students through discussions, assignments and rewards) and Zora used the web application for her textbook (*ClassZone*). *SMARTBoards* were used to project movies, quizzes or notes. The computers were observed being used once in Daisy's class to connect to *Edmodo* or to upload assignments.

Classroom Setting and Physical Space

Figure 1. Orwell's and Zora's classrooms.

There were some similarities among all teachers as it pertained to the setting of the school and in their classrooms. Two of the four classrooms used a very classic structure of rows (Orwell & Zora) while Emma and Daisy had more dynamic structures

in place (see Figures 1 & 2). Emma had pods of threes in her classroom so that students could work together cooperatively. “I find that when students work in a group of four, one person gets away with doing nothing, three works best” (Emma). Daisy had a modified row in place with students in a “U” shape for discussion and student management. She was able to see all students. The use of classroom space in this way seemed to place emphasis on student interaction and perhaps shifted the locus of control of classroom talk from the teacher only to the learning community. Importantly, Emma and Daisy, based on the classroom space, took ownership of their space. Emma changed the rows, and had the classroom graphically altered with student-generated film posters and teacher collected film posters in addition to the standard teacher posters seen in some Language Arts classes on poetry, and figurative language (see Figure 2). Additionally, Daisy changed the row structure of the classroom, the chair cover of her desk chair, and included pictures of her students behind and on her desk. Daisy’s teacher space included a comfy chair for students to sit when she met with them (see Figure 2). The description of the school site is pertinent in that one can see the classroom setting in its physical context. Teachers created a space that gave a hint into their teaching personality. The teachers were not teaching in a vacuum, they existed in a larger space, South Florida High.

Teachers’ classrooms in Phase II of the study provided an opportunity to catch a glimpse of their preferences, perceptions, and experiences. Their selection of materials, choice of chair coverings, and location of desks helped to showcase their ideas of what

Figure 2. Emma's classroom and Daisy's chair.

was important in their classrooms. The physical setting included modern amenities that supplemented the teachers' classroom work, within these classrooms stood a practitioner, a 12th-grade teacher.

Who is the 12th-Grade British Literature Teacher in Phase I & Phase II?

To fully understand the dynamic of the 12th-grade classroom, it is important to understand the 12th-grade teachers in this study (Phase I and Phase II) based on the demographic survey, interviews, observations and the artifact data to illustrate participant experiences in the 12th-grade classroom and to illustrate the 12th-grade teacher's culture in this study. Although, some of this information will be discussed separately later in this chapter, it is important to understand the participant 12th-grade literature teachers in a general sense before understanding the contexts in which they teach. In conducting this study, the researcher presents information about the teachers.

Figure 3 gives a profile of the 12th-grade British literature teachers who participated in this study based on the demographic data. Based on the data, she was a White female, as four out of seven teachers were White females in the three age categories, 28-36, 46-54, or over age 55, but she had been teaching British literature for 3

or fewer years. She may have graduated from college more than 13 years ago. Based on the data, the 12th-grade teacher had only been teaching British literature for a maximum of 3 years. Her degree was in English Education. Depending on the university, the degree in English Education includes some British literature, for example, two period courses in British literature and one or more Shakespeare courses. While it is important to note the demographic data provided by the participants, it was not sufficient for learning about the specific context of teaching 12th-grade British literature and teacher experiences. Therefore, it was necessary to include the observations, experiences, and discussions of the teachers, which lent a wealth of insight about how participants perceived themselves, each other and how they were perceived by others.

Teacher Categories

These teacher categories emerged from the data as participants discussed their perceptions of themselves and their role as a teacher of English within their unique classroom contexts. The categories were based on the circumstances in which these teachers found themselves. The researcher attempted to understand and describe what the participants said and these categories are what emerged from that data. The seven teachers who participated in the study were Marie, Scout, Jane, Emma, Daisy, Orwell and Zora. The Phase I study participants Marie, Scout, and Jane gave the researcher insight into the minds of 12th-grade participant teachers and into their frame of mind. This data led to further investigation (Phase II) to gain a better understanding of the 12th-grade teacher within the complex context of a very large school district with a demanding assessment and school grading system. Phase II participants Emma

Figure 3. 12th-grade teacher: Select participant demographics (Phase I & II).

Daisy, Orwell, and Zora provided the researcher with a deeper understanding of the experiences of these participant 12th-grade British literature teachers through interviews, observations, and artifact collection. As a result of the Phase I and II studies, data yielded patterns of association that included a teacher's circumstance, placement, and perceptions. Three categories of British literature teachers emerged from the data when it was analyzed. These categories are utilized for descriptive purposes only.

Many of the Phase I teachers were quite forthright in their discussion about their classroom contexts and as a result they exemplified the individual categories more than the Phase II teachers. It may be that because Phase I participants were interviewed during the summer, a hiatus for them; they had more opportunities to be far removed

from their circumstances. Additionally, they could be more pensive, and because they knew the researcher, the participants felt more comfortable in discussing and detailing their experiences more freely. Contrastingly, the Phase II teachers were more reticent and it may be because they did not know the researcher. They were engaged in working in their schools during the school year, did not have the opportunity to view their circumstances from another point of view, and as a result, could not speak as freely.

The Category 1 teachers were placed in 12th-grade because the administration thought it was the best choice for the disenfranchised students but this was not necessarily perceived as better for the participants as they either did not possess the knowledge to teach British literature or did not want to teach this course given their college experiences. The Category 2 teachers reported being asked to teach the upper level, 12th-grade students because the administration felt they deserved it. These teachers were considered to be very knowledgeable based on administrative or departmental perception or they had worked for years teaching other students and were considered deserving of a reward. The final category of teachers, Category 3 was comprised of teachers who were in the middle. That is, these teachers could teach anything based on the types of classes they have been given over the years (regular, college prep, honors, advanced placement, gifted, journalism, reading, history, French). They were placed in classrooms wherein they were not sure if it was a punishment or reward. The categories will be discussed more thoroughly below. For each category, one teacher's experience will exemplify the elements of that category.

Category 1: Disenfranchised Teachers

For Marie, Category 1, it [12th-grade] represented a place where she was put in order to not harm students who were in tested grade levels.

Being moved where 9th and 10th grade is really the important years because you have FCAT and when you need kids to pass so I didn't have enough experience really to be with 9th and 10th because of those scores and how it impacts the school and how it impacts, now of course, pay and all that other good stuff. I really think that it was a thought that it would probably be best for me to be in 12th...

Marie surmised that 12th-grade is not as important as the tested grade (10th-grade), a grade with a standardized test, she was teaching previously. Additionally, Marie reported she had a hard time with the texts in 12th-grade, prior to teaching it because she graduated with a degree in journalism more than 10 years ago and had no knowledge of these texts. She felt the need to take three classes in English Education to supplement her knowledge. Another critically important issue with the Category 1 teachers is that they were given all disenfranchised learners (college prep and/or 12th-grade regular) classes. College prep classes were for 12th-grade students who did not pass the college preparedness test. This class is below a regular 12th-grade class, meaning that the regular 12th-grade class is the lowest level to teach in a traditional mainstream British literature classroom, but because of a new standardized test that will be discussed later, students are now placed below regular into a college prep class. The researcher found Zora and Orwell to be in similar circumstances based on their experiences about being placed in classes and the perceived perception of the administration. All three Category 1 teachers were given a class schedule of disenfranchised learners. A possible interpretation could

be that neither the 12th-grade teacher nor disenfranchised students were important enough to warrant an experienced teacher.

Category 2: Upper Level Teachers

Conversely, Scout, a Category 2, talked about teaching 12th-grade as a challenge worth accomplishing and that it was a reward for doing great work after many years of teaching. “They asked me if I would and I said yes. It was also a challenge, I knew it was going to be a challenge, because the literature was extensive and in-depth and there was a lot to cover. I wanted a challenge at the time.” In some schools, teaching 12th-grade is considered a promotion that is well deserved as is the case here. In those schools, teachers are only allowed to teach 12th-grade after they have taught 9th through 11th grade for several years. According to this logic of merit, teachers like Scout were given 12th-grade high achieving students because they are perceived by their administrators as hard-working and knowledgeable about various kinds of literature and literature classroom practices. “A lot of times I tend to teach very [rigorous], I don’t scan the surface...I tend to teach it [*The Awakening* by Kate Chopin] from a feminist perspective. A lot of times it is deconstructivist, but I actually tend to point out...”

Scout and Daisy reported having little contact with disenfranchised learners and report that they cannot connect with them. Daisy mused,

I don’t really come in contact with too many of them, I don’t really know but I do know that apparently we’re having a lot of gang issues because we had the gang man come and talk to us, the police gang guy. Which I am completely oblivious and unaware, to which freaks me out a little bit.”

In this category, teachers are asked to teach these students unlike the other two categories of teachers, which shows the value placed on these teachers.

Another issue with Category 2 teachers in this study had to do with Post-Colonial literature. Scout, like Daisy, has knowledge of Post-Colonial authors but reported only using it for specific purposes, that is, passing high stakes tests such as Advanced Placement or International Baccalaureate because these tests are more international in scope and have had Post-Colonial authors on their tests. They reported that it was not a favorite. Disenfranchised students may not get to read or learn about these types of authors, cultures or lives. Since Scout teaches the students in honors, Advanced Placement and iPrep (a classroom without walls, where everything is wireless, the textbooks, and the assignments are posted on blogs and other applications. The teachers and the students use more technology than tangible textbooks), she is not limited by any curricular mandates. Daisy was most like Scout in this regard as she taught 12th-grade honors, International Baccalaureate and dual enrollment. "I have two IB classes, I have three honors 12th-grade classes and I have two dual enrollment classes." Dual enrollment classes are where students obtain college credit for the literature class that they take in high school. The syllabus is mandated by the college that oversees the curriculum. Additionally, teachers prepare students for the college writing assessment. Typically, these teachers are asked to teach these students and have an opportunity to respond and do not get the opportunity to teach the disenfranchised students.

Category 3: The Maverick Teacher

A third category of 12th-grade teacher was the middle ground. Jane was most representative here. She was knowledgeable of British literature; she was a self-reported anglophile (fond of all things English). She appeared hard-working and was given all types of students. During the course of this study, Jane took what was given to her and

made it special. In our interview conversation she appeared overworked and frustrated because Jane reported being consistently taxed with various pressures from outside her classroom. She was the only 12th-grade teacher for her school. She reported that she has to obtain approval from her principal and the religious governing body of her school in order to teach standard classics. Although Jane knew a great deal of multi-cultural literature, she reported leaning on the old standbys, the classics in hopes that these students will be “prepared for life.” Jane was also limited by the religious doctrines of the school. Emma, like Jane, had to contend with external limitations; where Jane had religious doctrines that limited her, Emma had the pacing guide (A guide that tells teachers what texts/skills/concepts to teach each day). This is an example of how a teacher’s knowledge and experience influences their perceptions, values, and beliefs.

Emma’s remarks below are illustrative.

There’s a pacing guide for the college prep class so that they’re skipping over some of what they would normally do in 12th-grade. Like one thing that I found interesting is that I think it’s for the next,..okay, next week I’m allowed to continue with *The Wife of Bath’s Tale*, but then for the last two weeks of the grading period, I’m supposed to be working on essays. Now let’s think about this, seniors only working on essays for two full weeks? So needless to say, we are going to be incorporating other things.

The pacing guide became her *Bible* as she had more regular students and college prep students, she taught in a school that had specific state and district mandates. Even so, as a veteran teacher, she knew how to use the pacing guide; another example of how Emma’s knowledge influenced her perceptions of self and her students when making pedagogical decisions.

The previous section presented areas of interests that were exhibited as important based on the research of the 12th-grade British literature teacher. Based on these

categories, the 12th-grade British literature teacher's experiences include the administration's perceptions, perceptions of self, knowledge of content, and knowledge of teaching practice. Based on the participant teachers' experiences, the categories, observations, interview and artifacts, three interrelated themes emerged from the data.

Themes

A priori topics were transformed into emergent themes after data analysis (see Table 2). A priori topics were based on the literature review and the researcher's knowledge of 12th-grade. Emergent themes came out of the study based on the demographic survey, interviews, and observation data.

The researcher reviewed verbatim transcripts of each participant's interview and observation field notes individually to identify recurring concepts and to code the transcripts using emergent topic codes. Then the researcher reviewed all 27 transcripts to search for common concepts and codes across all interviews. Using the information from the literature review and the study, the researcher identified three themes that were prominent: (a) *knowledge*, which was broken into British literature knowledge, Post-Colonial literature knowledge, and Post-Colonial author (PCA) perceptions; (b) *freedom*, which included teacher autonomy, and curriculum choices. Also included in freedom was dilemmas associated with the 12th-grade classroom; and finally, (c) *thoughts about students*, which included teachers' perceptions of the disenfranchised learner.

Two of the a priori topics were given new titles as a result of what teachers stated as well as to be more precise in terminology; *flexibility of curriculum* became *freedom*; and *knowledge* became British literature knowledge and Post-Colonial literature and author knowledge. Additional themes and subthemes came out of the Phase I and Phase

II studies, *thoughts about students* and *dilemmas associated with the 12th-grade classroom*. Also, two subthemes were created based on Post-Colonial knowledge and thoughts about students; *Post-Colonial text complexity* and *Post-Colonial student desirability* which are both included in the theme of *knowledge*.

Theme 1: Knowledge

The knowledge theme focused on academic knowledge and pedagogical knowledge. Academic teacher knowledge among the participants derived from their formal education and years spent teaching subject content. Similarly, pedagogical knowledge was drawn from formal education and experience in the classroom. This theme also detailed teachers' particular sense of self-efficacy, perceptions of student ability, and perceptions about the school context based on socio-economic status and school grade. These items were placed with knowledge because this information was generated by teachers as they discussed their ability to teach the content and the students. School grade and student's socio-economic status made teachers have higher self-efficacy if their schools were A schools and if they considered the students to be more affluent because they perceived that these students were more capable of doing the work in classrooms. If the schools in which they taught were rated lower than a C and students came from lower socio-economic homes, teachers' perceptions of their own abilities in the classroom were low. There will be a general overview of knowledge based on demographic data provided by the participants that included their educational background and the information being taught in the participants' schools.

Each Phase of the study will be discussed separately to highlight the information garnered from each Phase. In this section, Post-Colonial author knowledge will also be

Table 2

Themes

A Priori Topics	Emergent Themes
1. Ethnicity	1. British literature Knowledge
2. Type of Degree	2. Post-Colonial Author (PCA) and Literature Knowledge
3. Knowledge of Subject Matter	a. Post-Colonial Author Text Complexity
4. Issues/Themes associated with Subject Matter	3. Freedom
5. Comfort	4. Dilemmas Associated with the 12th-grade Classroom
6. Belonging (does this literature belong?)	5. Thoughts about Students
7. Flexibility of Curriculum	a. Post-Colonial Author Student Desirability

discussed separately by phases. It is important to note that *knowledge* was also tied to the other themes of *freedom* and *thoughts about students*. Teachers' academic and pedagogical knowledge played a part in whether or not they had some freedom in the classroom and how they perceived students.

Knowledge and the Participant Demographics

Figure 4 is based on the participants' responses to the questions on the demographic survey. All participants in the Phase I study and two in Phase II were White, Non-Hispanic and there was one Black Caribbean Islander. The participants had varying degrees of experience as it related to the Knowledge of Post-Colonial authors and British literature as shown in Table 3. Three of the seven participants who were British literature teachers had not studied British literature and four of them had never studied Caribbean authors who would most likely be Post-Colonial authors (PCA). Moreover,

Figure 4. Participants' college literature programs.

among the teachers in the study, their PCA knowledge was related to the number of years they had taught British literature and what areas they studied in their college career based on the demographic information given and the questions addressed in the interviews. For example, Daisy (Caribbean, America, and British), Emma (Caribbean, French), and Scout (Caribbean, America, and British) all reported having considerable knowledge of PCA and British literature in general. Their responses to interview questions indicated the number of texts they reported they taught that were not in the anthology. Below is an example from Scout.

Let's see, gosh, that's hard. I liked doing different things for different reasons. I loved *Obasan*. I loved Dostoyevsky's *Crime and Punishment*. *Obasan* for the beauty of the language and Dostoyevsky for the sheer density of the text. I love teaching *Hamlet* because I think the kids think, "oh, it's Shakespeare, we can get this", and they are blown away by the depth of it. I taught also this year also, which the kids loved, they really liked that. Let's see, we did so much. *The Awakening*, we did.

The texts cited above are not in the anthology and are usually taught in Advanced Placement classes. This indicates that Scout was able to draw knowledge from her teaching experience and used it to extend and to expand the chronologically scripted textbook. Further, although some teachers, Scout, Daisy, and Emma specifically had knowledge of PCA, they were not teaching it, which may be because they reported that they taught from a chronological perspective. The chronological perspective begins with old English texts and continues to the present day. Post-Colonial texts surface more frequently around the late seventies and study participants reported never fully completing the chronological study of texts. Consequently PCAs were not studied in their regular and honors classes. These teachers had been teaching 3 years or more, they seemed to be comfortable with the curriculum and were more apt to take risks with teaching certain classic texts, albeit non Post-Colonial texts or themes within the parameters they were given. Below are examples from Scout and Daisy.

Scout That thing, yes, I have decided that *Common Core*, that I want this year to get, like a feminist perspective in what I'll be teaching next year because this year I'm only teaching one eighth grade class. So that has been on my mind this whole summer.

Daisy Um, I really like *Teaching a Stone to Talk*. It's, they're non-fiction essays, and we actually just started them. And I like them because it's easy to teach the skills they need for the commentary where they have to comment on the author's purpose and the techniques that they used and the whole 12th-grade year is about the commentary. And so that text is especially easy because it's so thematically organized, and the kids are able to see through the nonfiction, these are real events, what her purpose in writing them down was to give some message to the reader. That just seems to work better than the fiction, which we do Daisy Miller and the poems, which I picked new ones this year. But they just really, I like it, they like it, so ...

Both Scout and Daisy had the flexibility to teach by utilizing the knowledge they had of texts, however this flexibility was limited to the upper level 12th-grade courses, Advanced Placement and International Baccalaureate classes respectively. This knowledge allowed them to have academic and pedagogical freedom.

Self-identified risk takers such as Emma and Daisy saw themselves as having “independent learner” personalities. That is, they reported reading a variety of material and keeping abreast of current readings in literature either by teacher conversations or through reading lists (New York Times, National Public Radio or other readings). In this way, they were able to build upon their content knowledge and retain currency. Importantly, these teachers saw and talked about literature in a more in-depth manner than the other participants, that is, more than other participants who had less academic knowledge from college and workplace experience. They discussed figurative language, theme, and rhetoric in interview and member checking sessions. They went beyond the plain sense of the text and the scripts represented by an anthology or pacing guide. When they taught, they taught complex in-depth canonical texts such as *Daisy Miller*, *Emma* and *Crime and Punishment*. They reported irrespective of race, being anglophiles (fond of all things English), which may be part of their choice to not teach Post-Colonial authors. These teachers spoke not as if they were transmitters of knowledge—unexamined and unquestioned,—but as creators of both knowledge and meaning. They had confidence in their competence to use their knowledge and understanding in credible, academically sound ways. Table 4 illustrates the college literature experiences that many of the teachers in the study would have. The table was compiled from information gained from Florida International University. The table is indicative of the knowledge that many

of the participants in the study had if they participated in an English Education or an English literature study at Florida International University. Teachers' educational background is indicative of the kinds of knowledge they are able offer to their students and unless teachers studied certain periods, texts, or authors on their own, they would be met with the dilemma of having to teach a period, text, or author with which they may be unfamiliar.

The other participants, Jane, Marie, Orwell and Zora reported having very limited knowledge of PCA. Among this group, Jane was the only one with more knowledge of British literature because she has taught it for 11 years. Yet because she taught in a very conservative Christian school where her literary selections are monitored, her instructional use of her knowledge was to relegate Post-Colonial authors to supplementary reading that the students had to do on their own. These authors included a South African author whose name she did not remember and Chinua Achebe's *Things Fall Apart*. Here we have a circumstance where Jane's knowledge was circumscribed by institutional and theological restraints as well as by her placing texts as an outside reading. Another example was Marie, who had taught British literature for 6 years but her degree was in Broadcast Journalism. Marie self-reported that she did not feel comfortable with British or Post-Colonial literature. It may be that her lack of knowledge was related to her discomfort. Table 3 shows the difference in what teachers are currently learning at the same college as in Table 4.

Everyone except for Jane, Scout and Orwell made statements about being placed in 12th-grade as a result of not being "wanted" which means they were placed in 12th-

grade without their consent and expressed unhappiness with the choice. Marie had no

Table 3

2006 College Literature Course Mandates

Types of Literature Experiences	Number of Courses in Bachelors of Arts in Literature	Number of Courses in English Education
Freshman Composition	1	1
Literary Analysis	1	0
Approaches to Literature	1	0
British	2	1
American	2	4 but one must be African-American and one non canonical
Medieval to 1500	1	One of these may apply for British
British 1500-1600 or Shakespeare	1	
British 1600-1900	1	
Modern British	1	
American to 1860	1	Each of these may apply for the American
American from 1860	1	
Multi-cultural (African-American, American, Jewish, or Literature of Exile)	1	1
Adolescent	0	1
Linguistic Courses	2	1
Electives	12	0
Total	28	9

knowledge of PCA and used only the anthology and the school's Language Department summer reading lists to help her guide her students through British literature.

Participants' knowledge of their curriculum was directly driven by the knowledge gained in college or through their own zeal for the curriculum they taught. Teacher's perceptions of being unwanted are related to their lack of knowledge of the subject.

Marie's case is particularly compelling because she lacked knowledge of English content,

that lack of knowledge among these teachers influenced their sense of freedom to act as informed professionals and to teach outside the script of the pacing guide. The following section will discuss what genres and types of texts were the teachers focus.

Knowledge and What's Being Taught

Figure 5 outlines the different works being taught in the 12th-grade based on the participants' responses to the survey. All teachers in both phases used poetry, drama, chronological perspective and only a few teachers used a text outside of their anthology.

The teachers who used texts outside of their anthology were those who either taught upper level classes (Advanced Placement, IB, dual enrollment) or taught in a school with an A grade. These were also the teachers with the most knowledge of texts outside of their prescribed curriculum. The only teacher who did not fall into either category but taught other texts was Jane. Knowledge of content clearly provides teachers with some measure of choice and confidence in the pedagogical soundness of those choices.

To understand the 12th-grade classroom, one must understand how teacher knowledge was manifested as liking. Data from the demographic survey, interview and collected artifacts such as sample handouts and an exam revealed that teachers interjected their favorite texts when possible. Teachers used novels that worked in tandem with the pacing guide if they taught in an "A" school or taught upper level classes. The researcher also observed that teachers had favorite texts to teach in the college prep classes but were limited by the pacing guide and therefore could not teach those texts. For example, Emma reported that when she taught the upper level 12th-grade classes, she taught

Emma. If she wanted to teach more complex texts such as *Emma* now, her pacing guide

Table 4

2013 English Education Courses

Types of Literature Experiences	Number of Courses
Writing and Rhetoric	2
Approaches to Literature	1
Survey of British	2
Survey of American	2
World Literature	2
Medieval to 1500	1
British 1500-1600 or Shakespeare	1
British 1660-1900	1
Modern British 1900 to Present	1
American to 1860	1
American from 1860	1
Multi-cultural (African-American, Jewish or Literature of Exile	1
Linguistics	1
Upper division in Composition or Creative Writing	2
Total	19

would not allow her to do so. The classroom libraries were filled with novels that worked in tandem with the pacing guide or were a window into what teachers love, for example Zora had American novels on her bookshelves, because she missed teaching 11th grade and honors classes. They may follow the pacing guide or not based on the classes they teach. As seen in Table 3, it is not that teachers do not have the Post-Colonial text available to them because all teachers said there were Post-Colonial authors in their anthology, but PCAs are not taught because the teachers taught the curriculum chronologically with their regular and college prep classes. Knowledge of texts, periods, and authors were driven by teacher likes, dislikes and their own perceptions of importance to the curriculum based on what they learned in their own college and

teaching experiences.

Figure 5. 12th-grade literature classroom materials and organization.

The following section details how each individual phase in the study exhibited knowledge. Each teacher's knowledge of text will be explained separately to describe each participant's perception of what is worth knowing for themselves and for their students, including PCAs.

Knowledge and Phase I Teachers

Jane loved to teach the Renaissance, Donne, Shakespeare, Henry the VIII, Othello, Macbeth, and epics, and how to write papers. Jane, like many of the participants specifically taught morality, politics and injustices which makes sense in her setting given that she taught in a conservative Christian school. For Jane, PCAs and some classics (*Wuthering Heights*, *Jane Eyre*, *Heart of Darkness*, and *Things Fall Apart*) were

assigned as an outside assignment which may be a way of stating that these readings and assignments have less value.

Marie loved to teach *Beowulf*, *Tuesdays with Morrie*, and *The Devil and Ms.*

Prym. In the example below, she discussed the characters in the texts she loves.

Researcher: How were the portrayals of them?

Marie: It was good versus evil for sure; showing the inherent goodness of people; a matter of what's right and what's wrong and what's honorable.

Additionally, Marie reported that she teaches morality, etiquette, "the basics of grammar and writing". Marie likes to teach according to the students' learning styles, while making her curriculum relevant to their lives. She also reported front-loading in her teaching practice to make sure the students understand her subject. Front-loading is a means of preparing students for what they will be reading by having discussions about the topic, writing or researching the topic. It is means of ensuring that they have background knowledge about the topic.

Scout reported that she taught *Obasan*, *Crime and Punishment*, and *The Awakening*. She argued that she can teach anything that she is given. The texts she cites are very canonical texts that are taught in Advanced Placement classes. In combination with the literature, she also taught citizenry, morality, and feminism (her love). She reported that she enjoyed teaching using a historical perspective so that she may work with the history teachers. When asked if America should no longer teach British literature, she responded,

I don't agree with you. I think there is a lot of value to reading what money and power allows you to do. Some kids have to be poor, but let me be straight, meet people, this is very visible, people who have money, who came from families where a number of immigrants, especially not Canada who they are so highly educated there, they have everything they didn't need anything. There is a

different perspective you get when you don't need anything. You get Hamlet. You get psychological perspectives. When you are struggling to find your place in the world and who you are as a human being, whereas a certain, there is a bad role, you know. There is badness to the world. But it is beautiful, because something good can come from that. That is what we need to do...

Scout saw British literature as a way to look at the psychology of being privileged, what it means to be rich, and the mentality of the wealthy. She asserted that students do not understand that perspective because they are immigrants and poor. From this excerpt, it appears that Scout also suggests that American literature does not delve into the privileged perspective as much as British literature.

Knowledge and Teacher PCA Perceptions. In interviewing the Phase I participants, the researcher found only one participant who openly discussed her views of Post-Colonial authors. Familiar with the participants in the Phase I study, the researcher knew Marie had read *A Small Place* by Jamaica Kincaid since the researcher as department chair, with the assistance of the language arts department, helped to place that book on the summer reading list. Marie discussed her thoughts about this particular text written by Jamaica Kincaid an Antiguan author. "I'm glad that I read it, it made me aware of things outside of my culture and getting somebody else's perspective...I found her writing to be a little...it changed; it changed, it changed, it changed, it was hard to follow and then once I got into the rhythm, I figured it out but...". Her perspective showed the need to read this type of literature and that some teachers initially have a hard time understanding some texts themselves because of writing style, or text complexity. Further, some Post-Colonial texts are very blunt and unreserved in their opinions about life, sex, colonization, or race.

Knowledge and Phase II Teachers

The following is a discussion of the Phase II participants' exhibition of knowledge through interviews, researcher observations, and artifact collection. An additional discussion will focus on the participants' Post-Colonial author perceptions and how this knowledge was embodied in their classrooms. Emma taught the *Alchemist*, *Dr. Faustus*, *The Picture of Dorian Grey*, *Othello*, *Shooting an Elephant*, *A Modest Proposal*, and *Emma*. When she was observed, she was teaching Chaucer's *A Pardoner's Tale* and *Wife of Bath's Tale* according to the pacing guide. She is the only participant who named so many varied texts. Ironically, she will not be teaching these texts with the college prep classes. Her identification of a broad array of texts indicated that she had some knowledge of texts and may recognize the role these texts may play in the development of the learner and in the literature classroom. Emma also was the only participant who did not teach character traits, rather, she taught character analysis, rhetoric, imagery, connections, "the importance of the King James Bible to the English language, and wants the students to be exposed to the world." Emma was observed teaching Chaucer's *Canterbury Tales* and essay writing using the pacing guide.

Orwell taught the pacing guide, *Beowulf*, *Shakespeare's Sonnets*, *1984*, *Great Expectations* and *Jane Eyre*. He self-reported, that he wanted to teach the students to think critically, politically and culturally. Orwell saw himself as "part of their acculturation process to see other cultures outside of themselves." The researcher observed that students did not know that they needed to take notes and study for quizzes as no student took notes during his lectures. This may be problematic for students who are having issues with organization, which is most often the case among the college prep

and regular classes. Orwell was observed while watching a movie with his students, *King Arthur*, while his students were taking an exam, and while teaching Shakespearean sonnets to his students.

Daisy taught *Daisy Miller*, *Shooting an Elephant*, *Hamlet*, *Twelfth Night*, *Tempest*, *Miss Julie*, and *The Importance of Being Ernest*. Daisy had a mixture of classic and contemporary texts where she taught morality, discussion, and analysis. Daisy was observed having Socratic seminars with her students, students critiquing and analyzing their own papers, and analyzing contemporary poems in her IB classes. She was also observed teaching Chaucer's *Canterbury Tales* with her honors classes. The researcher found her to be explicit with what she wanted for her students and forthcoming when she discussed her own misgivings and frustrations.

Daisy: I loved Grendel. I went to, um, no, I did it the year I was pregnant, because they gave me 12th-grade for like that one semester, and I did it that year. And I went pregnant to another school to borrow the books, because I was so excited about doing it, because I loved it when I did it at Kirkland, and they hated it.

Researcher: Why?

Daisy: I don't know. Because I loved it! It wasn't what I was doing. They just, they didn't like it. They thought he was just complaining. And I'm like but he's the monster. It's the monster's point of view, and they just didn't connect. I was disappointed.

Zora did not like British literature. She reported preferring to teach American Literature. She taught *Canterbury Tales* WebQuests, *King Arthur*, and Shakespeare. Even so, she taught life lessons, and discussed fashion. She seemed to know her students well. Zora wanted her students to enjoy the classroom environment. Through discussions and lessons, students learned that even though she may be distracted, they were still

responsible for their work. Also, students passed her class as long as they did their work (self-reported). British literature was not her love so she did not go into depth and the classroom seemed convivial yet routine. Zora was observed teaching grammar and Arthurian romances with her students.

Observing three disenfranchised learner classrooms (college prep) in the study, Zora, Orwell, and Emma' classes showed that in two out of three cases, disenfranchised learners were relegated to an education where teachers were not prepared to teach the class. This seemed attributable to a teacher's personal literary aesthetic, lack of knowledge or lack of teacher preparation. Zora spent a great deal of class time socializing with students. Orwell lectured with minimal student participation. Based on teacher observation and teacher self-report, both teachers disliked the curriculum they taught and did not want to teach students at this level, consequently, freedom to teach was a factor.

The Phase I and Phase II teachers discussed their pedagogical and academic knowledge. Clearly teacher knowledge was a critical factor involving what kinds of experiences teachers were able to offer students, the quality of enjoyment they derived from teaching and their freedom or perceptions of freedom in making informed intellectual decisions about pedagogical practices. This representation of knowledge is highlighted in the ways in which these participants responded to, discussed, and perceived one Post-Colonial author as we will see below.

Knowledge and teacher PCA perceptions. Three of the seven participants had some knowledge of Post-Colonial authors based on their self-report. In order to get their perceptions of a sample text, teachers were given Jamaica Kincaid's, *Girl* (Appendix L).

The rationale for using this text was that most of the participants reported having never taught a Post-Colonial text before, even though they reported that there were Post-Colonial texts in their anthologies. The researcher wanted their opinion when they had read a selection in order to note their responses. Two participants weren't sure of what the researcher was asking when asked about Post-Colonial literature in the initial interview, and one had no knowledge of what the researcher was speaking. One teacher asked the researcher to define the term Post-Colonial and the other went home and corroborated with another participant to verify her own knowledge. Moreover, Kincaid's *Girl* is short enough to be read in a single setting in less than 10 minutes. Jamaica Kincaid's work is a one-page sentence of a woman (possibly a mother or grandmother), chastising her daughter or granddaughter about not becoming promiscuous. Here are the first few lines and the last few lines of the text.

Wash the white clothes on Monday and put them on the stone heap;
wash the color clothes on Tuesday and put them on the clothesline to dry;
don't walk barehead in the hot sun...
this is how to make ends meet;
always squeeze bread to make sure it's fresh;
but what if the baker won't let me feel the bread?;
you mean to say that after all you are really going to be the kind of woman who
the baker won't let near the bread?

On the surface it appears simple because it is an easy read but the complexity is with the imagery, diction, repetition, context, sentence structure, punctuation, language and rhythm the text becomes more complex. Complexity here is an indication of have content knowledge which includes an ability to analyze literature. As an indication of her complexity, Kincaid's works have been used on the College Board's Advanced Placement tests.

The participants' (Phase II) perception of this sample text was interesting for a number of reasons. Some teachers in the study (Emma, Orwell and Zora) described the text as simple, as in unsophisticated, simplistic and unintellectual. These assessments seemed related to knowledge, classroom experience and knowledge of PCA. Daisy was the only teacher who saw *Girl* as complex in its simplicity based on the grammar and sentence structure. That is, she ascribed complexity beyond the surface and simple sense of the text. Further, Daisy's assessment of the text could be related to her pedagogical goals in her class. That is, to help students dissect and analyze texts for their upcoming International Baccalaureate exams. This was a skill she reported using on a daily basis in her class. "Um I think that it is very complex, in fact, that it is one giant question, the entire paragraph all connected with semicolons and commas." When asked about how she thought her students might respond to *Girl*, she exclaimed: "my lowest students would freak out" and the highest would need to reread to get the "hang" of it.

Emma saw the text as simple and she thought she was more apt to use it with her ninth grade than her 12th-grade students. Below is her first analysis of the text.

It's very simple depending on your background um, or someone from the South, Black or White, they'll totally get it. Obviously, they'll have to go down and but I guess the scenario would make perfect sense to them. Um, so and so, she ... you know a young girl, um, uh, Black-American girl who's being raised, who has a very strong grandmother and big cousins will also be related to it. Um, it will be ... it'll probably be very challenging to uh, anyone who I guess American life. They probably, but they will find challenging because not only providing style where you know ... it's almost like one you know, long sentence.

This suggested that as a self-described anglophile, she thought *Girl* had some value.

Emma further discussed the text's use of repetition, the run-on, punctuation, and imagery.

She reported that the text could be paired with *Emma* and *Shooting an Elephant*.

Importantly, Emma indicated that she thought that students would like the text because either they will connect with it (the low level students) or they would understand it culturally and for its simplicity (high level students). This piece, she reasoned, could be offered to low skilled, culturally non-mainstreamed students. The value she placed on PCAs may be related to how she perceived her disenfranchised students.

Orwell also described Kincaid's work as simple. He looked at the story, a girl given advice, and seemed not to see that the tone was accusatory and scolding.

Yes. For example, he's talking to a child or a girl, young girl, and he's saying things that person needs to do that are going to help her in life so that she will not be what she's afraid of the person becoming a slut or a whore, I think it was. Yes, but it is teaching a lesson. That you need to learn so many things and you need to act and behave and know so many things in life because in that way, I think people are going to judge you in a way that you act or what you know or what you don't seem to know.

Orwell did not see the complexity of the text's language but he did see that there was some benefit to the advice given. This may be related to the kind of work he regularly does with his students which did not include analysis of text. He only looked at the complexity of words, the actual face value of the words. "I don't find it complex. Most of the words on the structure are easy to understand, even though there are some words there that a...that are not familiar to me, but they have the explanation there." Some English teachers think that if words are too easy to understand then it will be too easy for students to understand and thus, not worthy of teaching. In this view—no pain, no intellectual gain. Perhaps, because of Orwell's limited knowledge of British literature content or because of his creativity, he reported that the text could work with anything and anywhere in his curriculum.

Zora also described *Girl* as simple. She reasoned that the text was a form of advice and would be a good means of teaching cultural knowledge and as a tool for bridging text and student knowledge. “I could give them, assign, an assignment and allow them to put like, really think about culturally stuff that they, um, you like stuff that they eat and do and say and do in their culture.” Importantly, her commentary was limited to something to assign, and to incorporate food and unspecified cultural actions. This could be related to her analysis of Post-Colonial text as simplistic and her pedagogical practices that included her willingness to engage 12th-grade students in non-academic, socio-cultural exchanges in the classroom.

Post-Colonial author perception amongst the teachers in Phase II of the study was enlightening. Unless teachers are engaged in reading and analyzing a variety of texts in their classrooms, their analysis and perception of multi-cultural texts may seem simplistic and unsophisticated. One reason may be that teachers did not have the autonomy to choose the texts they use in classrooms. Autonomy in this study, discussed as freedom in the classroom, was an important indicator of teacher enjoyment and teacher professionalism.

Theme 2: Freedom

The freedom theme was based on several factors; autonomy, being able to make professional/academic decision-making about content, materials, deciding how to teach students, assessment, timing, and choice or options of grade levels. Much of what is discussed in this section was gained from the information provided by the Phase I participants but was explicated more fully in the Phase II study as more data were available, hence the need to discuss the phases separately to show the data as they were

received. The freedom theme elucidated teachers' pedagogical decisions as they pertained to teacher enjoyment, instructional delivery, teacher materials, student to student interactions, student text interactions, and dilemmas associated with the 12th-grade literature classroom and their relevance to teacher voice.

The issue of freedom had a major impact on the participants and played a significant role in their teaching practice. Their school had instituted a pacing guide for all grade levels. Depending on the school, teachers were expected to use the pacing guide with fidelity with no deviation. However some teachers had reported that they felt that the 12th-grade was not considered an important area. The teachers reasoned that as a result of the low status ascribed to the 12th-grade, teachers considered weaker or problematic were relegated to the 12th-grade in an administrative effort to reduce the "harm" on students. This perception forced teachers to look at themselves through another's eyes, to sometimes view themselves in a diminished capacity and which logically set the stage for uncertainty - their intellectual and professional identity.

Another caveat to freedom was the new regulations based on College and Career Readiness. Students in 11th grade were required to take the PERT (Postsecondary Education Readiness Test-new standardized test). If they did not pass this test, they must take a college prep 12th-grade Language Arts class which was perceived by the teachers as academically lower than a regular 12th-grade British literature class. Data collection for the present study occurred during the first year of this test and class; teachers had been told to minimize the British literature experience and focus on vocabulary and writing. When Emma went to the workshop mid-year, to learn how to teach this class that she had already been teaching for 3 months, she wanted to inquire if teachers could

start helping students in the 10th grade by looking at their PSAT scores. Those scores determined AP tests passing probability and could possibly determine those students who will not do well in college.

Researcher: So maybe that's the issue. So then maybe they didn't understand that that is something that's already in place?

Emma: No, she understood. I said, "We're looking at the higher end. Why can't we look at the lower end? The information is there no matter what. It's just about how you're analyzing it." And I had to explain it several times because she's like, "Well, you know, you can't change the curriculum." I said, "Well, actually we can. Teachers have a lot of leeway in what they're able to do in their classrooms as far as enrichment, so why can't I include this? Even if I'm including as far as homework? It can be done."

Researcher: Because it is a test, now this is changing the curriculum?

Emma: Exactly. So I just left it at that. I came and I spoke to my APC [Assistant Principal of Curriculum] and I told her, "Okay, This is what I'm suggesting for next year. Can we do this?" She said, "Yes."

Emma felt empowered by her administrator to make changes in how the new test would be analyzed in spite of the negative experience she encountered at the professional development session for 12th-grade teachers of college prep classes. Importantly, Emma was a teacher who had considerable knowledge of her subject gained from both her academic preparation and her experience as a teacher. This knowledge may have influenced the ways in which she interpreted her professional role and her ability to articulate what she understood as the possibilities for choice. Perhaps this will be the impetus needed to supplement the curriculum and allow teachers more freedom in analyzing and meeting student needs.

Freedom and Phase I Teachers

The Phase I teachers discussed and described their issues with freedom in ways that highlighted circumstances that required further study. These descriptions included sanctions made by administrators on the kinds of texts appropriate for students, sanctions made on the grade level that was to be taught by individual teachers regardless of their educational background, and sanctions made as to the types of students that teachers are allowed to teach.

Jane did not have a pacing guide but she had to follow the codes of morality and Christianity as defined by her conservative private school. According to her interview data, she had to explain in writing to her principal and her school board in order to read Shakespeare's *Macbeth* because of the witchcraft therein. The explanation entailed discussing the significance of the work and the Christian values therein, even though the text does have witchcraft. She taught regular and honors 12th-grade every other year. She shared this role with another teacher depending on who sponsored the senior class. She and her partner teacher taught the students 11th and 12th-grade 2 years in a row. Her school no longer had the college prep class for students who will be going to college.

In contrast, Marie used her class anthology and had complete freedom in her choice of teaching. However because she did not major in literature, she taught what she knew well, *Tuesdays with Morrie*. Marie discussed her choice,

The kids get so many valuable lessons from that book that are life lessons that they can take with them forever. It's a favorite book and I teach it every year. I do. Even though it's not part of the curriculum, it's too valuable of a book to let it go. It's been a [summer] reading requirement and I'd say out of 100 students, four or five students actually do some reading. So I think it's too valuable. When I found out that first year the kids didn't read it, I said, 'no, we're reading it.'

Marie had the freedom to teach this text even though it is not a 12th-grade text as she taught in an all magnet school. She usually taught 12th-grade regular classes. Many of her students had not passed the state mandated test in the 10th grade and had not passed the PERT Test. Although, Marie's students loved her dearly (the researcher worked with Marie as her colleague and department chair for 4 years), she reported that she was placed in the 12th-grade as not to do any "damage" to the students. Because of her school, Marie had the freedom to teach but she was limited by her grade level and her level of 12th-grade content knowledge. She reported that she knew some American literature and these texts were not taught in the 12th-grade unless she infused them like she does *Tuesdays with Morrie*. Clearly, Marie's lack of literary knowledge poses an impediment to her freedom to make informed, content and pedagogical choices for 12th-grade British literature courses.

Scout also had a great deal of freedom because she taught in a magnet school in a magnet academy. She reported, I can teach "anything I want." The iPrep Academy, as indicated earlier, allowed students to use technology such as *Edmodo*, webpages, laptops and other technology to have a paperless classroom. She also taught Advanced Placement classes which allowed her to supplement her curriculum in any way she wanted. She had been the Language Arts department chair and currently, she taught 12th-grade iPrep and 9th grade honors using the *SpringBoard* curriculum from the College Board. Given her knowledge, status as former department chair, and that she taught in an "A" school, Scout had the freedom to teach her curriculum and the academic and pedagogical knowledge to do so.

Although Phase I teachers worked in “good” schools that were either private or A schools, they still had issues with freedom; how their administration perceived what they could do in their classrooms and with whom. Teacher professionalism as discussed previously in the knowledge theme included teacher autonomy, even so, exercising autonomy was problematic for these teachers. Similar occurrences took place with the Phase II participants.

Freedom and Phase II Teachers

In contrast, Emma reported being specifically told that as a result of being in a state targeted school, she must use the pacing guide and only the pacing guide even though she taught in an all magnet school.

No, I have to follow the pacing guide. Last year I thought I had total autonomy and so I had this whole year set up...I had all that set and then when we had a meeting and someone from the union came and said ‘nope, you guys area DA [Differentiated Accountability-state targeted school that has not had students meet the Federal government’s Adequate Yearly Progress mandates] school; you have to follow the pacing guide, no exceptions.

Emma did not teach any of the higher-level magnet (International Baccalaureate) classes, in the 12th-grade, although she had taught Advanced Placement, Gifted English, and all grades of History and French. During the study, she taught 12th-grade college prep and 9th grade Gifted. She worried that she was given 12th-grade college prep as a form of punishment. The researcher observed one of Emma’s college prep classes. Emma’s extensive knowledge base was used to teach students that gave her doubts about how the administration perceived her as a teacher. She taught the college prep classes which she perceived as a punishment for some ethereal wrong-doing on her part. The communication between teachers and administrators were of such that teachers had to

guess why certain classes were given to them and in most cases the perceptions were negative.

In contrast, Orwell's approach to the pacing guide was one of efficiency. Orwell worked in the same school and moved quickly through the pacing guide.

As of now, I'm ahead of it, because what I'm doing is if we have different passages related to the same theme, we may just read one and then go to another theme or another period because sometimes they tend to be ...not repetitious as far as being the same, but is almost the same theme, and then what we do is okay, well at least we get a taste of poetry or a taste of, um, satire, or a play or whatever, and then we move to the next one.

The researcher observed and Orwell self-reported that if pieces of work are similar in theme, he skipped it as to move through the time period. He taught five, 12th-grade college prep classes and one, 12th-grade regular. Orwell had disenfranchised learners in his classes, thus, his curriculum was prescribed for him. One of Orwell's college prep classes was observed. Orwell's efficient manner of dealing with his situation may have been his way of coping with his own knowledge base, what he understood to be the needs of disenfranchised learners and the demands of the system for which he worked. In a sense, the pacing guides removed a good deal of responsibility for content planning and guiding lessons from the teacher.

Daisy, who worked in the same school as Orwell and Emma, was given a great deal of freedom because she taught honors, International Baccalaureate and dual enrollment classes, all upper level classes. She at one time was placed in 12th-grade because she was pregnant and would be gone the most of the year. One of Daisy's IB and one of Daisy's honors classes were observed. Daisy's classes gave her more

freedom than anyone in the Phase II study because she did not have issues with state mandated tests or issues with the kinds of students in her classes.

Zora who worked with Emma, Orwell, and Daisy, had little freedom herself because she taught 12th-grade college prep, 12th-grade regular, and SAT prep. Zora thought that there was a vast difference between the regular and advanced students. That is, she did not like being in 12th-grade and wondered what she had done to deserve this punishment, self-reported. One of Zora's college prep classes was observed. Zora was the most vocal about not wanting to teach the students or grade level and as such she felt weighed down by her circumstances. To circumvent her issues with freedom, Zora made her classroom a sanctuary for the students; it was a place where they could discuss a myriad of topics with her as equals.

Based on this study, autonomy in the classroom was based on, type of school and type of learner a teacher taught. If teachers wanted to be autonomous, they had to teach in an "A" school and if not, they had to teach the upper level students. Denied professional autonomy, some teachers become unsure of themselves and may disengage themselves from the act of teaching. This may have been attributable to a lack of joy or fulfillment in its practice.

Freedom and teacher enjoyment. The four teachers who participated in Phase II of this study each displayed behavior in observations that portrayed issues with teacher enjoyment. These were patterns of behavior that were repeated in classrooms consistently. These behaviors dealt with mandated actions and as a result, the teacher behavior changed. Emma was empowered by her students asking her questions, she was able to use these opportunities to showcase her knowledge. Based on researcher

observation, she relished being asked questions by the students. Emma beamed when this occurred; it seemed to give her an opportunity to share her knowledge. Orwell seemed to have the same experience in the classroom, he enjoyed being knowledgeable about a subject. He appeared to be a natural lecturer when students asked him questions, but that opportunity was very rare for him based on researcher observation. Daisy enjoyed giving students the tools to do well in her class and ultimately on the IB test. She also enjoyed the multitasking that came with giving students more ownership of their work. It was clear from her behavior that Daisy felt successful and it was evident in how she presented herself with the students. Zora enjoyed being a fashion icon for students. Because Zora had repeatedly stated that this was not a class she would have chosen to teach, the student perceptions became more important to her. Zora's, like all the participants in Phase II, enjoyment came from extrinsic circumstances, meaning outside themselves. Additionally, how students behaved in their classes gauged how teachers behaved in their classroom. For example, in Daisy's honors class, the students were more reserved, and she, in turn, was reserved. But in her IB class, the students were more effusive and she too spoke more overtly with them. The students were the one factor in each classroom that contributed to teacher behavior. There was a symbiotic relationship in the classrooms. One entity fed off the other. Teachers and students were in a constant cyclical relationship with regard to rapport and with regard to instruction.

Freedom and teacher instructional delivery. It is important to note that the teachers in the study had a new test to contend with (instituted Summer 2012) in the 12th-grade college prep classes (Phase II). Students in the 11th grade were mandated to take the PERT test to know if they would be college ready. If they did not pass this test, they

had to take a new course, designated as college prep (Fall 2012) in the 12th-grade.

Emma discussed the implications for students who had not passed with a high three on the state mandated test in the 10th grade. “Technically, the way the PERT was set up was the reading, writing section they’re targeting students with a two or a three [on the state mandated tests] and if anyone who gets a four or five, they’re assuming that they already understand.” The teachers are given a pacing guide for this newly instituted class from which they teach. Over the course of this study, Marie, Emma, Orwell, and Zora were teaching these classes.

Each teacher had a unique way of delivering information to his or her students. Orwell and Zora utilized a repetitive routine where students knew what to expect from each class. Emma and Daisy’s routine changed each class period. Orwell’s class observations were the last class of the day (12:40 p.m. to 2:20 p.m.). Orwell’s class consisted of introducing the vocabulary that was defined on the board, followed by a discussion of the textbook’s essential question. The essential question was an overarching question used to guide the students to understand a text or texts more deeply and to connect to the texts. It was thematic in nature. For example, before reading Sir Thomas More’s *Utopia*, Orwell discussed the characteristics of an ideal society. He incorporated a lecture using the essential question from the textbook, instructed the students to jump in read the introductory pages, and commented on student statements. This pattern continued until the bell rang for class to leave. Each time-this class was observed, it was noted that 2 students out of 17 commented or asked questions about what was said. At the end of a unit/chapter they took a textbook exam, watched a movie about the text such as *King Arthur* for *L’ Morte d’Arthur* and started the process all over

again with a different text. According to Orwell, the students may do a PowerPoint Project or an essay based on their learning. Students knew the routine in Orwell's class and the researcher observed that the students seemed comfortable with the classroom based on their interactions with the teacher.

Emma's class was troubled by testing, if it was not the state mandated test that students are required to pass in the 10th grade, (if her students did not pass this test, then they would be given a certificate of attendance rather than a diploma), then, Emma had students out for taking the ACT, SAT or the Armed Services Vocational Aptitude Battery (ASVAB). I visited Emma's classes from October to December in the morning, from 9:00 a.m. to 10:30 a.m. Testing frequently interfered with the school day with parts of the school closed down, teachers moved out of their classrooms, and students relocated to different locations. The first class observation of 90 minutes was rescheduled. Afterwards, she still had students out for testing for the rescheduled observation and had to play a movie about the history of Chaucer to compensate. It was clear that testing affected the participants and their classes.

Emma assigned literature and non-fiction pieces associated with Chaucer's *Canterbury Tales*, a map of the pilgrimage and an article about the importance of pilgrimages throughout history. She provided scaffolding activities to help students to understand the work that they would be doing. The students used graphic organizers yet they seemed to have had a hard time deciphering the texts, both non-fiction and literary. There was an example of a quick exchange between Emma and her student about one of the non-fiction pieces in the anthology. The student needed some guidance about what she was reading while she was filling out her graphic organizer. Emma gave her just

enough information to help her understand. Emma purposely gave only bits of information to the student so the student had time to process and time to think instead of telling her what the article was about. Emma supported the students by also giving them independence in her classroom.

The researcher observed that students seemed to feel comfortable enough in Emma's class to question, use the restroom at their own initiative, and to talk to each other. Even so, some students slept intermittently. Emma said they are "going off to college in a few months" and the students should be treated as adults who will soon be responsible for their own lives. She awakened the students but they also knew that they were responsible for the grades they receive they miss out because of their lack of participation in class.

Observing Daisy's honors and International Baccalaureate (IB) classes offered a different perspective of 12th-grade British literature classroom. Her IB classes were self-perpetuating. Students knew their roles; they entered, created their own Socratic Seminar, scored their own essays and read their literature for analysis. Below is an example of the discussion after the Socratic Seminar.

Daisy: We only do this just to know, okay.

Sam: Can you raise your hand (Laughter)

Daisy: Okay, so who wants to start with their analysis and thoughts? Maria?

Martha: I feel like ...

Daisy: Did you like this one better than the last one?

Martha: Yeah.

Cathy: Yeah.

Daisy: Okay, because you hated the last one.

Martha: Yeah.

Daisy: All right.

Martha: I feel like this is about her when she was younger and she's like thinking of herself because she's like, "Mummy's never wrong" and then she looks in the mirror and she's like dead, so she's older, I guess. I don't know.

Daisy: Okay, that's a thought. Louis?

Louis: Aside that's her and her children and they're in the history together.

Daisy: Okay, Edith?

Ethel: I think it's kind of like a mother figure and because like she says, "the silly ladies" and then she is referring to like the children. So it's kind of looking back because at the end she's like in the mirror. So it's like going back, like looking back.

This is a glimpse of Daisy limiting her talk so that students had an opportunity to take charge of the classroom discourse. Additionally, the researcher became a participant-observer by helping a student score her IB essays. The student, "Elyssa," who sat beside the researcher, asked for help in scoring one of her papers since she had three. Scoring the paper helped the researcher understand the work that students were doing in analyzing texts and their own work. Elyssa had to analyze an author's work and its meaning and purpose. The researcher observed that Daisy's honors classes were different; they were reading Chaucer's *Canterbury Tales*. The students seemed to be independent readers and learners. There was no discussion. They were answering questions, and if they had any questions, they came to Daisy's desk for help. The class was silent and engaged. The researcher observed that Daisy's students were given more opportunities to be independent than Zora's, Emma's, or Orwell's students.

Little difference was observed between Zora's regular and college prep classes. Zora taught each in the same manner. There were discussions about pep rallies, clothing, hair, and calling coaches for behavior problems. According to the researcher's notes, the procedure in her class was as follows, students came in; there was a bit of sharing of information with the students; students completed one page of grammar activities taken from their grammar book; papers were exchanged and graded; the students discussed the essential question taken from the textbook; took notes on the history of the author; took a quiz; and read the text. At the end of the each text, there was a culminating project such as a research project on King Arthur or the medieval time period confirmed by teacher self-report and researcher observation. Zora's students seemed to enjoy being in her class perhaps because their voices were a part of her pedagogical practice.

The previous section gave a brief introduction into the Phase II participants' classrooms and their instructional delivery. Every one of these teachers except Daisy taught the college prep courses which involved students who had not passed the PERT and the state high stakes test in Reading and/or Mathematics. It is also important to note that these classes were comprised of exited Limited English Proficient (LEP) students and Special Education (SPED) students in an inclusive setting. Freedom in the classroom affects all facets of teaching from instructional delivery to the kinds of materials teachers are allowed to teach.

Freedom and teacher materials. The artifact collection of teacher materials was very minimal in Phase II because teachers (Zora, Orwell, and Emma) only used the pacing guide and the textbook generated exams. Orwell gave me a copy of the exam which included some of Shakespeare's sonnets. Orwell, Zora and Emma's use of the

textbook tests, implied that little creativity was allowed in classes that were high-stakes testing driven. These teachers were required to use what had been given to document student knowledge of concepts; this showed that teachers could not be creative which may in turn hinder student growth. The pacing guide removed teacher's ownership of the product, that is, their individual, teacher-created lesson plans, assessment instruments, and creative projects. It is possible that teachers may not fully participate in the process if the product was not theirs. Lack of ownership may be particularly problematic if they did not want to be in a particular classroom. Importantly, arguably superficial literary skills were being taught in the classrooms based on the test. The questions were mostly from the first level of Bloom's Taxonomy dealing with recall and comprehension. Many questions dealt with different poems' subjects.

Of the four sections with 40 questions in his text book-generated end-of unit-exam, Orwell had to give the students the answers to the first five questions, possibly questions he had not covered with the students. Based on Bloom's Taxonomy, another five questions were higher-level, where poems' themes and subjects were compared, those answers were not given. Based on the question components of this test, it showed that true knowledge of literature is not important for these groups of students, either because the teacher did not teach in-depth literary concepts, did not think that the students could master this type of knowledge, or wanted to cover the basics of the literature so the students would have some background.

The pacing guide used the common core standards which are supposed to be more rigorous and deal more explicitly with non-fiction texts such as with the *Wife of Bath*. It states, "determine two or more themes...over the course of the text." The essential unit

content was to analyze, make inferences, examine words of French origin predict, analyze in writing, write a reflective essay and the objectives were to examine Chaucer's style, and connect past literature to modern day culture, as well as analyze the narrator. The researcher observed that the teachers did not focus on much of this possibly because there were seven standards for reading, seven standards for writing, and five standards for language (conventions) and many teachers had not yet been trained in common core. The pacing guide for *The Wife of Bath Tale* alone is four pages. The teacher is required to complete this activity in five days; teachers do not see the students every day. Thus, in two or three days depending on the schedule and depending on the FCAT retake window on the testing calendar, teachers need to be very savvy in using the pacing guide and infusing all the needed skills in a very short time period.

Daisy had many artifacts to share with the researcher as compared to the other teachers. She had a Socratic seminar reflection which must be written in an essay format in one-to-two pages. The reflection asked students to discuss the strategies and techniques their peers used in their discussions. The students were asked to also discuss in writing the individual and group performances. Daisy gave the students an example of a thesis statement and how the section of the essay should be outlined. Another artifact was a poetry packet on a famous Scottish poet. Included in the packet was a literary criticism of the poet, a biography and 18 poems in 23 pages. Another artifact was the rubric for the IB essay the students must take at the end of the year. The rubric had five criteria on a six-point scale ranging from zero to five. The criteria were understanding and interpretations, appreciation of the writer's choices, organization, and language. Also, Daisy shared the IB oral rubric which had a similar scale but different criteria.

These include knowledge and understanding of the poem, appreciation of the writer's choices, organization and presentation of the commentary, knowledge of the work used in the discussion, and response to the discussion questions.

Based on Daisy's artifacts, they suggested that her goal was success on the IB essay and oral examination. She used her own knowledge to be creative in the process of teaching for this goal. The only non-teacher created item was the IB essay rubric which implied Daisy was invested in the process which allowed her to take ownership of the process and the products in her classroom although she did not have control over the high stakes tests. Despite elements of Daisy's circumstances remaining out of her control, she reported feeling empowered because there were no prescribed markers for her. Because Daisy had complete control over her circumstances in her classroom, she could use skills, and texts that would aid her students. She was allowed to be a professional.

Additionally, she could use literary skill such as in the poetry analysis packet and in the Socratic seminars. Notably, she allowed the students the opportunity to practice the application of literary terms in analysis orally and in writing. Students looked deeply at texts in discussions and in written forms; they participated in Socratic seminar reflection and analyzed student and group efforts. These levels of students were pushed toward analysis, synthesis, and confidence in utilizing their own ideas and feelings to make sense of literature.

Observations of Orwell, Emma, and Zora's suggested that creative use of the pacing guide was disallowed. Even so, despite using the pacing guide, some differences among them were noted. Emma and Orwell did not do a daily grammar routine with the students as much as Zora did. The researcher did not observe Emma or Orwell doing

grammar with their students. Another difference among the teachers was Zora and Emma did not do vocabulary with their students. Orwell made it a practice to do vocabulary from the textbook with his students each time he began a new story. This implies that based on teacher likes and knowledge, teachers will try to incorporate something of interest or importance in the lesson when creativity is taken away as a stab at some teacher autonomy. Some teachers may become automatons and there is no “vivre” in their lessons, unless teachers enjoy the interaction between students which may satisfy them and may drive the classroom climate instead of the lesson which should be the tool of most importance in the classroom. If teachers do not enjoy the texts, the classroom, or the materials, they may find other ways of enjoyment or they may disengage.

Freedom and student-to-student interaction. One way to gauge how freedom was incorporated into the classroom was through student interactions. Emma’s students felt comfortable working with and addressing each other based on the group seating arrangements and the opportunities to discuss texts with the teacher and with each other. The researcher learned from the observations that teachers could create an environment that supported student interactions or students may work in isolation or on the sly with each other if not given the opportunity to work together as was the case among Orwell’s students. However in Orwell’s class, there did not appear that there were rules preventing collaboration, students seemed to think so. His students were unsure of what were the parameters for working together. Conversely, Daisy’s students worked together and individually, depending on their own bent. Students had a great deal of freedom in class. The students were not often observed jeopardizing their freedom by engaging in

off task behavior. When they did, Daisy chastised them. It was clear from observing the class that students learned early what the rules were for the class and were given opportunities to be independent or cooperative learners based on their own choices which in turn motivates them to do the work required. For Daisy, freedom meant freedom for the students to develop their intellectual capacity in advanced ways. Zora's classroom provided yet another example. The nature of Zora's work did not seem to warrant working together because the students worked on grammar and took notes. They did work together to grade each other's grammar papers. Here, students felt comfortable enough to banter with each other in class as the teacher did with them. Student behavior seemed modeled after teacher behavior as to what is appropriate in class. Freedom for Zora's class meant that certain kinds of talk—not necessarily academic was allowed—and it was in contrast to the seat work activity.

Freedom and student text interaction. As stated earlier, the issue of freedom definitely had an impact on how teacher taught and the texts they could use in the classroom. In Emma's class, students had some difficulty reading text. They only read the literature book. Students would make comments like, "I'm tired of reading him" (Chaucer). "Last time I wrote a paper was in middle school." Sometimes one or two students fell asleep during the class. When students complained about readings, Emma cajoled the students or tried to make them think that they could do it. Students' perceptions were important and their thoughts about voicing their concerns of inferiority allowed them a safe environment where they could voice their concerns. In Orwell's class, only a few students read and asked questions of the teacher. Students did not appear to be interested in the texts. In his class, students read only the literature book.

When he did show movies, the students did not connect with the movies. In Orwell's class, the same three students answered all questions.

Daisy's students enjoyed the texts and were always busy working based on their discussions and enthusiasm in class. The researcher learned what was required of the students by scoring one of the student essays in the IB class. She saw that students had to color code their essays. Students had to use literary terms in their written discussion of text. The student's essay that the researcher scored focused on imagery and personification. Honors students worked independently. Students were given several opportunities to understand texts, through reading, writing and discussions and to take ownership of texts. Zora's students enjoyed texts because the reading of texts was not done extensively but in small chunks, therefore they had ample opportunities to enjoy the classroom and they enjoyed time together doing fun things. Student enjoyment and chunking helped them to understand texts. Knowledge of texts and how to use the texts helped teachers assist students in making connections and learning from the texts.

Freedom and dilemmas associated with the 12th-grade classroom. Several issues resonate in the life of a 12th-grade literature teacher. The Phase II participants had more to say about the dilemmas in the classroom as they had multiple opportunities to discuss their ideas with the researcher. In this section, both phases are discussed. As a result of the College and Career Readiness curriculum (Common Core), teachers are being pushed to teach more non-fiction texts in dual enrollment classes and in college prep classes. This is a critical issue for teachers of literature. Literature opens windows into other worlds, lives and thought processes. Twelfth-grade literature becomes the vehicle for teaching morality, citizenship and belonging. Two such examples would be

the classic *Jane Eyre* discussing the morality of treatment of the poor and orphaned and adultery; and *Wide Sargasso Sea* the classic's Post-Colonial prequel that addresses, the same issues including citizenry and belonging. There is a concern that in this age of information, literature is not important as non-fiction texts. Scout, in discussing how she used literature to discuss other societies, cultures, and topics, reported, "I am concerned with the way we have to change how we teach now. I don't know if there will be enough literature." Orwell reasoned, "Literature is essential to...for everything to go to college even to prepare them for college and even for life." Twelfth-grade teachers in this study all saw the importance of literature study but their voice was not as significant as the others who played a role in schooling; these included administration, policy-makers, curriculum planners, school board members, and district personnel.

Marie argued, "There's a lot of politics within the school. I mean, you know, there's favoritism everywhere." Teachers are grappling with the issue of favoritism on a physical and mental level, one example would be Emma. "But apparently people are told that the money's not there, the money happens to be there for certain teachers." Emma discussed how certain areas are highlighted and given the resources necessary but not her area. This type of favoritism undermines teachers' perception of the value of the work they do and situates them more like chess pieces on a board rather than professional educators. Marie, Emma and Zora questioned their class placements and speculated the reasons for these placements. These teachers felt discarded and were searching for answers. Many questioned what they had done wrong. Emma discussed how the administration never supported some teachers and students in the hard work they have done.

They never said, “Wow, good job,” class, everyone passing that. I think, to me, maybe that’s easier because it’s you can go out and see [visual and performing arts]. No one’s going out and seeing somebody do well on a test, you know? So, it’s something that other people can come and see and feel and understand, so I don’t know if that’s the reason why they highlight those types of things. It’s more tangible.

Teachers discussed the angst of favoritism in the 12th-grade classroom. Either they were placed in classroom without explanation or they were never acknowledged for the hard work they accomplished with students. In this study, the teachers contended with how to navigate the politics of schooling while still using literature to touch students in what they believed were meaningful ways.

Chronological order of text was an issue for students and teachers. All teachers were aware that they would never teach the texts in the 20th if not the 21st century. Unfortunately, this problem was inherently deceptive in that British literature study in the 12th-grade will not get to the contemporary authors, Post-Colonial or not. Zora discussed why she felt the need to teach in this manner.

We, we go chronologically...I don’t deviate from the pacing guide. As far as you know what text in order, I don’t know maybe because this is only my fifth year teaching, probably some veteran teachers probably would you know, they’d take out what they don’t, you know, this and that, and but I’m, I’m a rookie, you know I follow the rules.

Since Zora was teaching 12th-grade for the first time, she was unsure of what pedagogical and literary choices she should make and used the pacing guide to help her with her decision making. Even though the pacing guide is in place, it does not take the place of a knowledgeable teacher who wants to teach 12th-grade. Zora’s expertise and passion lie in the 11th grade. Her dilemma is that she does not want to teach this grade level nor these students.

It is possible that because British literature teachers in this study who reported wanting to teach 12th-grade—who described themselves as anglophiles, Emma, Daisy, and Jane, did not want to deviate from the British literature tradition. That is, teaching in chronological order and teaching the major authors and their works. Emma discussed the idea of teaching British literature.

I absolutely love it and part of the reason why I love it is because I am fascinated with anything to do with...English literature, English history. I'm the kind of person I am an avid fan of all historical romances that take place in England...you know especially during the Elizabethan Age.

Here Emma was excited and personally invested and voiced confidence about her teaching 12th-grade. She was able to do what she loved and had the knowledge of literature to know how to meet her students' needs.

Another issue was the idea that to teach this literature meant you had arrived and to teach upper levels, you were a star. Scout saw the opportunity to teach 12th-grade in a positive light. It may seem inappropriate to teach thematically and to teach PCAs if chronology is the perspective of the participant teachers and they want to ensure that students know those classics. Emma explained chronological and thematic perspectives in teaching 12th-grade literature below.

English literature you have no choice but to be chronological um simply because that's the way it makes sense. I can't...and it...I mean obviously when I'm teaching AP Lit, I can do it however I want. I don't have to go chronologically. But even then you, you like to because you don't want to miss anything. And, and you want to make sure you've covered all of your basics and sometimes, um at least as far as the students are concerned, that's the way their minds work and it's easier for them to look at it over across a time line than it is you know to look at it thematically. So, uh...personally, um, I like things done thematically. I like to group different stories together with the poems and everything and just go with it that way.

Emma liked thematic order but felt she may be missing out if she taught this way. Perhaps the contradiction stem from being told she must use the pacing guide and it is chronologically driven. Her dilemma was trying to please herself and the pacing guide. The old debate that questions what should be taught, knowledge versus skills, is evident in this study as teachers are struggling with these concepts in their classrooms. Is it what you know, such as Shakespeare, Chaucer, Donne that makes others see you as literate or is it being able to take the skills learned from your years of schooling that make you literate and knowledgeable? None of the teachers saw Post-Colonial Author knowledge as something to be taught. According to Jane, “I am excited about the classics; that is what educated people have in common. History and culture, things to keep their interest, a richness of thought, memorable works...” Clearly Jane saw herself as an educated person and received personal satisfaction from the work she was doing.

Freedom to teach was a core issue for participants in this study. Teacher professionalism has a rippling effect on the kinds of work that is done in the British literature classrooms. Texts become problematic for students if teachers are not given the opportunities to choose their texts and students suffer as a result.

Theme 3: Thoughts about Students

Although this is the last theme, it is by no means the least. Thoughts about students were crucial to teacher perceptions about the work they did in the classroom, the perceptions about themselves as teachers, and their perceptions of students. Each Phase will be discussed separately to highlight the perceptions of teachers. This theme included tracking of students, student participation, and teacher student engagement/interaction. This theme explicated the internal turmoil teachers were experiencing as they were

labeled based on the students they taught and as such, they internalized these labels and projected them onto the students. A domino effect of perception was always apparent. The data revealed that teacher perception of students was reflective of the level of students they teach, their personal feelings about success in the classroom and whether or not they were frustrated with the students themselves. The Phase I study participants will be discussed first as these data introduced the perceptions of teachers about students.

Thoughts about Students and Phase I Teachers

Phase I teachers assessed their students based on their background, their love of literature, and their motivation. Jane's school is a conservative Christian private school where most of the students are middle class to wealthy. The school is over 100 years old and is located in a Hispanic neighborhood. Jane felt that her students have difficulty with British literature because of their own language backgrounds and that students who fail with a D or F in her class, come from a family who "allows these grades to happen." She reported that families have a responsibility in ensuring student success. Her students rarely challenged her and she tried to use technology to bridge their lack of knowledge through tools like *ComicLife* for projects. *ComicLife* is a web-based tool to create albums or comics. Jane used it in her class as a culminating activity after reading novels. Her goal was to get the students to read and write the basic Standard English language and use correct English grammar for everyday skills in life. Given her ideas about students and their backgrounds these are important tools if her students are to succeed in life.

In contrast, Scout taught in an "A" school where there is a large immigrant population; these students' families are middle class to upper class. She surmised that although students were intrinsically motivated, "they were not readers, were narrow-

mind and were quite easily distracted.” She stated that she did not care about their background; her job was to teach them by discussing hard topics with them to raise their awareness of world events and to prepare them for society and citizenship.

I am a firm believer in making kids rethink what they normally wouldn’t do. I would not teach the *Hunger Games*. I will not teach plot...It is completely inappropriate. Because you know what, it’s my job as an English teacher to expose them to things they wouldn’t read.

Scout presented herself as a confident, capable teacher who had high expectations for her students. Her thoughts about students were related to how she defined herself as a professional teacher of English as well as her knowledge of content.

Marie taught regular students in an “A” school. She knew for sure she was placed in the 12th-grade to do the “least amount of damage.” Moreover, she reported lacking confidence with the content of British literature. Her students are middle class, yet Marie found that her students lacked motivation. She reported that her students skip but not generally from her class. According to Marie, “Senioritis” kicks in and by the fourth nine weeks, they had all their points so they give up and stop doing work. Below, Marie discussed her thoughts about why students fail her class.

Oh god, lack of effort; English is boring to them and as the year progresses, forget about it as the year progresses, they’re anxious to get out. Really, after Christmas ...it’s hard to keep them reigned in. When Spring break comes, that seems to be a free for all for them and after spring break almost impossible. There is a new point system in this district that students no longer have a midterm and final exam grade. The nine week grade is weighted more, so technically, they could have all their points for graduation and fail the rest of the year by the third nine week. If you would have asked me last year it would have been a 5; this year was a tough year. I tell you the kids ... trying to get them motivated to do work is so hard. This year was my hardest year getting them motivated. I had a lot of kids during the third grading period; got that B or got the points that they needed, they gave up their fourth grading period. I found out more this year than any other year.... now they have an easier way out because they’ve raised the point value of certain letters so they just decided to check out.

Marie saw her role in the classroom as, “to break the students so that they understand who is in charge and to teach them manners.” This statement suggested that Marie wanted to make sure that students knew that she was the ultimate authority in her classroom. This may stem from her feeling impotent in how she was dealt with as a teacher in her school. This may be suggestive of a particular way of defining the roles of teachers and students, especially underperforming students. Another disappointment for Marie was with the new grading system because students could obtain all their points towards graduation by the third grading period and give up in the last grading period in her class. Marie wanted her students to be active participants in her classroom.

Thoughts about Students and Phase II Teachers

The Phase I study participants have some similarities with the Phase II study participants in relation to how they think of students’ backgrounds, literature knowledge and their motivation. Emma evidenced a penchant for articulating her thoughts about what was best for encouraging and maintaining student engagement and interaction; she promoted creativity through assignments as storyboards, movie posters or PowerPoint. The researcher observed that Emma’s classroom was lined with student-created movie posters. In this way, she tried to bridge texts to help the students understand what they are learning but the pacing guide does not allow that. “I don’t teach a subject, I teach students. I think of what my lowest and my highest students would like and hope they can both meet my classroom requirements.” She did not show full-length movies in one sitting thereby saving time; she taught students to analyze what they had seen in film and contrast it to what they had “seen” in the text. Emma worried that students had problems

picturing texts in their minds. She reported using knowledge of students to guide instruction. In this way, Emma saw herself as attempting to instill independent learning in her students because “they must grapple with the ACT, SAT and the literature curriculum to be fully prepared for college.” Emma reported that she understood that some students were apathetic and slept. Likewise, she acknowledged that there were students who she thought she might never reach. However, she also argued that because most of her students are not “Anglo,” she wanted them to read about characters who were like them. “The students don’t get an opportunity to see many educated and articulate Black persons and that is part of my job.” She saw herself as preparing students for the future and reasoned that “if teachers teach all levels the same, students will rise to the expectations and will be capable of doing anything.” Even so, Emma’s intentions were limited by her school’s constraints. The researcher did not observe Emma teaching texts with multi-cultural characters because Emma was mandated to follow the pacing guide.

All the participants had very strong views about students. The Phase II participants all felt that the students they taught were disenfranchised by location and economy. Emma gave an example.

Economically, I mean I have some students tell me I think that there was an opportunity over the summer to retake the P.E.R.T. and it cost \$35 and they couldn’t afford to pay the \$35 to retake it, so when you hear things like that and I know, for a fact, that the kids...many of the kids who are at P High School who are friends with my kids and stuff, they’ll take standardized tests however many times they need to in order to raise their scores and they’ll pay each time. The parents will pay. We’re not talking about waivers and, in addition, they’ll also have a tutor and I don’t think that many of the students have that kind of access.

Location was a factor because students lived in a very small town where they or their parents never traveled to see other sights. Emma reported that if her students had been

outside of town, it was to travel to another farm location where the circumstances and opportunities were the same. In critical ways, Emma thought the students were lacking exposure to the world and too many aspects of life that many take for granted. Emma said, “I am the bridge for my students to the world...they don’t get many opportunities to see an articulate, smart Black person.” She sees that she was needed in this community although where she lived and her own children go to school was vastly different from her workplace. According to Emma, “Students who come from a homogenous community have had problems because they were lacking in cultural and academic knowledge.” Emma’s thoughts about her students’ economic, social and educational limitations and her view of her role in their lives seem to support a pedagogy based on increasing opportunity, seeing and understanding the world more broadly and perhaps providing hope. She seemed to see something of her own present and future in their lives.

Issues of class and hope also figured in Orwell’s descriptions of his students. Orwell described his students as “working class” and reasoned that because of this their lives would be “full of liabilities.” He also reasoned that because of where the school was located, it was destined to have a failing grade. Even so, Orwell wanted his students “to become literate, not just able to read the words on a page.” The excerpt below provides a small window into his classroom. It illustrates what the opening moves were like for each class when he used the textbook essential question, what is the ideal society?

Student: I tried to get my absence from my home room teacher.

Orwell: Okay. We're going to be discussing about the renaissance, and we're also going to be discussing some opening questions. The first one is ideal society.

What is an ideal society?

Student: Perfect society.

Orwell: Perfect society. We hear about trying to have a perfect society, and I think you've heard a nation in which every student graduates from high school, every student is able to go and take regular college courses. We've also heard about a society in this country in which every student completes 4 years of college. Have you heard of that? Politicians talk about it all the time. Do you think we can accomplish that?

Student: No.

Student: No.

Orwell: Probably not, I guess. Why not?

Student: Everybody's different.

Orwell: Okay, sometimes some people have different ideas. They want to probably get a technical training, is that right? Some you, some people may have different obstacles, or whatever they are. Then sometimes, you [came] to see that reaching an ideal society, or something perfect, is sometimes impossible, or difficult. I would say difficult.

Here Orwell enjoyed the interaction with students in a lecture format. According to him, his students learned in a different way than what he was used to when he was a student himself and to motivate them, he uses technology such as movies and PowerPoint to capture their attention. Orwell's discussion about his students suggests that he felt a sense of defeat with them because as he reported, they are a product of their environment and may never achieve many successes.

Expectations of students were high, even though Daisy was one of two participants who reported that they were not always successful and some students did not love all that she taught. She admitted that not all students loved her class. This suggests that Daisy is rather pragmatic about what takes place in her class and what she believed herself capable of accomplishing with her students. Daisy disclosed that her purpose for

teaching was to explain “the whys of relevance” to students in an attempt to teach students analytical criticism. Daisy reported the Socratic Seminar was one way for her students to keep learning and this helped them make connections through focused, student-owned discussions. This suggests she thought them capable of engaging in intellectual activity independently. Below Daisy responds to questions about her class rules.

Researcher: Okay, just wondering. What are your rules for your classroom?

Daisy: Um, treat others as you wanted to be treated and the way you act in class dictates the way I act in class, if you act bad then you get book work. If you act nicely and are respectful to each then we can have discussion. But we can't have discussions if you're not going to be respectful.

Researcher: Okay.

Daisy: Other than that I don't really have any rules. They get up, they go to the bathroom and they go sharpen their pencil.

Researcher: Okay.

Daisy: I try to instill in them to not go to the bathroom while we're reading, to do that during independent time and they're pretty good about it. I let them sit where they want. I find that it's not worth picking fights over those things.

Daisy's comments suggest that she was prepared to teach 12th-grade and that she thought highly about her students and what they were capable of in her classroom and offered them different avenues to experience content.

Zora reported that seniors did not fail her class although they showed a lack of interest and “they'd rather be tweeting than in class.” She described her standards for her students as being low but she reflected aloud that she “just wants them to read and write and think.” She described her teaching as using “baby steps” designed to “build vocabulary to become better writers.” Zora demonstrates the conflicts and contradictory

choices 12th-grade teachers with limited knowledge of British literature experience.

They were forced to teach outside their areas of expertise and cared deeply about their students but the choices they had to make in their classrooms were troublesome.

Thoughts about students and teacher student engagement/interactions.

Teachers' thoughts about students were reflected in the engagements and the interactions that were established in the classroom routine. In Emma's class, most students were engaged most of the time although some students did sleep. She paid attention to off task behavior by calling students by name but she did not always attend to all behaviors. For example she may say, "sit up so I know you are paying attention but some students still tried to get away with not sitting up." Emma played a movie for the FCAT days on the Medieval Time period and would pause explain and guide students through. Based on her actions and statements, Emma as a teacher demonstrated care about what took place in the classroom by creating rules and following through with the rules, with trying to make the student experience about learning and respect for the classroom and its participants.

Contrastingly, in Orwell's class students seemed distant. He did not address off task behavior often. Students did not seem to enjoy this class. He usually stood close to his desk in front of the class to talk to students. Students texted, slept and talked during times when they should not. Orwell put the onus on the students to be the adults in the classroom. They were responsible for wanting to belong, to participate and to be motivated. His class was similar to a college class.

On the other hand, Daisy had a lively rapport with her students. They seemed to enjoy her class. Students quieted themselves during the taking of roll which shows a

respect for the teacher. Routines were very clear. “I’m already visualizing the duct tape over your mouths,” sarcasm was a part of the classroom. As the teacher, Daisy questioned the students to push the Socratic seminar; “why is the river described as opaque?” She helped students out when they had an issue with text. Daisy walked around the classroom. Even so, in her honors classroom, Daisy had some students with heads down. She asked the comprehension questions. Daisy guided students through using a graphic organizer when she told them, “Must reference text to answer questions. You have to find support in the book.” In discussing the Socratic reflection with students, a student volunteered the following information as he came through the door, “I served my detention yesterday. I promise.” It was clear that there were expectations for behavior and work in her class. Also, Daisy used the Cornell notes method on the board with students. Daisy created a space with rules and students were given the tools to work based on their individual or group needs. With one word commands students assembled or separated themselves. The students took ownership of their learning; they are fully present and participatory.

In Zora’s class, students also enjoyed being in class. Some students spoke to her as an equal. She posts the *Classzone* website on the board where students know to go and access the literature book. She has a banter with the students and makes fun of them which the students enjoy, “you athletes, you know how men are.” Most of her teacher talk was in commentary or commands, “get all quick writes together, don’t write an essay” or “don’t make me override that .9 F.” There are rules at play in the classroom but because of teacher favoritism, some of the students are allowed to be disrespectful to her or to others.

Teacher interactions and engagement with students are based on their perceptions of student ability, their thoughts about what is appropriate in the classroom, their knowledge of content and their philosophy of education.

Summary

The purpose of this research study was to develop an understanding about participants' experiences with the 12th-grade British literature curriculum and how do they understood those experiences. An additional purpose was to understand the 12th-grade teacher's thoughts about Post-Colonial (multiple perspectives) literature. These findings included a description the participant teacher space both in their classroom and in the school in general; three teacher categories-disenfranchised, upper level and maverick; and the three themes that were generated from the data-knowledge, freedom, and dilemmas associated with the 12th-grade classroom.

This chapter contained a presentation of the findings and an analysis of the findings. The participants included seven teachers, three in the Phase I study and four in Phase II. First the classroom setting was discussed to explicate the importance of space for teachers as it reveals their perception about what is important. Additionally, three teacher categories emerged from the data. The categories revealed that teachers were treated differently depending on administrative perception which led to teacher and student internalizing this perception.

Also, the themes of (a) *knowledge*, which included Post-Colonial literature perceptions; two subthemes (a1) *PCA text complexity* and (a2) *PCA student desirability*; (b) *freedom*, which included dilemmas associated with the 12th-grade classroom; (c) and *thoughts about students* emerged from the interviews and observations. To capture the perspectives of the participants, verbatim quotations from the participants were included to illustrate the themes. The British literature knowledge theme was used to describe the teachers' knowledge of 12th-grade British literature. The *Post-Colonial knowledge*

theme was used to describe the teachers' knowledge of Post-Colonial literature and authors. The *freedom* theme was used to describe how much freedom teachers have in creating their own curriculum. The *thoughts about students* theme was used to describe teachers' thoughts about students. The subtheme of *PCA student desirability* was used to describe teachers' thoughts about whether students would like Post-Colonial text. The subtheme of *PCA text complexity* was used to describe the complexity of a sample Post-Colonial text. Other themes of age, type of degree and ethnicity were analyzed.

Although all teachers thought that Post-Colonial literature belonged in the canon, no one other than Daisy thought they would include PCA in their curriculum unless it fell within the chronological order. Even so, Daisy was the only one who had the leeway to do so. "I'm going to use *Girl* with my IB students. I'm keeping this copy." Regardless of the PCA's complexity or desirability for the students, teachers also were not comfortable with this type of text and analyzing it, initially. Orwell did try to do so by reading *1984* (a novel about governmental control of all aspects of society, not necessarily Post-colonial but more modern) when I observed him but it seemed out of place in his curriculum. That is, Orwell and his class only read the novel once in my observations with him. There were no notes, vocabulary or references on the board except for the first day. It could have been that he was trying to help me with the study but neither he nor the students appeared ready to do this work at that time. It may be that teachers want to please; clearly, they also want to be taken seriously and placed in classes that are matched to their knowledge base. Among teachers of this study, age was not a major factor in understanding who had more knowledge of PCA but the types of classes taken did seem to be a factor. Those who studied Caribbean literature taught Advanced

Placement, or International Baccalaureate classes and had more knowledge of PCAs.

Ethnicity also did not seem to be a factor in knowing Post-Colonial authors. Teacher knowledge, perception of students, autonomy, and how they were perceived seemed to affect every act in the classroom from the materials they are allowed to use to how they interact with students.

CHAPTER V

SUMMARY AND IMPLICATIONS

This final chapter presents a summary of the study using the research questions as a guide to understanding the participants' experiences as 12th-grade British literature teachers and their experiences with Post-Colonial literature. Additionally, the chapter includes a discussion of the implications of the research findings, this present study's connection to the literature review, and relation to the theoretical framework. This chapter concludes with recommendations for future research and a summary.

The primary research question for this study was, what are the participants' experiences with the 12th-grade British literature curriculum and how do they understand those experiences?" A secondary research question was, "How do 12th-grade British literature teachers perceive multi-cultural (multiple perspectives) Post-Colonial literature?" On the surface, one would think the response to the first question would be relatively simple and transparent. There is an intellectual and cultural scope to the 12th-grade. Below the surface however, are complexities well beyond any particular text. In this study, these issues included teacher autonomy and teacher perceptions about students and themselves. Similarly, question two seems rather simple in that the British Empire was vast and was and is quintessentially multi-cultural.

Summary of Findings

Knowledge

The findings of the study provide evidence that there is a disturbing gap between the academic preparation teachers received to teach English in the secondary school and the teaching assignments these English teachers received. Among the teachers in this

study, knowledge of content, pedagogy and students influenced individual teacher's perceptions of British literature, Post-Colonial literature as well as English as a school subject. This was so, despite the fact that one of the Phase I teachers had a Master's of Arts degree in English and all of the Phase II teachers had Masters of Science degrees in English Education. The issue seems to be with the structure of the programs, which allowed pre service educators to select from a wide variety of literature courses and did not require a concentrated core of classes that reflected the reality of class assignments in high school. Thus, beyond the Bachelor's degree that typically requires two historical period courses in British literature, as students, the study teachers may have never take an additional course in British Literature.

The teachers in the study described 12th-grade literature as selections of individual texts, a body of knowledge, or a literary experience that they personally enjoyed and with which they identified. Underlying teachers' descriptions (Marie, Scout and Emma) was a sense that the value of literature in general and the value of British literature specifically were eroding given the district impetus to supplant fictive texts with non-fiction. Given the focus of trainings that participant teachers received, teachers understood that they needed to replace literature with non-fiction texts as a means of preparing students to be college and career ready. This is interesting given the way college prep and career ready classes are labeled and the presumed ability level of the students that populate them.

The definition of perception (attitude) by Gagne and Briggs (1979) is the internal state that influences personal action choices. Gagne and Briggs' (1979) definition is the working definition used in this study. The teachers in this study understood that

perceptions of themselves and their experiences were not completely within their locus of control. That is, the administration categorized individual teachers as people who were placed to minimize harm, or as good or suitable teachers for struggling, non-elite students and students outside the range of standardized tests which impact the school grade.

Among the teachers in this study, this categorization combined with the labeling of the students and the attendant struggles inherent in delivering content may have precipitated the development of alternative perspectives of themselves as professional, competent, intellectual workers. After conducting this study, it became clear that among the teachers in this study, knowledge and skill clearly played important roles in shaping a teachers experiences and understandings of the role s/he plays in the classroom. If teachers have the knowledge but cannot impart the skills, then classrooms become lecture halls. If teachers have the skills but not the knowledge then classrooms become social clubs. Among the teachers in this study, much of this was predicated and this depended upon how teachers perceived the students they taught.

This study is grounded in Louise Rosenblatt's transactional theory (1995) and Jean Piaget's constructivist theory (1995). "Constructivist grounded theorists take a reflexive stance on modes of knowing and representing studied life. That means giving close attention to empirical realities and our collected renderings of them—and locating oneself in these realities" (Charmaz, 2005, p. 509). Rosenblatt stated that it is important to note the transaction between reader and text. Piaget argued that direct instruction should be minimized and students should be able to construct their knowledge. In Daisy and Emma's classrooms these theories helped the researcher explain what took place in their classrooms. Students made meaning from their textual transactions and shared their

knowledge with each other and the teacher. They appeared to be thinking deeply and critically about the texts they encountered in class. The students were making meaning as they struggled to understand their texts. In Emma's class, students were making meaning as they struggled to understand their texts. An example would be the conversation that took place between Emma and one of her students. Flor asked about how to tackle an assignment that dealt with Chaucer after reading *The Canterbury Tales* and with starting an assignment that allowed her to show her knowledge of the text. Emma explained to Flor what was required of her. However, Flor did not feel confident in her own abilities. Emma cajoled her and told her that she could do the assignment. Emma told her that by asking questions of the teacher, she was making progress in tackling the assignment. This conversation was illustrative of the feelings of disenfranchised students in this classroom and the kinds of strategies teachers must use to help them feel successful. Emma minimized direct instruction and allowed Flor to grapple with text on her own. Not until, she felt frustrated did she reach out to the teacher. By letting Flor engage with texts on her own, Emma pushed her to have a more meaningful transaction with text. This example is a small window into the classroom wherein disenfranchised learners who struggled with the text were assisted by the teacher who allowed them to struggle, but at the same time provided support as they worked their way through it. This was indicative of the kinds of academic struggle that the students of Zora and Orwell taught daily. The ways in which Orwell and Zora taught their students were different in important ways.

Students in Zora and Orwell's classes participated in rote rituals and there was not much meaning making or constructing of texts. The rituals may have replaced the kind

of give and take, sometimes needed to transact with a text—to construct meaning and to make sense of it. It may be that these teachers felt at odds with their own placement in these classrooms they resorted to this type of teaching practice with these students.

The present study shows that among the schools where the participants taught, there was a clear disparity between levels in the 12th-grade classrooms that alone, teachers seemed unable to redress. Emma reasoned, “we need to teach all levels the same and the students will rise to meet our challenges.” Similarly, Applebee (1987), 26 years ago found that targeted instruction is needed for the at-risk populations also known as the disenfranchised. Applebee’s (1987) study cautions educators to modify approaches to education including the content and organization of our curricula so that all children learn to reason more effectively about what they read and write. Flor in Emma’s class exemplified a student who was not confident in how to navigate the text and is given guidance through the learning process.

In order to facilitate the process—what do teachers need? Teachers need to facilitate the process of learning so that students may take ownership of their learning. If teachers do not have ownership of what, how and when they teach certain content, how can the kids have ownership? As Franzak (2006) and Gallavan (2005) discussed, there will be consequences to the adolescent reader who is marginalized.

Knowledge was critically important to the teachers in this study for a host of reasons. Most compelling among these includes: a) their perspective of the curriculum; b) their perspective of their roles as intellectual, academic professionals; c) their sense of self-efficacy and; d) how they taught what they taught; that is, whether they were bound to the pacing guides or utilized informed individual and independent use of prescribed

curricular delivery based on student needs. Taken together, these four aspects of teacher's perceptions and experiences led to the concept of ownership as it related to the work teachers do in their classrooms. This included the body of knowledge referred to herein as Post-Colonial Literature.

Ownership of Being a 12th-Grade Teacher

Teachers in both phases, Scout, Jane, Emma, and Daisy, viewed being a teacher of seniors as a positive endeavor that justified their own perceptions about the beauty, complexity and the morality of the literature. They loved all things English. They were honored to teach this type of literature and as a result did not want to change the way the literature is accessed by students. In this view, preserving the quality of the anglophile experience necessitated teaching the literature chronologically. These teachers cherished the classics and taught very complex texts that they could discuss deeply with their students. These teachers reported wanting to teach morality and citizenry through the literature in order to create better citizens of the world. The 12th-grade teacher in this study group—anglophiles--placed a great deal of emphasis on instilling the high ideals of virtue, chivalry, honor, and justice as expressed in classic British literature in their students as a means of preparation for life. These teachers articulated a belief which was followed by their pedagogical practices that by teaching classic, British literature in a linear and chronological fashion, they were bettering the populace.

In contrast, teachers in this study who did not feel a sense of belonging to the 12th-grade teacher group (Marie, Orwell, and Zora) on an individual level exhibited two main responses; (a) they ostracized themselves from the students by lecturing and maintained a rather guarded posture in their interactions with students (Orwell). In a

sense the pacing guide and the rapid and repetitive approach to the pacing guide seemed to ensure some distance between Orwell's students and himself or (b) they made the students' lives part of the classroom culture (Marie and Zora).

Perceptions and Experiences with multi-cultural (multiple perspectives Post-Colonial Literature

Among the teachers in the study, the findings have indicated that a teacher's perception of Post-Colonial literature was associated with their perceptions of British literature generally as the dominant voice of the literature written by people who spoke and wrote a variety of English and who traced their ancestry geographically to the island that is the United Kingdom. Moreover, a teacher's perception of Post-Colonial was associated with the study's thematic conceptualization of knowledge. That is, in their educational background teachers were not exposed to these kinds of texts and as a result found it to be simplistic, lacking in literary merit, and intellectual depth. In conversation and in practice, Post-Colonial literature seemed to be treated as an outlier by the two teachers who seemed to know about it. The overall perception was a pejorative attribution reflected by their reticence to discuss it. It is important to also note that Post-Colonial literature represents an oppositional narrative to the dominant literature. It could be that teachers in this study possessed educational backgrounds that had not prepared them to question the taken for granted stature of these narratives. One could argue that teachers were inadvertently participating in the disenfranchisement of students because there were no opportunities to question diverse perspectives. The dominant

rationality remained largely unquestioned and unchanged, to the unread, despite the demographic, cultural, and social changes that have occurred.

Teachers can aid students in understanding that one of the major reasons for British literature study is that the United States of America was once a colony of England. This may not be overtly stated; students may not have an opportunity to explore and to appreciate the ultimate purpose of studying the literature. The Post-Colonial dialogue may become a continuum for the students, and help them to make connections between much of America's country of origin, Great Britain and her vast colonies. By opening this conversation, the teacher plays an additional role in enhancing the curriculum. Students may be made aware that a cultural partnership exists. Students may be able to grasp the relevance and the value of this curriculum in the context of the American society. Perhaps equally important, discussing Post-Colonial literature can provide an opportunity for teachers to highlight the fact that this literature has its own thematic and aesthetic value (H. Russell, personal communication, December 7, 2011). It is not an addendum to the canon. It has been created, influenced and developed alongside it and is a powerful view of the realities of colonialism and humanity.

Teacher perceptions in this study were influenced by the teachers' knowledge of British and Post-Colonial literature and, of critical importance, the values they placed on the types of literature they taught in their classrooms. The seven teachers that participated in this study reported diverse and sometimes contradictory perceptions about Post-Colonial literature. Some teachers perceived that there were some value in Post-Colonial literature and reasoned that this literature belonged in the canon. However, they did not see Post-Colonial literature in terms of multiple perspectives in literature nor did

they seem to recognize the potential for Post-Colonial literature to present another side to the issue presented in the 12th-grade classroom. For example, Marie reasoned that students' knowledge of British literature should be mostly about people living in the British Isle.

“It can be but I don't think it should be as much...I think when students think of British lit., they think of England, they think of there. When I have them do a research paper, it's generally on British figures of their choice.”

It appeared that Maria intentionally limited student exposure to the literature from the vast British Empire. She identifies England as the primary geographic, intellectual and artistic space from which knowledge of British literature should be mostly gained. Given this perception, it may be difficult for her to expand intellectual borders beyond a single space or to include the intellectual contributions of the vast peoples of the British Empires in an academically coherent and pedagogical manner.

The teachers in this study articulated a perception that Post-Colonial literature was not as complex as traditional canonical texts. It is important to remember that four teachers had not studied British or Post-colonial literature at all in college, there were no in-service training sessions provided on these types of courses within the district nor did the teachers discuss the possibility of taking courses or building upon their reading knowledge of this literature. Teachers were not motivated to become more educated about PCAs. It could well be that they would neither need the knowledge to teach PCA nor would they likely have autonomy or creative license to do so. Moreover, they were encumbered by the chronological teaching organization utilized in the school curriculum, text-books, and their own perception that PCAs were “simple” (Orwell and Zora).

The perception of PCA as simplistic may have diminished the volition to explore PCA authors and to share their reading with students. Simply stated, these teachers may not believe that literature written by non-Anglo writers contained the intellectual density, complexity and artistry attributed to the masters of the British literature canon. Clearly, among these teachers, Post-Colonial literature was not seen as an integral part of the curriculum regardless of whether or not a teacher wanted to teach 12th-grade, or even if the teacher was very knowledgeable. Daisy commented about her own teaching as it relates to Post-Colonial literature was insightful.

I'm clearly not educated enough for this...I feel like I have like classic 'White girl' syndrome. All of the ones [literature] I spoke of were about the White colonists, and I neglected the colonized, and I neglected the colonists colonies completely except to comment on the stories that they read are all sympathetic to the colonists. But none of them were written by them [Post-Colonial authors].

Daisy discussed her feelings that she did not have enough experience with this type of literature and she taught from a singular perspective because of her limited educational experience with this type of text.

Curricular and pedagogical strategies are critical for academic success generally and among the increasingly large population of disenfranchised learners particularly (Bajaj, 2009; Fecho & Amatucci, 2008; Franzak, 2006; McBrien, 2005). Including literature written from the perspectives of non-mainstream or disenfranchised learners has been credited with improving academic performance. Among the teachers in the present study, Post-Colonial literature was not taught. Moreover, teachers of the disenfranchised students expressed frustration with the students. All students deserve the best quality education and perhaps because of the lack of freedom, diminished professional autonomy, and lack of content knowledge, the process of schooling underserved many

students. “So as the educational machinery processes them year after year, pushing them along on its conveyor belt toward graduation or less, they lose their imaginations about what can be” (Shipler, 2004, p.239). Clearly, the teaching and learning process must transform to meet the needs of all students.

Another issue with teaching Post-Colonial literature is the teaching of British literature in a chronological order.

I would love to; the only thing is that, unfortunately, I think it would have to be in a less structured way. Simply because, at least within...not so much with uh, with the lower grades, but in terms of um, in terms of my seniors because I feel that I am compelled to follow it chronologically with the pacing guide and so on. I don't know that...I mean obviously you know I'm sure they, they built in um time at the end for uh for contemporary authors, but it would have to be the sort of thing where we would spend maybe 10 or 15 minutes in the classroom but not an extended period of time going over them. Which is unfortunate because with the contemporary authors you want to explore the richness of the language, because they're bringing in--you know experiences with which the students should be familiar, but they're also bringing in a language that is evolving. And that...and not only that is evolving but they also have the ability to bring in all of these types of, illusions and you know some, you know with which the students are familiar...and others which they are not. So... (Emma)

Some teachers in this study seemed to struggle with the very idea of teaching Post-Colonial British literature out of chronological order in their college prep, regular or honors classes, in other words, the non-elite academic tracks. Only in Advanced Placement or International Baccalaureate classes was it seen as the norm to teach thematically or by genre. Zora discussed Post-Colonial literature after reading Jamaica Kincaid's *Girl*.

Oh yeah, okay, we probably wouldn't even get to this because we're in the 1500s. Now in December, January, but I think it could? be, it would? be fun, if we, we never get to that part, and I mean there's more contemporary things in the, at the ending of the book but we never get there.

Teachers never getting to Post-Colonial literature was indicative of the problems associated with chronological ordering. However, these works are read in Advanced Placement and International Baccalaureate classes because they were organized by genre or theme and were an advanced group. It is also interesting that these were also the classes which were tested in a standardized manner at a very high level of expectation for student performance.

Teachers cannot teach if they are not trained and if they do not have the freedom to make informed pedagogical decisions. The British literature curriculum is an ideological, cultural and intellectual theoretical endeavor (Rabinowitz & Smith 1998). That is, some British literature teachers in this present study had not studied British literature; thus they lacked essential knowledge of the historical and cultural contexts of British literature. For these teachers it was difficult to equate multiculturalism in the American context with multiculturalism in terms of the vast British Empire. Thus a possible bridge for the students (Apple 2004) remains unutilized even as teachers lamented the caliber of students they were teaching and the presence of some Post-Colonial literature selections in the course textbook. Limitations in knowledge combined with limitations in pedagogical independence seemed to have made it difficult for most teachers in the study to consider an alternative to the status quo. As Marie responded when asked about teaching Post-Colonial literature, “I don’t know if I feel comfortable with it. If I feel comfortable with the subject matter and feel like I know it enough you know because I don’t want to teach something that I don’t know.”

Teachers working together for the benefit of the students are a hopeful impetus for change. The participants in this study did not have meaningful opportunities to

collaborate about the curriculum and about the students they taught. The student population in the school in Phase II of this study came from immigrant backgrounds including parts of the former British Empire; in class they experienced a very small snapshot of the British history and literature. No where did they learn about people and cultures similar to their own. Orwell discussed how he used literature to examine global issues in his class.

Yes, yes, we have discussed for example, when we were reading 1984, as far as ... oh the global culture is no global. No even, even 1984 can be also considered globally, we sometimes think that all the people are doing that, and then we're not doing it. And I think is, now is if we've got government, governments all over the world kind of control, and keep themselves in power by watching and seeing what people are doing. In that case, it's a global case. Now, (Clearing throat) as for as violence, we, we want, we watched, we read stories that deal with violence and the way that they handle problems between tribes or cultures, is also we are connected to the way that we tried we resolve issues, global issues, for what they called peace, or some people call war.

Participants in this study had their own preconceptions about literature, students and teaching based on their own experiences in the classroom and the knowledge gained from college. Many felt that their expertise in literature and students was not being used appropriately or respectfully.

Taken together, the findings of the study indicate that teachers often lack critical knowledge of literature generally and 12th-grade multi-cultural, Post-Colonial literature specifically. Thus students are denied an opportunity to “live through” a text in a personal and culturally relevant manner (Rosenblatt, 1938). Rather, the curriculum in high schools limits the opportunities of both mainstream and disenfranchised learners to gather understanding of humanity. Spears-Bunton (1992 & 1999), Dong (2005) and Applebee (1987) discussed the importance and ramifications of being “literate” in the

United States. Their studies found that marginalized students who did not engage in reading literature from multiple perspectives were more likely to reject literature reading and to underachieve in literature and literacy learning. Orwell, for example discussed this idea:

But also, I believe our role is to even teach what has been either directly, or on purpose omitted, or by mistake, mistakenly omitted. That is our role. And I think that's what we need to do. See, try to see or discuss things that are not in the book sometimes, but that they should in the book, all those things that should be. Example would be, even though we're talking about British literature, slavery. There are so many things that are not included, and we just quite washed, we just touched lightly, and I think the role of the teacher is to say, 'Hey, let's go more, let's go more in depth.'

During the course of this study, these in-depth discussions were not currently evident in his classroom. The following section will detail the participant teachers' issues with professional choice.

Lack of Professional Choice (Autonomy)

Teachers in this study consistently lamented their lack of choice in teaching the curriculum, students, and levels. In terms of curriculum, these teachers had no choice other than to teach the pacing guide with abject fidelity. The pacing guide in a sense was like an assembly line conveyor belt, in that everything a teacher was to say, and do was planned out. For some teachers, it became a disincentive for growth and development; the guides require minimal input and minimal investment on the part of the teacher. Choices were directly connected to their knowledge, their perceptions of autonomy, their perceptions of the chronological perspective, and self-efficacy in the classroom.

The study of literature for most of the participants was limited to incorporating the literature from the pacing guide. Because teachers were limited in what they could do

with literature and what literature they were allowed to teach, participants such as Marie, Emma, Orwell, and Zora struggled with teacher autonomy in different ways. For some, it meant distancing themselves from the students or aligning themselves with student culture.

As a result of curricular mandates, teachers could not teach their classes as they would like, thus, the disenfranchised learners were somewhat cast aside. Importantly, in spite of their expressed best intentions, no teacher in the research study wanted to teach the disenfranchised. They all made disparaging remarks about these students one wonders how teachers of these students are perceived by their colleagues and how they think of themselves. When Emma discussed the cons to having a home school as a magnet school she said, “You have to be in one of the academies. And that’s the thing. That’s what makes it difficult here is that you have...it’s not a designated...home school. So you can’t...you don’t have the privilege of removing undesirables.” According to the research, having students who did not perform well or had issues with discipline was seen as a teacher punishment. Logically, teachers expressed some unhappiness and wonder about their ability as a teacher (Zora and Emma). Zora said, “Even though you may tell yourself you are teaching them because of your expertise, these students act differently.” Zora was discussing her college prep and regular students who were in her view so different from the honors students she had the year previous. Some teachers spoke as if they were losing their independence, others spoke as if the students who they were assigned to teach were a punitive move on the part of the administration. A sense of frustration underscored a good deal of their conversation. Frustration also seemed to be an integral part of their experience. Another source of frustration for teachers in this

study dealt with the importance of literature in the classroom.

Twelfth grade literature teachers may be obsolete as the literature studied is no longer relevant to the teaching craft; unless one adapts to the changes in curriculum.

Today's teachers sit at the center of a curriculum battle—a battle shaped by the traditional American understandings of merit, efficiency, competition, and progress—that extends far deeper than their classrooms. The modern curriculum does not match the way students learn, and it favors Americans of wealth and power. But it could be otherwise. (Oakes & Lipton, 1999, p. 132)

Oakes and Lipton (1999) share a poignant point that teachers are at the heart of the curriculum battles in the classroom. Twelfth-grade teachers in this study seemed to understand how curriculum directly impacted students, but teachers like Emma, Orwell, and Zora, were inundated with their externally imposed mandates. They did not have the autonomy to choose their curriculum, grade level, or instructional delivery method.

Marie, Scout and Daisy had the luxury of having some autonomy over their curriculum; importantly, they could manipulate their curriculum to meet the challenges of teaching disenfranchised students. Only Marie taught disenfranchised learners. Teachers with autonomy in this study, either had students in advanced classes (Scout and Daisy) or they taught in “A” schools (Marie). Emma also corroborated this finding in her interviews.

The researcher also observed teachers who either felt frustrated with teaching disenfranchised learners (Marie and Daisy), who voiced their concerns (Zora), or who had difficulty connecting the literature to the students (Orwell). Some of these teachers could not help their students with the prescribed curriculum by offering alternative reading selections because they did not have the authority to do so. However, they were not alone in their frustration. Indeed, all teachers in Phase II of the study made negative

comments about teaching these students. Emma said there are “undesirables”, Orwell said because they are “working class”, the school could not get an A, Daisy said she is “a little fearful” and Zora reported that they were different from her previous honors 11th grade classes. Given their circumstances, the teachers in Phase II instructed their students solely using the pacing guide. Unfortunately, the pacing guide could not support the participants with the issues they had with the students in the classrooms.

Yet, it is important to note that even with the pacing guide, not all teachers in the study taught the same way. Many of the teachers were teaching in isolation. They all taught the same topics but the manner in which they assisted their students in understanding the topics was different. Participant teachers did not share their own individual strengths that could help their fellow teachers. Emma could share how to use different reading or writing strategies to help students gain access to the literature. Orwell could share how to lecture the students about the historical background of the literature. Daisy could share how to let students be independent in discussions, analysis, and writing assignments. Finally, Zora could share how to make grammar and the classroom a more enjoyable experience. By sharing their individual strengths, the students and teachers would benefit from the learning experience taking place in the classrooms. Having teachers collaborate meaningfully would benefit the students.

Solidarity with and empathy for students are not simply sentimental emotions. For teachers who think deeply about their work, solidarity and empathy mean having genuine respect for their students’ identities—including their language and culture—as well as high expectations and great admiration for them. (Nieto, 2010, p. 234)

Solidarity in teaching 12th-grade, in collaborating about literature, and students is best for the teachers and students. But the participant teachers’ experiences did not allow

for this to take place since of external mandates self and outside perception of teacher quality and belonging were foremost in their minds. Teacher perception of self, students, and literature is key to what takes place in the classroom and for experiences to be enriched.

Implications for Policy and Practice

What it means to be a 12th-grade British literature teacher is considerably more multifaceted than the researcher originally thought. Given our population increases and a combination of class size and inclusion amendments, English Language Arts teachers need to leave college versed in many areas including Special Education and English for Speakers of Other Languages (ESOL) because these are the students in the regular and college prep classrooms. Below, Marie discussed how she supported students with different backgrounds in her classroom. In this excerpt, she specifically addressed the Hispanic students, who would have been exited ESOL students.

We use certain words. We talk about certain words like vocabulary. Some students will say “well here’s the Latin translation of that is ... this is what it means.” So sometimes we’ll bring in our own cultures about vocabulary or whatever our general topic is about they’ll bring into ... oh my god, I have a lot of stories about kids and their life and their culture, this year more so about Puerto Rico than any place else I mean I know that’s not a part of the United States but still about their history and we have a lot of resulting discussions; a lot of kids were able to connect with each other; “oh my god, my family’s from Puerto Rico.” So if it’s not a class discussion it’s something else that’s brought up. And again if there’s a current event or something going on in the news, sometimes these kids they just, they got to talk about it; they have to talk about it.

Marie taught the variety of students in her class through a teachable moment. Marie drew the students in through vocabulary and experience which demonstrated a need for 12th-grade teachers to be versed in reading because some students had not passed the state

mandated tests as demonstrated by Emma and Orwell's interviews. Orwell discussed the challenge of teaching 12th-grade literature with the researcher.

Researcher: In what sense, what do you mean challenging?

Orwell: The, the language has been translated from Middle English to Old English in most of the, the stories, and that even though it is translated into contemporary English, and the language that these people use is not that is archaic but is more difficult. And that's one of the reasons that I like it.

Researcher: Okay. Do you think it's also challenging for the students?

Orwell: Yes.

In discussing the challenges of reading such an archaic text Orwell reported finding that it was "challenging," for him. Logically, he reasoned, students too would find Chaucerian texts difficult to read. Even so, it is the task of teachers to bridge the gap between texts and students. Clearly this begins with the education of teachers in both content and pedagogy.

Teachers must know how to teach American, British, and Caribbean literature so that they will not feel frustrated when asked to teach these classes. Teachers need to be prepared, to be able to teach in any area of the discipline and to teach a variety of learners. The experiences and understandings of those experiences as evidenced by Marie, Jane, Orwell, and Zora are illustrative of this need. Knowledge of curriculum content and knowledge of how to deal with different types of students were factors in four out of five disenfranchised learner classrooms. The current structure of South Florida High may be a factor in impeding teachers in their ability to teach all levels of students. Daisy discussed the segregation of students.

Daisy: So the IB students are really the only students that are basically completely segregated from 9th to 12th-grade in all their classes.

Researcher: Yes, okay.

- Daisy: The rest of the kids intermingle.
Researcher: Yeah I, I remember I didn't really have any um, non-IB friends when I was in IB myself, yeah.
Daisy : Yeah, because they well, there is just no opportunity. Some of the kids I guess the student government and with some of the sports classes, and I have one kid that's really interested in auto mechanics so he's not allowed to take the auto mechanics class, but he's an aide for the shop teacher...

Teachers and students in this study were relegated to certain classes and teachers specifically did not have the opportunity to gain experience in teaching all populations of students. They were limited by school structure, education, and their own personal biases about literature. As demonstrated by Table 3, six of the seven teachers have had some courses in American and British literature but given the 2006 course catalog which exemplified the literary experiences of our participants in Table 4, the literature experiences imparted was vastly different from what they will experience in teaching.

According to the study most of our participants had an English Education major. Consequently, they would have had only nine courses in literature and only one in British literature as compared to an English Literature major who had 28 literature courses and nine of them from British literature. Table 4 also highlights that teachers would have no background in teaching Post-Colonial authors unless they took Modern British literature; hence the need for teachers to be versed in all types of literary experiences. "Courses that deal with issues of race relations, ethics, and ideology are almost absent from the teacher-preparation curricula" (Macedo, 1994, p. 12). Such courses would support the breadth and depth of teacher knowledge.

There is a need for teachers to obtain the proper credentials to teach the youth of today. Student teaching or apprenticeship programs have to be more in-depth and

proactive where pre-service teachers spend time in an English Language Arts classroom prepared for the different type of curriculum needs as highlighted in Table 3. Unless teachers were English Literature majors, they would have no experience with literary approach or literary analysis. It would be helpful for teachers to spend more time in different settings, teaching different types of students for extended periods of time.

Policy-makers, Colleges of Education and school systems need to be in better communication with each other to understand how to work best with teachers and students for the needs of college and career readiness as demonstrated by Emma whose professional development came from the district and not from colleges of education. As Emma stated, she taught her college-prep course for three months without any benefit of an in-service course/session nor direction as to how to meet the needs of the students. She was only told to prepare the students for the upcoming tests and to use the college prep pacing guide. In this way, students were denied access to preparation for learning beyond the limited scope of the test. Logically one would question whether test preparation prepared them for the rigors of college with only vocabulary and simple writing instruction in the 12th-grade classroom.

Legislatures, who create standards and guides for teachers, may need to understand the importance of a more global curriculum in helping students tackle curricula that expose them to different modes of thought and understanding. This idea is demonstrated in all teachers in the study. Daisy who especially highlighted the idea that she has the “classic White girl syndrome,” shared that she did not know enough about other literary experiences such as Post-Colonial literature which Table 4 also highlights this fact. Further, colleges, text-book companies and professional development offices

for school districts need to work together to create more meaningful Professional Development (PD) for teachers at the upper levels. Emma discussed how the professional development offering for the college prep teachers was substandard and late. Usually PD is relegated to the tested grade levels about tested areas. As noted by the teachers in the study, they had only one PD relegated to their classroom experience and according to Emma the presenter would not consider teacher expertise. Professional development could be organized in conjunction with the colleges and local schools. In this way there could be a more collaborative culture and teachers could keep abreast of curricular and literary changes. For example the 2013 catalog in Florida International University, now highlights that English Education majors are gaining a Bachelors of Arts and a more varied literary experience (see Table 4). Table 4 presents a varied literary experience that is chronological in nature. However, in the changes in curriculum as to what knowledge is of most worth in seven years, current practitioners are unaware of these changes. Clearly, if school districts and universities were more in concert, teachers would have an opportunity to remain current in their own discipline.

Additionally, colleges can offer more British literature, Post-Colonial and Caribbean coursework for pre-service teachers. Such courses could include how to teach and how to analyze these texts, not just by going over the works, but also teaching the students how to use strategies to aid their comprehension such as Creating Independence through Student-owned Strategies (CRISS). CRISS is a researched based program that teaches all teachers how to help students become more independent through metacognition, strategy development in all content areas. These were areas that Orwell and Zora had difficulty in teaching their students. That is, how to be independent in their

classrooms and importantly how to teach British literature in an engaging and intellectually sound manner. Pre-service teachers also need to learn how to teach British literature thematically using non-fictional and fictional texts of diverse genres. Curriculum developers also must understand how to create thematic curriculum where all aspects of British literature is touched upon and non-fictional texts are used in. As demonstrated by this study, all teachers felt that the chronological perspective was the best method of teaching British literature and further demonstrated by Table 4. Research demonstrates that thematic organization works well. Further, common core requires thematic understanding.

Schools and districts need to build two cultures, one for collaboration and another for higher learning. A collaborative culture needs to be grassroots not dictated by the administration or school system. Such a culture would allow teachers to share their expertise and have professional conversations about current research. It was clear that the participants in this study did not engage in this type of collaborative culture.

Teachers working together would help to build teacher capacity and a culture of learning. Students and teachers would benefit greatly from the expertise that is in the building and perhaps feel empowered as their own strengths were being utilized. Such empowerment could nurture systemic and lasting academically productive change.

Schools should also try to accommodate at least one of the teacher requests and where that is not possible, administrators need to be more communicative with faculty members about their choices in positioning teachers in certain classrooms. This study highlighted this need as many teachers expressed such unhappiness about being placed in certain classroom then reported a tendency to doubt their own abilities in the classroom

(Marie, Emma, Daisy, and Zora). Administrators also need to share the wealth of classes. Teachers perceived it as unfair when it is obvious that it was only one teacher's sole responsibility to teach one population of students. All teachers should have an opportunity to teach all grades and levels based on their requests and expertise. "More and more, researchers and educators agree that good schools have cultures that make it sensible for faculty to teach all students well and sensible for all students to learn well" (Oakes & Lipton, 1999, p. 330). Everyone can obtain an equal share of the Advanced and the non-Advanced classes. Two teachers reported feeling diminished by where they were placed in the curriculum; regular, AP, honors, 9th grade, and/or college prep. If one teacher teaches only the advanced classes, teachers may become resentful and wonder if they did anything wrong as in the case of Emma and Zora. Zora tried to assuage her feelings as she was relegated to only college prep and regular classes in 12th-grade when she had previously taught honors 11th grade. Providing teachers with choices and open communication might go a long way toward circumventing feelings of bitterness and mistrust. It may also support teachers in their effort to act as knowledgeable, empowered professionals.

Recommendations for Policy and Practice

Data from the present study clearly highlights the dilemmas of teachers struggling to teach without the academic background needed to conduct sound pedagogy. This issue is compounded by the fact the teachers in this study were likewise unprepared to educate disenfranchised learners in the upper grades, especially in 12th-grade British literature. An exploration of teacher knowledge might begin with a study of pre-service and teacher education programs in order to determine the kinds and amount of literature instruction

candidates experience in these programs. These data may then be compared to the content of literature instructional programs typical among the teachers in the present study and beyond in order to determine convergence and divergence. In this way, it may be possible to correct the mismatch between what teachers are taught and what they know and what they are expected to teach and assess in high school.

Future research might also explore professional development in schools and colleges. This research would focus on the kinds of learning experiences offered specifically for 12th-grade teachers. Importantly, the research would want to explore the organization and format of learning opportunities. For example, a future study could focus on: (a) the workshop oriented experiences offered (teacher or administrator choice of attending a training on a particular topic); (b) professional learning communities (teachers working on an issue of their choice through discussion, observations, research, and collaboration); (c) book studies (teachers choosing a text to read, discussion, and implementation in their teaching practice); (d) lesson studies (teachers working together to fine-tune a lesson several times through collaborative planning and observations) or (e) some other element. Importantly, such future research would explore how each modality of experience works for the population it serves. In this way, it may be possible to bridge the gap between what teachers know and are able to do, and to construct sound, classroom practices that engage and extend student knowledge.

Future studies might also explore the implementation of thematic approaches to British literature among diverse populations of students. Such research might explore the tensions between the recommendations for curricular changes and institutional mandates for coverage and uniformity across classes. An important question to ask in such

research would be, in what ways may thematic approaches offer teachers opportunities to engage learners using a multi-cultural (multiple perspective curriculum)?

Finally, future research should explore the disenfranchised learner's perception about Post-Colonial authors and their responses to such texts and classroom environments that include them. Such research should include: (a) classroom observations over an extended period of time; and (b) individual and focus group interviews with students and their teachers. In this way, it may be possible to determine what they think, feel and are coming to know about Post-Colonial Literature and the influence this literature may or may not have on teaching and learning in the 12th-grade. Answers to these questions may offer some clues that can be gathered from the 12th-grade disenfranchised learner to help them finish school with success.

Conclusion

The qualitative emphasis on understanding perspectives of all participants at a site challenges what has been called 'the hierarchy of credibility'...the idea that the opinions and views of those in power are worth more than those of people who are not (Bogdan & Biklen, 2007, p. 17).

This research study has described the 12th-grade British literature teacher's experiences and perceptions in four schools using interviews, observations and artifact collection. Based on the discussion of their culture, three prevailing concerns have been raised; (a) 12th-grade teachers need to be grounded in British and Post-Colonial literature knowledge in order to teach 12th-grade, (b) 12th-grade teachers need to be empowered by providing them choices and instituting their voices as it pertains to curriculum planning and professional development and (c) the location and grade of the school plays an important role in teacher perception and teacher autonomy. Teacher experiences and

perceptions are important to the understanding of the 12th-grade British literature work and influences whether if Post-Colonial British literature was to be used in schools. The theoretical underpinning included social theory which argues that learning is socially constructed through meaning making (Knapp & Shields, 1991; Rosenblatt 1995).

Although primarily focused on classroom knowledge, this applies to how some teachers are treated as professionals. The knowledge that is socially constructed in schools can become divisive and undermine teachers' abilities; Ethnography allows us to understand a particular community. Interviews and observations were necessary tools to gather data about the people's perspectives (Applebee, 1987; Dong, 2005; Spears-Bunton, 1992).

Some educators in the 12th-grade, in this study, were torn between what they knew to be right and what they had to do to meet external demands. The 12th-grade British literature classrooms in this study were undergoing an internal struggle. That is, they struggled to teach the English Language and culture, as defined by their textbook while trying to maintain the right of teachers to be professionals. One must consider and reflect upon the choices that are made, and how they will benefit 12th-grade students.

Reflections

It's another thing to be the one who has to teach the class day after day, to plan the lessons, fill out school department records, put up with the messages that blast out of the intercom in many schools or are delivered by a student from downstairs, make sure that there are books for every child, cope with tensions, perform the real work of the classroom teacher.... I hope I don't lose sight of this distinction, which is easily forgotten when we make these periodic visits and imagine that we understand the situation in a classroom far more quickly than we do. (Kozol, 2000, pp. 184–185)

The teachers who participated in the study were gracious, wonderful, accommodating and knowledgeable people. The study was meant to explicate the 12th-

grade teacher's situation which is an educational, societal, political and individual problem.

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APPENDICES

Appendix A: Map of the British Empire

Appendix B: Sample Standard 12th Grade Curriculum

Course Name: English IV honors

HONORS COURSE GUIDE

Content Area: English

Grades(s): 12

Strand/Unit: British literature

<p>Course Description: NCDPI states that “Students in the honors course will explore British literature more widely and deeply, including more challenging and/or complete print and non-print texts. The honors English course fosters intellectual curiosity by encouraging students to generate thought-provoking questions and topics and to research diverse sources. honors courses will require students to work as self-directed and reflective learners, both independently and in groups as leaders and collaborators. Higher level thinking skills will be emphasized through interdisciplinary and critical perspectives as reflected in the quality of student performance in oral language, written language, and other media/technology.</p> <p>Students in the honors course will read works from all genres in addition to those read in the standard class. Some examples from which teachers may choose are as follows: <i>Grendel</i>, <i>Sir Gawain and the Green Knight</i>, <i>Everyman</i>, <i>Morte d’ Arthur</i>, additional play by <i>Shakespeare</i>, <i>Paradise Lost</i>, <i>Silas Marner</i>, <i>Tess of the d’Urbervilles</i>, <i>Pygmalion</i>, <i>Wuthering Hights</i>, <i>Dr. Jekyll and Mr. Hyde</i>. Teachers should choose at least three additional major works. These works should expose students to a variety of historical periods, themes, and genres.</p>	<p>SCOS Goals:</p> <p>3.04</p>	<p>Approximate instructional time required (Pacing is indicated on curriculum map):</p> <p>Approximate instructional time required is indicated on each activity.</p>
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What Students will Know, Understand, and Be Able to Do (Objectives and Concepts)	classroom Instruction: Strategies, Assignments and Resources (Include time tables and deadlines)
<p>The focus of English IV honors is argumentation. The NCDPI has added the following objective for English IV honors:</p> <p>3.03 Investigate argumentative communication through</p> <ul style="list-style-type: none"> Exploring print and non-print texts to extend study of self-selected topics relevant to British literature and/or history. Analyzing and researching diverse 	<p>Activity: Debate religion in Beowulf</p> <p>In two evenly self-selected groups, students will have two weeks to prepare for a debate on the following topic: In content, tone, and spirit Beowulf is essentially a Christian work. Students will complete the following:</p> <ol style="list-style-type: none"> Read background information on the Anglo-Saxon period. Read and participate in class discussions

<p>perspectives on literary, historical, cultural, and/or social events.</p> <ul style="list-style-type: none"> • Constructing original arguments which address multi-faceted perspectives of complex issues. • Applying a sophisticated understanding of stylistic elements in student products appropriate to audience and purpose. • Planning, designing and self-monitoring as students create a variety of texts. <p>Students in the honors class will master the ideas and concepts listed in the guide for the standard course as well as understand the structure and stylistic elements of all works they read. Their activities and the teacher's instructional strategies will enable them to arrive at a more in-depth understanding of these ideas as well as provide students with more choice in topic selection and more independence in the accomplishing of their tasks.</p> <p>In selecting from the suggested activities, the teacher will focus student work on argumentation</p>	<p>of Beowulf.</p> <ol style="list-style-type: none"> 3. Read criticisms on Beowulf that focus on religious content. 4. Divide responsibilities for the debate which include: find specific support from the text, find support from at least 3 outside sources, write the opening statement, the rebuttal, questions for cross examination, and closing statement. 5. Conduct the debate which will be judged by an invited guest. <p>** see resources for the specific organization of the debate</p> <p>The following works would also be appropriate for a similar debate activity in which students select an issue to argue: Frankenstein, Macbeth, Paradise Lost, Grendel</p> <p><u>Activity: Exploring the similarities and differences of values and human nature in two distinct time periods.</u></p> <p>In self-selected groups of seven to eleven people, students will prepare and present a prologue in the style of Geoffrey Chaucer's The Canterbury Tales. As part of a quarter-long study, students will complete the following:</p> <ol style="list-style-type: none"> 1. Read background material on the Middle Ages and the life of Geoffrey Chaucer. 2. Read and participate in discussions of the prologue and at least nine (some of which may be self-selected) of the tales from The Canterbury Tales. 3. Determine the focus of their presentation: one approach is to choose a specific character from the prologue and present that person as if he/she lived in modern society or choose a person from modern society to present as Chaucer would see him today. 4. Choose a situation in which a diverse
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	<p>group of modern people would be together.</p> <ol style="list-style-type: none"> 5. Use techniques similar to those of Chaucer, they should write an introduction for themselves as the character they are portraying. 6. Dress as his or her character on the day of the presentation. 7. Present their prologue to the class. <p>** see resources for specific suggestions</p> <p>Activity: Mock Trial</p> <p>Students will select their own roles to prepare for a mock trial of a selected character from the literature they have read. As part of a three to four week study, students will complete the following:</p> <ol style="list-style-type: none"> 1. Read and participate in discussions of the literary work. 2. Do online research on court procedure in a criminal trial and of the roles of the following: judge, prosecuting attorney, defense attorney, bailiff/court clerk, jury. 3. Determine the character to try and the charges against that character. 4. Be assigned to either the prosecution or the defense team. 5. Prepare their case by completing such tasks as: write opening and closing statements, decide which witnesses to call, write questions for the witnesses, write affidavits from the witnesses, write anticipated cross examination questions. 6. Appoint the role of journalist to cover the trial. 7. Attempt to find students from other English IV honors classes to serve as members of the jury. <p>Suggested characters to consider include: Grendel, Macbeth, Guinevere, Tess, Frankenstein's creature, Satan from Paradise Lost.</p>
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	<p><u>Activity: Themes and issues in British literature and history</u></p> <p>As a culminating activity during the 4th quarter, groups of three to five students will identify and take a stand on a theme or an arguable issue in British literature and history. From works they have read in class throughout the year and those that they have self-selected, students will complete the following:</p> <ol style="list-style-type: none"> 1. Watch a video that illustrates their theme and write a response to the following questions: What was the theme of this film? What were the filmmakers trying to tell us? Were they successful? What did you learn from this movie? Select an action performed by one of the characters in the film and explain why the character took that action. What motivated him or her? What did this motivation have to do with the theme of the film? Did all of the events portrayed in the film ring true? Describe the scenes that your group found especially accurate. Which sequences didn't seem to match reality? Why? 2. Create a time-line that traces the history and publication of significant literature relevant to the theme or issue. 3. Write a research-based paper that identifies the issue as one significant to British culture. 4. Write critiques of the literature to explain the theme or issue. 5. Create a visual representation to illustrate the theme or issue. 6. Present a dramatic monologue in which students assume the role of a person affected by the theme or issue. 7. Write journals completed by people in different time periods showing the importance of the issue in their lives. 8. Write reading summaries of the works they have read.
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	<p>9. Present a panel discussion in which members analyze the significance of their issue and its depiction in literature.</p> <p>10. Create and present a multimedia presentation which will include information from the above activities and which will defend the group's stance on the issue. At least part of this presentation should be given using Power Point.</p>
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Prerequisite skills / knowledge:	State and Other Assessment Correlations:

Expectations of Performance: Assessment Strategies, Rubrics* and Resources (Include time tables and deadlines)	Basis for Grading
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Appendix C: U.S. Graduation Rates for class of 2002

U.S. Graduation Rates for the Class of 2002

State Graduation Rates: 90-100% 80-89% 70-79% 60-69% <60%

Based on data from Greene, Jay and Marcus Winters (2005). *Public High School Graduation and College-Readiness Rates: 1991-2002*. Education Working Paper No. 8. New York: Center for Civic Innovation at the Manhattan Institute.

Appendix D: Participant Introductory Letter

Keisha McIntyre-McCullough
Florida International University
Homestead Middle School (6251)
Kmcintyre-mccullough@dadeschools.net
786-553-81832 (cell)
January, 2012

Dear _____:

I am a student working on my dissertation at Florida International University on the topic of the 12th grade literature curriculum. As you have been a 12th grade teacher who is experienced and knowledgeable, I would like to interview you about how you teach British literature. I will be interviewing other 12th grade teachers on the topic beginning in January, 2012.

The research will take place over the course of the academic school year 2011–2012. Although you may not benefit directly from the study, you will make a major contribution to what is known about 12th grade literature. In the future, other may benefit from knowing how this literature is being studied across South Florida.

I will keep a record of my findings in a secure location especially if privacy or anonymity is an issue. I will be the only one to know the identity of the participants.

Unfortunately, I cannot pay you for your services, other than buying you a cup of coffee or tea. I am also, a English teacher, as yourself.

Will you be willing to see me? I will need about an hour and gladly work around your schedule. We can meet for coffee or tea or anywhere that is convenient for you, morning, noon, or night would be fine. I will give you call in late September to give you a chance to acclimate to a new school year.

If you have any questions about the project or about me, please give me a call at 786-553-8183 or email me at kmcintyre-mccullough@dadeschools.net.

Sincerely,
Keisha McIntyre-McCullough

Appendix E: Interview Questions

Theme: Your passion for teaching 12th grade?

1. In the past two years, what is your favorite text to teach in your 12th Grade British literature class?

Theme: The other culture and the world in your classroom

2. What are your top five literary texts that deal with people, cultures or countries dissimilar to your own that you love discussing with your students?

Theme: The politics of teaching

3. Do you think Post-Colonial British authors should be considered as part of British literature?
4. Do you have autonomy in selecting your curriculum?
5. How did your college or other experiences prepare you to teach post-colonial authors?
6. Do you feel apprehensive about teaching this type of literature? Explain.

Theme: the students in your class.

7. In your opinion, what is the reason for students failing your class?
8. What do you think is important about the British literature curriculum you would want your students to know? Please list them in order from least to greatest. 1 being least and 5 being the least.

Theme: Literacy

9. What does it mean to be literate in today's society? How do you translate that in your own classroom?
10. What are your thoughts on global literacy and how do you transmit those thoughts in teaching?

Theme: your thoughts about post-colonial (multi-cultural) British authors. **(definition of postcolonial)**

- a. Please discuss your thoughts about the following five authors.
- b. V.S. Naipaul
- c. Derek Walcott
- d. Jamaica Kincaid
- e. Jean Rhys
- f. Chinua Achebe

Appendix F: Demographic Survey

Name: _____ School: _____
Phone: _____ Email: _____
Interview Date: _____ Follow-Up Date _____
Type of Follow-Up: Phone Face to Face

Demographic Survey

Directions

Mark your answers to the following questions. If none of the answer options apply to you, leave the questions blank.

Questions 1-8 deals with your **background**.

1. How would you classify yourself? Mark all that apply.
 - a. White
 - b. Black
 - c. Hispanic
 - d. Caribbean Islander
 - e. Asian
 - f. Other: _____
2. How long have you lived in this state?
 - a. All your life
 - b. 1-5 years
 - c. 6-10 years
 - d. More than 10 years
3. If less than 10 years, in what state/country did you reside?
4. In what age group do you belong?
 - a. 21-27
 - b. 28-36
 - c. 36-45
 - d. 46-54
 - e. 55 and older
5. How long have you been teaching 12th Grade British literature?
 - a. 0-3 years
 - b. 4-6 years

- c. 7-10 years
 - d. 11 years or more
6. In what field is your most recent degree?
- a. English Literature
 - b. English Education
 - c. Other _____
7. In what decade did you graduate with your degree?
- a. 1960-1970
 - b. 1971-1980
 - c. 1981-1990
 - d. 1991-2000
 - e. 2001-present
8. What types of college literature programs have you participated in? Please mark all that apply.
- a. British
 - b. Caribbean
 - c. Spanish
 - d. American
 - e. Russian
 - f. Other _____

Questions 9-12 deals with your **12th grade literature curriculum.**

9. Which of the following types of literature study have you assigned in your English/language arts class? Choose all that apply.
- a. Poetry
 - b. Drama
 - c. Prose fiction
 - d. Prose non-fiction (essay, biography, letters...)
 - e. Mass Media (television, movies)
10. Which of the following types of books is most frequently used in your literature classes? Indicate one.
- a. Anthologies
 - b. Individual edition for each work or author
 - c. Both anthologies and individual editions equally
 - d. Impossible to say what is most frequently used
11. Does your anthology include post-colonial authors?
- a. Yes
 - b. No

12. From what approach do you teach your students?

- a. Chronological
- b. Thematic
- c. Genre
- d. Other _____

Appendix G: Interview Permission Form

I understand that the information I provide in this interview may be quoted in a dissertation that Keisha McIntyre-McCullough will write or produce for research purposes. This production will be read by her committee members and other students at Florida International University and may be used for other educational purposes. Any original recordings may be archived with an official repository for future educational purposes.

I give permission to be tape recorded (circle one):

A) Yes

B) No

When my statements are quoted in this student's paper and/or class discussions, I would like (circle one):

A) to be quoted by name

B) to be quoted as anonymously, rather than by my real name.

Your signature on this form means that you understand the information presented, and that you want to participate in the study. You understand that participation is voluntary, and you may withdraw from the study at any time.

Date: _____

Interviewee Signature: _____

Appendix H: Florida 2010 Census

Appendix I: Interview Protocol

1. Contact interviewees by mail (email) first if not otherwise given permission to call.
2. Contact interviewees by phone after initial letter.
 - a. Discuss confidentiality
 - i. Can be anonymous
 - ii. Will be taped unless requested
3. Set up meeting place, time.
4. Arrive early and provide a trust worthy space if possible for conversational partnerships
5. Discuss my role
 - a. Researcher
 - b. As a former 12th grade British literature teacher, I have been fascinated by how it is taught especially with the growing demographic change in population.
6. Sign informed consent form
7. Ask first question
 - a. How did you become a 12th grade teacher?
8. Take notes and audio tape
 - a. **Member check**- restate or summarize information and then question the participant to determine accuracy
9. Conclusion:
 - a. Thank you for dedicating your time to help me with my research and my questions about literature
 - b. Do you have any questions for me?
 - c. Do you mind if I follow up with you if I have any further questions?
 - i. Participant review
10. Send 12 question demographic via email.
11. Summarize key information
12. Review notes
13. Listen to the tape
14. Transcribe using *Fox Transcribe*
15. Begin coding for themes

Appendix J: Poem Colonization in Reverse

Colonization in Reverse - Louise Bennett

Wat a joyful news, miss Mattie,
I feel like me heart gwine burs
Jamaica people colonizin
Englan in Reverse

By de hundred, by de tousan
From country and from town,
By de ship-load, by de plane load
Jamica is Englan boun.

Dem a pour out a Jamaica,
Everybody future plan
Is fe get a big-time job
An settle in de mother lan.

What an islan! What a people!
Man an woman, old an young
Jus a pack dem bag an baggage
An turn history upside dung!

Some people doan like travel,
But fe show dem loyalty
Dem all a open up cheap-fare-
To-England agency.

An week by week dem shippin off
Dem countryman like fire,
Fe immigrate an populate
De seat a de Empire.

Oonoo see how life is funny,
Oonoo see da turnabout?
jamaica live fe box bread
Out a English people mout'.

For wen dem ketch a Englan,
An start play dem different role,
Some will settle down to work
An some will settle fe de dole.

Jane says de dole is not too bad
Because dey payin she
Two pounds a week fe seek a job
dat suit her dignity.

me say Jane will never fine work
At de rate how she dah look,
For all day she stay popn Aunt Fan couch
An read love-story book.

Wat a devilment a Englan!

Dem face war an brave de worse,

But me wonderin how dem gwine stan

Colonizin in reverse.

Appendix K: 12th Grade college prep pacing guide

12th grade college prep pacing guide

Pacing

Week 1

5 Days

08/20/12 - 08/24/12

ACT CONTENT	SAT CONTENT	OBJECTIVES	INSTRUCTIONAL TOOLS
<p><u>READING</u></p> <ul style="list-style-type: none"> determine main ideas locate and interpret significant details understand sequences of events make comparisons comprehend cause-effect relationships determine the meaning of context-dependent words, phrases, and statements draw generalizations analyze the author's or narrator's voice and 	<p><u>CRITICAL READING</u></p> <ul style="list-style-type: none"> sentence completion passage-based reading <ul style="list-style-type: none"> ➤ implied/ stated identify literal meaning, including vocabulary identify main idea and details understand cause and effect follow the logic of an argument recognize tone <p><u>WRITING</u></p> <ul style="list-style-type: none"> present and 	<p>The student will:</p> <ul style="list-style-type: none"> prepare for the college admissions process set career goals and identify academic programs of interest determine institution characteristics (size, location, cost, activities, etc.) decide whether to take the SAT or the ACT 	<p><u>Core Text:</u> McDougal Littell Literature</p> <p>Preparing for the ACT/SAT: pp. FL43 -FL44</p> <p>ACT/SAT Strategies and Practice – pp. FL45 – FL48</p> <p><u>ACT/SAT Manual:</u> Teacher/Student Manual with ACT/SAT Preparation, Strategies , and Practice pp. 1-7 <u>ACT/SAT Manual</u></p> <p><u>Differentiated Instruction</u> Refer to T.E. for suggested activities pp. 4-31</p>

<p>method</p> <p><u>ENGLISH</u></p> <p><i>Usage/Mechanics</i></p> <ul style="list-style-type: none"> • punctuation • grammar and usage • sentence structure <p><i>Rhetorical Skills</i></p> <ul style="list-style-type: none"> • strategy • organization • style <p><u>WRITING</u></p> <ul style="list-style-type: none"> • Write to a prompt that defines an issue • Describe two points of view on the issue. • Respond to a question about your position on the issue • Adopt one or the other of the perspectives described in the prompt. <p>or</p> <ul style="list-style-type: none"> • Present a different 	<p>support a response to a specific topic</p> <ul style="list-style-type: none"> • prove sentences • identify sentence errors • improve paragraphs 	<ul style="list-style-type: none"> • be able to develop mental physical, and strategy preparation 	<p><u>Technology:</u></p> <p><i>(Log into classZone to activate hyperlink to Core Text below)</i></p> <p>http://www.classzone.com/cz/books/ml_lit_gr12/resources/pdfs/sat_prep/sat_combined.pdf</p>
--	---	--	---

point of view on the issue.			
--------------------------------	--	--	--

Appendix L: Girl

Girl

by Jamaica Kincaid

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare head in the hot sun; cook pumpkin fritters¹ in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum² on it, because that way it won't hold up well after awash; soak salt fish overnight before you cook it; is it true that you sing benna³ in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street – flies will follow you; but I don't sing benna on Sundays at all and never in Sunday school; this is how to sew on a button; this is how to make a button-hole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra – far from the house, because okra⁴ tree harbors red ants; when you are growing dasheen⁵, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles –you are not a boy, you know; don't

pick people's flowers – you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona 6; this is how to make pepper pot 7; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man; and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; but what if the baker won't let me feel the bread?; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

1 *fritters*: small fried cakes of batter, often containing vegetables, fruit, or other fillings

2 *gum*: plant residue on cotton

3 *sing benna*: sing popular music (not appropriate for Sunday school)

4 *okra*: a shrub whose pods are used in soups, stews, and gumbo

5 *dasheen*: the taro plant, cultivated, like the potato, for its edible tuber

6 *doukona*: plantain pudding; the plantain fruit is similar to the banana

7 *pepper pot*: a spicy West Indian stew

Appendix M: MDCPS IRB Approval

Miami-Dade County Public Schools

giving our students the world

Superintendent of Schools
Alberto M. Carvalho

Assessment, Research, and Data Analysis

Miami-Dade County School Board
Perla Tabares Hantman, Chair
Dr. Lawrence S. Feldman, Vice Chair
Dr. Dorothy Bendross-Mindingall
Carlos L. Curbello
Renier Diaz de la Portilla
Dr. Wilbert "Tee" Holloway
Dr. Martin Karp
Dr. Marta Pérez
Raquel A. Regalado

June 6, 2012

Mrs. Keisha McIntyre-McCullough
10030 S.W. 165th Terrace
Miami, Florida 33157

Dear Mrs. McIntyre-McCullough:

I am pleased to inform you that the Research Review Committee (RRC) of the Miami-Dade County Public Schools (MDCPS) has granted you approval for your request to conduct the study: "Teachers Perceptions of Post-Colonial Literature, Disenfranchised Learners and the 12th Grade Classroom" in order to fulfill the requirement of your dissertation at Florida International University.

The approval is granted with the following conditions:

1. Participation of the schools targeted in this study is at the sole discretion of each principal. Please note that even with the approval of the RRC, it is still the responsibility of the Principal as the gatekeeper of the school to decide whether to participate or not. As stated in the Board rule: "... **the principal of the individual school has the privilege of deciding if RRC-approved research will be conducted within his/her school.**" A copy of this approval letter must be presented/and or shared with the Principal of the targeted school.
2. The participation of all subjects (such as students, faculty, or staff) is **voluntary**.
3. Teachers must sign a written consent form prior to answering the surveys, especially the Demographic Survey and/or participating in the interview.
4. The anonymity and/or confidentiality of all subjects must be assured.
5. Teachers consent forms must be secured prior to the beginning of the study.
6. The study will involve teachers at South Dade Senior High.
7. Disruption of the school's routine by the data collection activities of the study must be kept at a minimum. Data collection activities must not interfere with the district's testing schedule.
8. ALL research activities must be conducted with the knowledge and approval of the Principal of each targeted school. All efforts should be made to minimize any negative impact on the learning environment.

Assessment, Research, and Data Analysis • 1450 N.E. Second Avenue • Suite 222 • Miami, FL 33132
305-995-7529 • 305-995-2691 (FAX) • www.dadeschools.net

It should be emphasized that the approval of the Research Review Committee does not constitute an endorsement of the study. It is simply a permission to request the voluntary cooperation in the study of individuals associated with MDCPS.

It is your responsibility to ensure that appropriate procedures are followed in requesting an individual's cooperation, and that all aspects of the study are conducted in a professional manner. With regard to the latter, make certain that all documents and instruments distributed within MDCPS as a part of the study are carefully edited.

The approval number for your study is 1811. This number should be used in all communications to clearly identify the study as approved by the Research Review Committee. The approval expires on 06/27/2013. During the approval period, the study must adhere to the design, procedures and instruments which were submitted to the Research Review Committee.

Finally, as indicated in your application, please submit to the RRC an abstract of the research findings by July, 2013.

If there are any changes in the study as it relates to MDCPS, the RRC must be notified in writing. Substantial changes may necessitate resubmission of the request. Failure to notify me of such a change may result in the cancellation of the approval.

If you have any questions, please call me at 305-995-7529. On behalf of the Research Review Committee, I want to wish you every success with your study.

Sincerely,

Jarek Chebbi, Ed. D.
Chairperson
Research Review Committee

TC:bf

cc: Ms. Alicia Hidalgo, Principal
South Dade Senior High

Ms. Selene Gomez, Assistant Principal
South Dade Senior High

APPROVAL NUMBER: 1811

APPROVAL EXPIRES: 06/27/2013

Note: The researcher named in this letter of approval will be solely responsible and strictly accountable for any deviation from or failure to follow the research study as approved by the RRC. M-DCPS will NOT be held responsible for any claim and/or damage resulting from conducting this study.

Appendix N: FIU IRB Approval Letter

Office of Research Integrity
Research Compliance, MARC 270

MEMORANDUM

To: Keisha McIntyre-McCullough
CC: Dr. Linda Spears-Bunton
File
From: Jada Dixon, MJ, MPH, IRB Coordinator
Date: February 9, 2012
Proposal Title: "Teachers' Perceptions of Post Colonial Literature Disenfranchised Learners and the 12th Grade Classroom"
IRB Approval # 020112-01

The Social and Behavioral Institutional Review Board of Florida International University has approved your study for the use of human subjects via the Expedited Review process. Your study was found to be in compliance with this institution's Federal Wide Assurance (00000060).

Your IRB approval date is **February 1, 2012** and it will expire on **February 1, 2013**. As a requirement of IRB approval you are required to:

- 1) Provide immediate written notification to the IRB of:
 - Any additions to, or changes in the procedures involving human subjects.
 - Every serious or unusual or unanticipated adverse event as well as problems with the rights or welfare of the human subjects. Confirmation of receipt of serious AE reports must be made with the IRB office.
- 2) Utilize copies of the date stamped consent document(s) for the recruitment of subjects and receive annual renewal of consent documents.
- 3) **Receive annual review and re-approval prior to your expiration date.** Projects should be submitted for renewal at least 30 days in advance of the expiration date.
- 4) Close out your project with the IRB office when the study is finished or discontinued.

Special Conditions: N/A

Please note that your IRB approval number is indicated above. For further information, you may visit the IRB website at <http://research.fiu.edu/compliance/compliance.html>.

APPENDIX

ADULT CONSENT TO PARTICIPATE IN A RESEARCH STUDY *Teachers' Perceptions of Post-Colonial Literature, Disenfranchised Learners and the 12th Grade Classroom*

PURPOSE OF THE STUDY

You are being asked to be in a research study. The purpose of the proposed research study is to interview 12th grade teachers about their perceptions and use of multi-cultural (multiple perspectives) post-colonial literature in hopes of understanding their culture, textual choices and their knowledge about the topic of post-colonial literature.

NUMBER OF STUDY PARTICIPANTS

If you decide to be in this study, you will be one of 15 people in this research study.

DURATION OF THE STUDY

Your participation will require 3 hours over the duration of 4 months which will include two, 1 hour interviews (initial interview and a follow-up for your review) and one, 1 hour site visit.

PROCEDURES

If you agree to be in the study, we will ask you to do the following things:

1. Discuss your thoughts, via a tape recording, about multi-cultural (multiple perspectives) post-colonial literature in two different interview sessions, lasting one hour each
2. Accommodate one site where the researcher will visit one of your 12th grade classes, take photographs of room, obtain a copy of your personal scope and sequence, lesson plans and/or student work.

RISKS AND/OR DISCOMFORTS

The following risks may be associated with your participation in this study: First, the level of risk to you is minimal at best; Second, you may feel a level of discomfort when discussing this type of literature study.

BENEFITS

You will receive no material benefits for participating in this study.

ALTERNATIVES

There are no known alternatives available to you other than not taking part in this study. However, any significant new findings developed during the course of the research which may relate to your willingness to continue participation will be provided to you.

CONFIDENTIALITY

The records of this study will be kept private and will be protected to the fullest extent provided by law. In any sort of report we might publish, we will not include any information that will make it possible to identify a subject. Research records will be stored securely in a locked safe in the researcher's home and only the researcher team will have access to the records. However, your records may be reviewed for audit purposes by authorized University or other agents who will be bound by the same provisions of confidentiality.

COMPENSATION & COSTS

You will not receive any payment for your participation other than a cup of coffee/tea and a pastry during the interview. You will not be responsible for any costs to participate in this study as there are no costs associated with this study.

RIGHT TO DECLINE OR WITHDRAW

Your participation in this study is voluntary. You are free to participate in the study or withdraw your consent at any time during the study. Your withdrawal or lack of participation will not affect any benefits to which you are otherwise entitled. The investigator reserves the right to remove you without your consent at such time that they feel it is in the best interest.

RESEARCHER CONTACT INFORMATION

If you have any questions about the purpose, procedures, or any other issues relating to this research study you may contact Keisha McIntyre-McCullough at Homestead Middle School, 305-247-4221, kmcintyre-mccullough@dadeschools.net.

IRB CONTACT INFORMATION

If you would like to talk with someone about your rights of being a subject in this research study or about ethical issues with this research study, you may contact the FIU Office of Research Integrity by phone at 305-348-2494 or by email at ori@fiu.edu.

PARTICIPANT AGREEMENT

I have read the information in this consent form and agree to participate in this study. I have had a chance to ask any questions I have about this study, and they have been answered for me. I understand that I am entitled to a copy of this form after it has been read and signed.

Signature of Participant

Date

Printed Name of Participant

Signature of Person Obtaining Consent

Date

Appendix O: Sample Transcription

Sample Transcription-Emma 10/04/12 (Speaker 1-Emma and Speaker 2-Researcher)

- Speaker 1: Oh, can't have too many of those.
- Speaker 2: I can imagine. (laughs) Okay. So I'm tired. I just want to share that with you. Um, I broke the questions up into themes based on my literature study and, um, so I want to know about your passion for teaching. So how did you become a twelfth grade teacher?
- Speaker 1: Uh, accidentally. (laughs) What happened was that I was a French teacher. My degree is in French education.
- Speaker 2: Oh, wow.
- Speaker 1: And as I said I was at Axle Elementary.
- Speaker 2: Uh, huh.
- Speaker 1: I taught there for I believe nine years. Then one day I woke up and I realized that I have all sorts of energy for other people's kids and none for mine.
- Speaker 2: I know. I hate that.
- Speaker 1: So, so I took a two year leave of absence...
- Speaker 2: Oh.
- Speaker 1: And I was just with my kids and when I wanted to come back, um they didn't need me at Axle Base, which I didn't really want to teach French anyway. So I went, you know, back and forth with downtown and they said "Is there anything else you'd like to teach?" I said "Well, I'm actually interested in teaching English and I'm interested in teaching History." So, it just so happened they had a position for a gifted um English and His...and World History teacher at South Florida High.
- Speaker 2: So do you teach both currently?
- Speaker 1: Um, this year, no. But I have taught both.
- Speaker 2: Oh, wow.

Speaker 1: Actually, um, since I've been there I've taught um AP World History, Gifted World History, um, AP, um, Lit, AP Lang...

Speaker 2: Oh, my gosh.

Speaker 1: Ninth, you know all the levels of gifted and...

Speaker 2: I'm so impressed with you right now it's not funny.

Speaker 1: (Laughs) And I have taught French of course there as well.

Speaker 2: Oh, wow. Oh, wow. That is awesome. They definitely cannot get rid of you because you can like teach almost anything.

Speaker 1: Which is why this year they have me doing the college prep.

Speaker 2: Oh. I'm going to ask about that. How do you like the college prep and what are your thoughts about this new thing that they've instituted to try and prepare students for college?

Speaker 1: I think it's something that should be started in Kindergarten.

Speaker 2: I...

Speaker 1: Not done in twelfth grade.

Speaker 2: Yes. And I think that's the issue, that they did start it in Kindergarten for the current...last year's Kindergartner's...

Speaker 1: Right.

Speaker 2: But now what do you do with those students? That was a question on my mind um during the summer that here you have this wonderful grand idea which I think is awesome, but then what are you doing with those who have never had that?

Speaker 1: They need a PERT for sixth grade to--to basically track those students during sixth, seventh and eighth, so by the time they hit ninth grade they're off and running. Then another PERT for ninth grade so that they don't have issues once they hit eleventh and twelfth grade.

Speaker 2: I know but then I think too on top of it you have then prepare the teachers. But none of that resting up. Hold on that subject.

Speaker 1: (Laughs)

Speaker 2: Just let me come back. Let come back (laughs). They're okay the past three years. What was your favorite text to teach?

Speaker 1: Oh, um, last two years? Hmm. Um, and we're still focusing on twelfth grade?

Speaker 2: Yes, right.

Speaker 1: But I didn't have twelfth grade last year.

Speaker 2: Okay.

Speaker 1: So maybe we should go since...from the last time I taught twelfth grade.

Speaker 2: Okay, the last time you taught twelfth grade.

Speaker 1: Um, I hmm, that's a tough one. Because the students had so much fun with during break, Dr. Faustus, because he...I paired the two...

Speaker 2: Oh, wow.

Speaker 1: And we culminated the year with The Alchemists.

Speaker 2: Oh.

Speaker 1: And they had to come up with their own um plan for the future the same way you know he did. Um, and what else really that'll be a lot of fun to teach? EMA.

Speaker 2: Um EMA.

Speaker 1: They enjoyed that as well, and I enjoyed teaching it because the excitement. And also well, and this was a few years back but the students loved Grendel.

Speaker 2: Really?

Speaker 1: Yes, because we...

Speaker 2: That's funny. I spoke to another teacher and they said the students hated Grendel.

Speaker 1: Really? Oh, no, my students loved it.

Speaker 2: I like...I specifically did not like Grendel.

Speaker 1: But we did, we did the full Beowulf. We did the whole thing. We didn't do just excerpts. So we did all of Beowulf and then all of Grendel...

Speaker 2: Okay.

Speaker 1: So that then...

Speaker 2: They could see the comparison. Um, at Depp High we used it as our summer reading so they came in having read that, and then we read um Beowulf and then discussed Grendel after they read that. You know what I mean? And that was really nice. I think they liked it but I personally...Grendel's okay but it's not my, my summer thing. I'm not a big guy book kind of person. There's not many like male protagonist books that I'm like "Yes." So, yeah.

Speaker 1: Really? I...well I, I just love to read anything, so as long as it's...it's a fascinating protagonist...

Speaker 2: Yeah.

Speaker 1: I'm into it.

Speaker 2: Wow. All talk about that guy stuff and killing, and guts, and gory and fishing...Hemingway killed me.

Speaker 1: But the thing is--it's so much fun with the students though.

Speaker 2: Yeah.

Speaker 1: But Hemingway, I don't like his writing style, so.

Speaker 2: Yeah. Yeah but they loved it and as a matter of fact I was saying yesterday, I remember in one of his socratic seminars that they did, they said um...the students said that Beowulf they saw as like the popular child, the popular hero and everything...

Speaker 1: Yes.

Speaker 2: Everybody likes Beowulf and then Grendel, and Grendel had like the...he was on the outskirts and no one really liked him, so it was nice to have another side and at the same time his take on it. If I had—oh, wow, I really love that view and analyze that. I mean...

Speaker 1: I like...I liked...I prefer Grendel as a character anyway.

Speaker 2: Really?

Speaker 1: Yup.

Speaker 2: Wow. Do you ever show the movie? Because I talked with two teachers who said they showed the movie?

Speaker 1: I do not.

Speaker 2: Okay.

Speaker 1: And the reason I don't, and it is interesting that you should ask that is because at a faculty meeting on Tuesday...

Speaker 2: Yeah.

Speaker 1: That was one of the comments that was made. That "Oh, you're not supposed to show full length film and stuff like that."

Speaker 2: Yes, exactly.

Speaker 1: And, I, I for the most part I don't. What I do...the only time I really show anything is when we're doing Romeo and Juliet and then we're doing bits and pieces as we're reading the play.

Speaker 2: Yeah. I used to do it that way.

Speaker 1: But, um, it didn't interest me to show Beowulf because I didn't feel that it exemplified the text.

Speaker 2: Yes, exactly. Um, the two different...highly there two different, um, pieces that they showed. One showed the contemporary one with Angelina Jolie, which I did not enjoy. I couldn't even finish it.

Speaker 1: Me neither. It's too brutal. I just didn't like it. It was--it wasn't--it wasn't the story.

Speaker 2: No. It was, it was too weird. And then um apparently there's another one that's out. So one showed like more contemporary level, it showed a different version, and so I don't know. I never, I never had my students...

Speaker 1: My students all wanted me to show it, and I said "No." I said I'm not going to show you something if it's not...if it has nothing to do with the writing.

Speaker 2: Yeah.

Speaker 1: You know because it's so loosely based on it. It's like--it's like the Scarlet Letter with Demi Moore.

Speaker 2: Yeah.

Speaker 1: Why?

Speaker 2: Yeah. For her crying...okay (laughs). Oh, she's really good at that in all of her movies (laughs). She does a good job doing that.

Speaker 1: Of just showing off the body.

Speaker 2: Yeah, that too. Now how would you rate your experience in your English twelfth grade class? Um as one being just uh, it's nothing I'm really into or five you love it? You're experience having had so many multi-varied experiences?

Male 1: [Inaudible 00:07:46].

Speaker 2: Thank you.

Speaker 1: I love it.

Male 2: [Inaudible 00:07:48].

Speaker 1: Thank you so much.

Male 2: You're welcome.

Speaker 1: Okay. I absolutely love it and part of the reason why I love it is because, um, I am fascinated with anything to do with...

Speaker 2: Somebody likes supper.

Speaker 1: Yeah.

Speaker 2: I do too, but "Oh my Lord, your bringing all of them out."

Speaker 1: Yeah. With anything to deal with, um, English literature, English history...yeah, it's like I'm the kind of person I am an avid fan of all historical romances that take place in England...you know especially during the Elizabethan age.

Speaker 2: Oh, you're Elizabethan.

Speaker 1: Yes.

Speaker 2: I am more on the Victorian side.

Speaker 1: But the thing is as far as the Victorian, you know slash Gothic, I felt I like the dark.

Speaker 2: Yes. Yeah. Jane Eyre is my...she's my girl.

Speaker 1: She is?

Speaker 2: Yeah.

Speaker 1: Oh, my goodness and I tell the students...I say, "Guys, okay, understand something. Um, Jane Eyre, the first 287 pages are super-duper slow. Once you get past that it's such great poker."

Speaker 2: (Laughs). I know. They're like 200 what?

Speaker 1: Yeah. Like how long is this book?

Speaker 2: Wait a minute. I thought that they liked the theme where she curses at her aunt? You know little bits and pieces like that.

Speaker 1: Yes. Yes. They like that.

Speaker 2: Then when her best friend dies, that kills me.

Speaker 1: Uh huh. Yeah, yeah.

Speaker 2: Yeah.

Speaker 1: So... but uh...

Speaker 2: Oh, wow.

Female 1: It's so crowded it can't be [Inaudible 00:09:07]. It is. I'm excited.

Speaker 2: Um so then, now talking about culture. What'd the top five literary takes that deal with people's cultures or countries dissimilar to your own that you discussed in your class?

Speaker 1: Well, that's a tough one because when you say dissimilar to my own, are we talking about my own as far as the American culture or my own as far as Haitian culture?

Speaker 2: Let's do both.

Speaker 1: Okay. Um, well, as far as Haitian culture even just um selling anything that was written by an American author would be dissimilar.

Speaker 2: Yeah.

Speaker 1: Um, so there's that. Um, and by extension and...they pretty much, the whole British experience.

Speaker 2: You know which ones? Not that...

Male 3: I know. That's number two, here's one.

Speaker 2: Okay, that's me. Yes. Thank you.

Speaker 1: Okay.

Male 3: And here's the four.

Speaker 1: Okay. That's number four. All right. That goes here.

Speaker 2: Thank you so much. Thank you.

Male 3: Anything else ladies?

Speaker 1: Uh, nope. I think that's it. Yep.

Male 3: Enjoy.

Speaker 1: Um, so even, even you know with um the English tradition it's totally, you know not alien but different...

Speaker 2: Yeah.

Speaker 1: Because of the--I guess the Latin side of me so...and you know you're dealing with the British tradition and it's much more stoic and you know less emotional. And so you have to really read between the lines...

Speaker 2: Yes.

Speaker 1: So I have to explain that to the students.

Speaker 2: Uh-huh.

Speaker 1: It's not always easy because many of my students have that Latin side that they're dealing with, so they can relate to it the way I can.

Speaker 2: Yeah. Yes. Yes, exactly. Now in these...tell me what the top five literary texts were though? What were the five that are different that you like teaching?

Speaker 1: That I like teaching?

Speaker 2: Uh-huh. I just making sure there's no meat in here.

Speaker 1: The top five that I like teaching?

Speaker 2: Yeah.

Speaker 1: Um, just in general?

Speaker 2: Yeah.

Speaker 1: Specific to twelfth grade or just in general?

Speaker 2: Specific to twelfth grade.

Speaker 1: Okay. Um, and we're talking full-length text or can it be...

Speaker 2: However you want.

Speaker 1: Okay, Shooting an Elephant by Orwell.

Speaker 2: Oh yeah. I love, I love that.

Speaker 1: Um...

Speaker 2: The second person who said that.

Speaker 1: Really? (laughs)

Speaker 2: Uh-huh.

Speaker 1: Hey did Mr. Orwello say that?

Speaker 2: No.

Speaker 1: Oh, okay because I introduced it to him.

Speaker 2: Oh, really.

Speaker 1: I said you know what you really...because he was trying to find a bridge.

Speaker 2: Yes. I love bridges from one book to another.

Speaker 1: Um, and told him I said, Shooting An Elephant...definitely. Um so...I'm trying to figure out what I wanted to talk about. Um, um. Anything by Shakespeare. And with with my seniors I did Othello and it was fascinating because so many um expressions they weren't aware of...and they were like "Wow, this is where it came from?" And...you know.

Speaker 2: Yes, yes.

Speaker 1: And the same thing happened with Hamlet. So, they were like “Wow, this is so cool.” Uh, so you know anything, anything Shakespearean. That includes the sonnets, everything. Um...

Speaker 2: I find that it doesn’t seem that the comedies aren’t taught as often. Like the dramas and the sonnets.

Speaker 1: Um. Yeah. We did, we did...I did Mid-Summer Night’s Dream with them, and they loved it.

Speaker 2: Really, really?

Speaker 1: Yeah. And we had...they, you know especially that the activities was associated with it. Where, um, they had to do um story boards with it. They enjoyed that.

Speaker 2: Are you pacesetter trained?

Speaker 1: Am I what?

Speaker 2: Pacesetter trained?

Speaker 1: What is Pacesetter?

Speaker 2: Oh, okay, then no.

Speaker 1: So I’m not trying to (laughs)...why does it sound like something...?

Speaker 2: Yes, Pacesetter.

Speaker 1: Okay.

Speaker 2: Which is...I love Pacesetter because it talks about doing storyboards with students when they do their drama.

Speaker 1: Uh-huh.

Speaker 2: And having them do like a dramatic notebook, and make it come alive for themselves...

Speaker 1: Uh-huh.

Speaker 2: And um, and bridges from text to another text.

Speaker 1: Because it’s...that’s one thing that I’ve never understood. When I speak to a student and I speak to a whole class and they’re telling me that when they’re reading it’s not a film playing in their minds.

Speaker 2: I know.

Speaker 1: I was like, how can it not be a film?

Speaker 2: Could you see it, smell it, taste it? I know.

Speaker 1: Yes. Like I told them, I said “Guys, do you know what has happened to me?” Like I have to put down a book for whatever reason and I do whatever I’m supposed to be doing, I come back and I go directly to the TV and I’m here flipping channels...it’s like where is it, where is it? Then it’s like okay, I was reading it.”

Speaker 2: It’s true.

Speaker 1: And they don’t get it.

Speaker 2: Yes.

Speaker 1: So, I don’t know. It is what it is.

Speaker 2: Yeah, so.

Speaker 1: So you know. Time to think...okay, so, so Shakespeare...

Speaker 2: Shooting An Elephant.

Speaker 1: Shooting an Elephant. Um, what else? I love Dorian Gray because of all the symbolism and it’s an easy one to teach symbolism. And in the sense that from page one...and that’s another thing that you know I tell my students is that whatever’s introduced in the first paragraph, you have to see it throughout. It will...you’ll meet it multiple times throughout. And with, uh, and so of course you know they had to maintain notes you know throughout and they kept coming back to the flowers and to the colors and showing them how he evolved you know based on the colors, based on the flowers. You know his choice of colors, his choice of flowers and uh it’s a shame that what is inferred in there is so graphic that I can’t do it with my ninth graders...

Speaker 2: Yes.

Speaker 1: But it’s the kind of thing if you did it with the ninth graders, you’d have them set for the rest of high school.

Speaker 2: Yes, yes, yes.

Speaker 1: So. All right, um, let me see, what else? Um, huh, um Queen Elizabeth’s speech to her troops.

Speaker 2: That's a good.

Speaker 1: Because you're not only dealing with the culture, you're dealing with a strong woman.

Speaker 2: Yeah.

Speaker 1: You are dealing with um with rhetoric, persuasion, and you are dealing with all of it.

Speaker 2: Yes, yes.

Speaker 1: So um...

Speaker 2: To the context, the everything...

Speaker 1: Uh-huh.

Speaker 2: Rolled up in one in that speech.

Speaker 1: And, um, we had a great time with T. S. Eliot.

Speaker 2: Really?

Speaker 1: Uh-huh, because we totally dissected him, and so we did everything. I mean the students had to research his life and you know make the connection between his poetry and his life and so...I guess--I guess those are my top (laughs) five.

Speaker 2: Okay.

Speaker 1: It's not too hot.

Speaker 2: Yeah, I know, oh, for you maybe. It was to me it was hot at the [Inaudible 00:16:31] yesterday because talking and eating this was like not a...it didn't work together. (laughs) Then the persons in the texts, how were these people portrayed that you wanted to share these with your students?

Speaker 1: Um, well with, um, with Dorian how he was so innocent at first and he allowed himself to be manipulated and then how Lord Henry doesn't realize or didn't realize what kind of impact he could have had on Dorian, so at the end he's just flabbergasted because like he did not expect Dorian to embrace it all so wholeheartedly.

Speaker 2: Yeah.

Speaker 1: For him it was pretty much of a joke.

Speaker 2: Yeah.

Speaker 1: And then Dorian took it to heart and, and ran with it. So...I wanted them to see basically innocence lost.

Speaker 2: Shooting An Elephant?

Speaker 1: Imperialism. Um, the whole idea of the...and you see the white man's burden in that.

Speaker 2: Oh yeah. I use to have them read that, with that.

Speaker 1: Um, what else? Um, and with him also there's a loss of innocence. There is that loss of innocence because he, he saw things so superficially...

Speaker 2: Yeah.

Speaker 1: And then he realized it was so much more than that and he became someone he never wanted to become. Someone he didn't like.

Speaker 2: Yeah.

Speaker 1: So.

Speaker 2: When you said that, that remind me of...I don't know if you've read A Small Place by Jamaica Kincaid?

Speaker 1: No. I haven't.

Speaker 2: And she's talked about you tourists comes here to Antigua. You don't realize that you know you see this beauty but there's this poverty and this society that has been created because of the colonial system. And she kind of like delves into what you need to look at when you really calm and look...

Speaker 1: Uh-huh.

Speaker 2: Not, you know, I'm here as a tourist from a cruise ship and I see the people laughing and happy and are jolly and great, but that's not all that there is. So to me when you said that, that kind of reminded me of Orwell. That, you know.

Speaker 1: You need to see beneath the surface.

Speaker 2: Yes. Where she forces you to see, whereas if he's you know, kind of like brought into things.

Speaker 1: Uh-huh.

Speaker 2: More subtle.

Speaker 1: Uh-huh. What else?

Speaker 2: Um, okay. So yes, you have Shooting an Elephant...Shakespeare.

Speaker 1: Shakespeare. Um, well with Othello um...

Speaker 2: I know, it's another loss. I feel for Othello, man.

Speaker 1: The thing is um it's interesting how Desdemona was always the stronger one and you never real...

Male 4: How you ladies doing?

Speaker 2: Good and you? Fine, thank you.

Speaker 1: Um, and he had the outward appearance of strength...

Speaker 2: Uh-huh.

Speaker 1: But she had the inner strength.

Speaker 2: Yes, yes.

Speaker 1: Because he, and then...of course Iago...

Speaker 2: Hmm.

Speaker 1: Guys, guys...

Speaker 2: A bunch of awesome characters.

Speaker 1: You know, go watch Aladdin. (laughs) Watch Aladdin and you'll see why Iago is Iago. Um, and it is so interesting because you have...if you're looking, your purely in terms of color, it's like who is white on the inside and who is Black on the inside?

Speaker 2: Yes. Yes, contrast.

Speaker 1: So, and so...I guess those, those three characters are the ones that um really spoke to me in Othello.

Speaker 2: Yeah. I felt bad for Emily, Emily...

Speaker 1: Um.

Speaker 2: Iago's wife.

Speaker 1: Emilia.

Speaker 2: Emilia. (laughs)

Speaker 1: Emilia, Emilia.

Speaker 2: Yes. [Inaudible 00:21:37] and like four years going on now, and it proves that...then she also comes to this realization of what kind of person her husband is. I don't think she knew all of it. How horrible he was.

Speaker 1: What bothers me with Emilia is that you get the sense of a really intelligent woman.

Speaker 2: Uh-huh.

Speaker 1: So if she's that intelligent, how could she not see through this? Is it, I mean are we talking about love being totally blind? And that's the only thing I hate.

Speaker 2: He was still in her face. Yeah and she wanted to please him so much that she was like really ridiculous.

Speaker 1: Uh-huh.

Speaker 2: Because I'm thinking if you bought this handkerchief to your husband, you knew this would not be a good thing.

Speaker 1: She, she gives me the impress...she personifies the abused wife syndrome.

Speaker 2: Yeah, I think she is. You are right.

Speaker 1: And, and there's nothing in there to show it, but you feel that there must be something.

Speaker 2: I think its emotional more so than anything else because he would just like refuse to give her any affection, and she'll do whatever she could to get it.

Speaker 1: I think it's not even the affection as the attention. And I'll take whatever attention I can get, positive or negative.

Speaker 2: Exactly. And then you have Queen Elizabeth's speech.

Speaker 1: Um, well a woman being in charge when men are supposed to be.

Speaker 2: Yeah, exactly.

Speaker 1: When you know during a time where what, maybe one % of the female population had any kind of education and this is a woman in charge.

Speaker 2: I know. I am fascinated by that. I mean this is the only Elizabethan that I'm fascinated by is Queens Elizabeth the third. That whole like living in a time where they wanted her to get married so many times, and that you really can't rule on your own.

Speaker 1: She played the game.

Speaker 2: Exactly, and she did it very good.

Speaker 1: She spent all this time not getting married but promising to do so. She is, she is like that man who's having an affair and he tells his mistress I'm going to leave my wife, I'm going to leave my wife and he never leaves his wife, but the mistress hangs on.

Speaker 2: Yes, waiting and hoping.

Speaker 1: Uh-huh.

Speaker 2: So I think what's not meant is she always promised that sense of hope in her reign.

Speaker 1: Uh-huh. And what I loved about that speech is that she puts herself, although she...it's not, it's not I guess in a way it's self-deprecating, but by the same token all it accomplishes is a greater sense of admiration.

Speaker 2: Yes.

Speaker 1: So.

Speaker 2: This is the speech that says you know I may have the heart of a woman but I have the stomach as...

Speaker 1: Yeah, exactly.

Speaker 2: and heart of a king. Yes, those words resonate with me so well. Okay, how do you incorporate literature that deals with people, culture or countries dissimilar to your own in the twelfth grade classroom?

Speaker 1: Um, lots of bridging. (laughs) Lots and lots of bridging. As a matter of fact we're doing that today because we're reading the um Wife of Bath's Tale.

Speaker 2: Hmm.

Speaker 1: We had just finished reading The Partner's Tale.

Speaker 2: One of my favorites.

Speaker 1: And so I'm...we're going you know, going into The Wife of Bath and um and I know they don't understand the language, so as we're reading it I'm translating it for them. And I was like "Yeah so basically um you know" and then you see them awaken immediately. Like well basically um she's saying that you know the priest will rape any girl who's around, and they're like "What, where was that, where was that?"

Speaker 2: I know. (laughs) Good one.

Speaker 1: Where'd you get that?

Speaker 2: Where'd you see was that Miss?

Speaker 1: And, and now, you know we're...as a matter of fact we're having the discussion uh so um I came right out and I asked, I said "So, when a woman's raped, who's at fault?" And one of the student's said "The woman."

Speaker 2: Oh, was it a male student?

Speaker 1: Yes. But not just a male student but he, he's young. I, I don't...I think he's probably one of the youngest ones in the class.

Speaker 2: Oh, okay.

Speaker 1: So he has not reached that point where there are certain things you don't say...

Speaker 2: Yes.

Speaker 1: And where you know your mind shouldn't allow you to even think certain things...

Speaker 2: Yeah. Yeah.

Speaker 1: And he said it. And so needless to say, you know, everyone else was like “What?” You know.

Speaker 2: I know, wow.

Speaker 1: But we’re making that connection between then and now, so they’re understanding. There’s a lot of history. So my background with history helps a lot because they need to understand what was going on. As a matter of fact one of their assignments this week was to research The Black Death. You know and to see how...to see what impact it would have had on literature and religion during that time period.

Speaker 2: Oh wow. Perfect.

Speaker 1: So, and they have to make a PowerPoint. So we’re...that’s how we are making those connections.

Speaker 2: I know I remember my first year of teaching, sitting down in front of the students. With, um...I had researched all of these things and [Inaudible 00:27:35] and they’re filling them up with Shakespeare was born and he died and their writing furiously and everything and everything and then I realized wait a minute, who really is learning all of this, they’re just writing. So, I think it’s better to give them the ownership of their learning and give them, you know, to look into the history and everything so that they understand that what’s going on.

Speaker 1: Uh-huh.

Speaker 2: You know to teach me, teach the students, teach your class because history is so important. Then you ask “Why are we in history class?” You know.

Speaker 1: Well, and of course you know they always asked us. It was one of the questions actually that someone asked last week, of “What’s the point of um algebra?”

Speaker 2: It’s a guide.

Speaker 1: Most of the classes you take in and of themselves are totally unimportant. It has to do with the skills that you’re being taught. Those skills you will take with you everywhere you go. You need to learn those skills, and certain skills can only be taught with certain subjects.

Speaker 2: What did they have to say to that?

- Speaker 1: Uh, they stopped complaining, (laughs) and I guess that's all that matters.
- Speaker 2: Oh yeah. I know right? (laughs) With the dramatizations, especially with um Shakespeare, how do you do it in class?
- Speaker 1: I've done it a number of different ways. I've had students take a scene and um rewrite it in um contemporary language and act it out. I've had them um; you know I've had them listen to it. I've had them watch different scenes and then read it. Um...
- Male 5: [Inaudible 00:29:27].
- Speaker 1: Thank you. So it really depends on what it is that we're reading at that moment.
- Speaker 2: And how you want to package it.
- Speaker 1: Uh-huh. And it also depends on the grade of students I have because there's certain years where I have more drama students in there than others. Certain years where I have more visual artists in there than others. So, I, I...what I try to do is gear the assignments to their abilities.
- Speaker 2: Oh, that's awesome. I used to just [Inaudible 00:29:57] go out today. I used to, um, do all of that but...and then they would teach themselves based on what they wanted to do. If they wanted to make a comic strip or whatever or a painting.
- Speaker 1: With the pacing guide it's difficult because I have just so much time. Especially with the college prep class where I have, where basically it's a dual class. Where I need to give them all the information about English literature but I also have to give them all the information about ACT/SAT prep. Reading both at once. So um I don't have much time during class for them to do anything other than learn the material. So they do the extra things outside of class.
- Speaker 2: Okay. Well, didn't you do the extra things?
- Speaker 1: They did. And the ones who didn't...gave an 'F'.
- Speaker 2: Yeah. They said college, if not they have to...
- Speaker 1: Yeah, there's not much else I can do. Just say this is a college prep class. I'm preparing them for college and you will sink or swim.

- Speaker 2: Uh-huh. And is there a pacing guide for the college prep class? Or you just use the regular pacing guide?
- Speaker 1: There's a pacing guide for the college prep class so that they're skipping over some of what they would normally do in twelfth grade. Like one thing that I found interesting is that I think it's for the next not...okay, next week I'm allowed to continue with the Wife of Bath's Tale, but then for the last two weeks of the grading period, I'm supposed to be working on essays. Now let's think about this, seniors only working on essays for two full weeks? So needless to say, we are going to be incorporating other things.
- Speaker 2: Yeah. Yeah. Um, I heard that someone at your school created the pacing guide. I don't know about the college prep but one of the pacing guides.
- Speaker 1: Really? I don't know. My problem with the pacing guides is that they are way too fast for regular classes.
- Speaker 2: But they said they slowed them down this year and added honors and other things.
- Speaker 1: Yeah, they added the honors but I was looking at the difference between honors and regular, and we're still doing the same work, it's just what you're doing with it that changes.
- Speaker 2: Yeah.
- Speaker 1: But even just reading it. I mean the thing is the way I read things with students; we keep pausing to check comprehension, to look at the literary devices, to look at the figurative language. We have to do that. And if you don't, what have they learned?
- Speaker 2: Or listen to you read or to listen to someone else read.
- Speaker 1: Uh-huh.
- Speaker 2: Yes, exactly. Now how do you use the literature to discuss global issues in the English language arts class such as genocide, colonization?
- Speaker 1: Uh-huh. Well, what we were supposed to do last year, but then I had to start following the pacing guide, um...
- Speaker 2: (Laughs) I like [inaudible 00:33:33].

- Speaker 1: Um, um, bringing in, bringing in genocide, um, while connecting it to um to the Parsley massacre um in the Dominican Republic that ended um...is it what, 1937?
- Speaker 2: Uh-huh.
- Speaker 1: And so bringing that in and then also, and then bringing in...they were...one of their required readings was um, was um her book. Actually we read Pequot so that there was like that um vignette that made reference to it so we brought that into it. Um, then there's also um, there's also um the Parsley poem by um...uh, I can't remember...Rita Dove. And so I mean all of these you know things gives a connecting everything and um the whole lesson was you starting out, "Well did, what do Rwanda and Armenia, and just like going on, and what do they all have in common? You know and then it's like oh they're all genocide. And so explain, you know the holocaust. You have to make those connections.
- Speaker 2: Do you get to make those connections in the twelfth grade class?
- Speaker 1: I make connections with everything. Well the thing is um anything...I guess I make connections across history also. Not just across cultures but also across times because they need to understand that um history and literature, um it's like they didn't just exist in one moment. You know that they still matter. That's why people are still reading Shakespeare. That's why we're still reading um Queen Elizabeth's speech, that's why we're still reading the Canterbury tales. And the thing is with the Canterbury Tales today, one of the lines said, "Oh, yeah women like to have fun in bed." And as a guy's book, okay...but think about this, this isn't the fourteenth century so obviously you guys haven't invented anything. So...
- Speaker 2: Her being gap toothed and all that.
- Speaker 1: Uh-huh. So, but, um, you have to constantly be bridging the gap and making connections, because it is what it is.
- Speaker 2: So then you've also discussed morality, racism, poverty, health issues using literature?
- Speaker 1: Yes, definitely, you have no choice. Um, with the one that really gets to them is the Modest Proposal. And their reading it and you can tell when they get to that point because they stop and they're like, "No, he can't be serious, really?" You can tell who understands and who doesn't. Because you have some student they read it and it doesn't make sense to them. They totally don't get it, and it's like really?

Speaker 2: I'm looking at the concoction they're making, so then how does this play a role?

Speaker 1: Uh, I'll go in there also once I can make sure there's space.

Speaker 2: Find space.

Speaker 1: Over the summer um I was going walking and as I would go walking I'd find mangos on the floor.

Speaker 2: Really?

Speaker 1: So I would pick up mangos, and I made a mango um habanero, um, Scotch Bonnet, uh, hot sauce.

Speaker 2: Wow.

Speaker 1: So, and I gave one to one of, uh, the teachers at school and she--she's like "Wow, my husband loves it, he puts it on everything." (laughs)

Speaker 2: Oh, that's nice.

Speaker 1: Yeah.

Speaker 2: So you like the sweet and pepper together?

Speaker 1: Uh-huh.

Speaker 2: That's a nice combination. Um, now thinking about literature...I mean teaching your political, how do you think it is that political and/or social act?

Speaker 1: Teaching in general?

Speaker 2: Yeah.

Speaker 1: Well, I don't teach a subject, I teach students. So I'm trying to teach them how to, how to think, how to live and you have to bring in examples from the real world. So I've like um...like this year I didn't but when um when Obama um was elected, I played his inauguration speech for them and we dissected it for rhetoric, and to some of them that was the only exposure they got to it. So you have to, you're not, your not...I think quite often you have teachers who focus only on their subject and they don't make it real. I think that's why the students don't see a connection between school and life. So, and like with Beowulf, I told them "Guys, you know that for the longest time they thought that it was just a story." I said "But a few years ago when I was teaching it,

they found the treasure. So it is obvious that it wasn't just a story, because they found all of those hel...you know the same types of helmets that are described in there, the bracelets, all of it." So that reinforced the fact that this, you know, there's a measure of truth to this story.

Speaker 2: Yeah. Do you think postcolonial British authors should be considered as part of British literature?

Speaker 1: Absolutely. Because had it not been for...had it not been for colonialism, they wouldn't have the mindset that they do. And it basically drove their writing for good or ill. Because I know that when I was studying um, the, you know, the French Caribbean authors, um, you could see that had they not been colonized they would not have had the experience that they did, to be able to write the way they did. And it's funny because one of my favorite authors, Maryse Conde--

Speaker 2: Yeah.

Speaker 1: She wrote uh...

Speaker 2: I have *Crossing the Mangrove* in my desk.

Speaker 1: Oh really?

Speaker 2: I love *Crossing the Mangrove*.

Speaker 1: So, so she wrote *Moi Tituba Sorciere*, which is talking about Tituba.

Speaker 2: Yes, I heard of that.

Speaker 1: And the thing is you're reading that, and you're seeing the...I guess the melding of the two worlds. So.

Speaker 2: Yes. I debated if I taught eleventh grade to do that with you know *The Scarlet Letter* and everything.

Speaker 1: That would work.

Speaker 2: Yes. Do you have autonomy in selecting your curriculum?

Speaker 1: No. I have to follow the pacing guide. Last year I thought I had total autonomy and so I had this whole year set up where um we started off with um fairy tales and you know of course I brought in contemporary fairy tales so I had um Alex Flinn's novels *Beastly* and *A Kiss In Time* that the students had to read, and comparing it to um the to all the different ones the *Goliath* and the um *Grimm Fairy Tales* and all of

those, comparing them also to Disney but I wasn't...I told them Disney is just make believe, that's just about happily ever after and that's not real.

Speaker 2: Yea, exactly.

Speaker 1: I had all that set, and then we have a meeting and someone from the union came and said "Nope, you guys are a DA school; you have to follow the pacing guide, no exceptions."

Speaker 2: So then if you're a good school, you could do whatever you want?

Speaker 1: Like Palmetto.

Speaker 2: So if you're a bad school, you have to follow the pacing guide?

Speaker 1: Uh-huh.

Speaker 2: I don't understand that.

Speaker 1: And that's the thing, it's like my daughter, who's in ninth grade, she's at Palmetto. And I'm going to be teaching the Scarlet Ibis next week. I'm teaching um...I did Marigold this week and she's already done the Scarlet Ibis. So they're like a couple of weeks ahead of us. And she's done all of the ones that I've done the soonest and I don't really understand how they managed to go so fast without going into it in depth, which is what I'm trying to do.

Speaker 2: Well could it be...because what Ms. Hart said yesterday, she taught at Palmetto Middle, I think, I assume...that what she was doing with her sixth grade at Palmetto Middle, she came in and tried to do it with her ninth graders here at South Floridian High and it didn't work. She had to like really step back. A slower pace for her students. So maybe that's it, the exposure to the types of students you have.

Speaker 1: Maybe their life experiences?

Speaker 2: Exactly, that they can get it readily and more easily than...yeah, I wonder about that. (sighs) Ay. And, um, do you think then is autonomy is a factor in choosing to teach postcolonial authors?

Speaker 1: No, because, um, well, I guess lack of autonomy is not an issue because as far as that independent reading, I can do whatever I want.

Speaker 2: Do you think your college experience prepares you for um teaching post colonial lit?

- Speaker 1: For me it did simply because I did it with the French. Not obviously, not with the English because my degree's in French but as far as...yes, it definitely did. I don't know what the curriculum is for a typical English major. I can only speak for myself with you know the French major. And we...I had an amazing set of teachers. So this is at FIU and they were phenomenal.
- Speaker 2: Oh, wow.
- Speaker 1: But all of the teachers in the French department.
- Speaker 2: Do you feel apprehensive about teaching this type of literature?
- Speaker 1: (Laughs) Not at all. But then again I'm also the kind of person who's like they put me into AP, and I said okay. I had no idea of what I was doing, so I went all over the Internet to get information and I said, okay this is what we're going to do.
- Speaker 2: Okay. Now...um I've done that. Okay. How would you rate your student's experience in your twelfth class? Do you think that they are one, students dislike or three, I'm okay with Ms. [Inaudible 00:45:30] class, or five, I love it.
- Speaker 1: Hmm. I guess it depends on the group. My...I have students who have the opportunity to leave my class and go into a regular English class um and they're choosing to stay, and I have others um who are constantly falling asleep, but that's um because...it's so strange the way it works out, because you have this one group and it has nothing to do with you know who's sitting in front and who is sitting in back. It is just like all over, because I have one in front who falls asleep and then I have one all the way in the back who's always awake. And you can tell that these are the students who, I could do cartwheels and it wouldn't make a difference.
- Speaker 2: Yeah, it's true unfortunately.
- Speaker 1: They, and so I'm like okay fine. And the way I can get them to behave and to sit up and pay attention is by saying okay, um well so and so, this group they're falling asleep so you know what, I guess everyone is going to have to read on their own and answer the questions on their own, and we're not going to have this discussion and everybody is like "No wait, wake up, wake up, wake up." SO.
- Speaker 2: Peer pressure. (laughs)

- Speaker 1: Yeah because the thing is that the ones who participate really do participate. And it's interesting how the others can even sleep with the amount of talking that's going on.
- Speaker 2: Yeah.
- Speaker 1: And it has nothing to do with their level because I have students who failed math and reading who are wide awake and all into it, and then I have others who um have passed one and failed the other, and they're like falling asleep.
- Speaker 2: Yeah. Yeah.
- Speaker 1: So, I don't get it.
- Speaker 2: I, yeah, I have a hard time with that myself, but understanding what drives students and makes them, because I have right now for the first time, I have ESO again. Oh, Ms. McIntyre, we have an overload of ESO students you can still run an ESO, let's put you there. Like I say, "Okay I'm going to try." I'm up for learning new things. I'm not sure what their experience has been for the past two years. The students as they come to my class, there are certain students who will be like I haven't really started talking yet. It's like come to this class and wait to fall asleep. And so I wonder if...
- Speaker 1: What happened in the other classes?
- Speaker 2: Yes. It's like do you say now the solution is that I don't want think anything about this anymore or when I come here I'm allowed to sleep. Um, what are different factors for that?
- Speaker 1: Some of them are like, they, I don't know...I know this is wrong of me to do this but I blame certain teachers in the sense that if you started off with an English teacher or Language Arts teacher who hated his or her subject, um or even like one of those very, toward the end of their teaching career and they just don't want to be there and...
- Speaker 2: Yeah. Yeah.
- Speaker 1: you know what have you. And you started off with one of those then chances are you will be one of those who is totally off language arts or math for that matter. You know because you have certain teachers you had in elementary who had to teach math and they hated math or they hated science. And I blame some of those teachers for the results that I see today.

Speaker 2: Now, yeah sure. You know having one bad teacher with damage a student for so long. It takes so many years to recoup that.

Speaker 1: Uh-huh.

Speaker 2: Now in the past two years, what was the average % of students failing your class? Um, did you have less than five % or more?

Speaker 1: Well, I have to speak overall because last year I didn't have seniors so, less than five %.

Speaker 2: And what would you say they thought their favorite texts were?

Speaker 1: Hmm. Now we're looking at seniors overall?

Speaker 2: Yes.

Speaker 1: Um, and although technically it's not...um English literature, they loved The Alchemist.

Speaker 2: When I taught a [Inaudible 00:50:17] Umbrella, a lot of my students come from middle school hadn't read that. I thought that was interesting. They all read it in eighth grade. The Alchemist, I love that.

Speaker 1: It's a perfect text for graduation, and that's probably why. Because the words themselves, the vocabulary, the diction, nothing is challenging but it's kind of like Animal Farm. Yes, you can read Animal Farm in seventh grade. You can even read it in elementary school, but you don't get it until you are much older. And I did that with my students, um I gave them Animal Farm. I believe they were in eleventh grade and they had been reluctant to read it because they had read it in seventh grade and then they read it in eleventh grade and their like "Wow." What a difference four years will make.

Speaker 2: Exactly. Exactly. Now back to your students who um fail your class. How do you motivate them? What do you do to try to motivate them to do better?

Speaker 1: Okay, what I do every year for every grade, I look at my lowest student and I look at my highest student, and I try to find something that will be challenging enough for the higher student but still interesting enough to motivate the lower student. And what I've noticed is that I capture the lowest, I capture the highest. The ones who invariably get the F's are neither. They're the ones who would get it no matter what. They're the ones whether they're skipping or they're just not interested, they decided to give up. It's like last year I had one student um gifted, he...I can't, I

can't even...I could probably count on two hands for the whole year how many times he was in my classroom.

Speaker 2: Wow.

Speaker 1: So.

Speaker 2: It's horrible when students like are like that. I don't know how why that happens.

Speaker 1: In ninth grade.

Speaker 2: Wow.

Speaker 1: Not even a senior. I haven't had any seniors skip this year.

Speaker 2: That's good. So senior skip day's out. (laughs)

Speaker 1: (Laughs) Don't ask. No.

Speaker 2: Um, what do you think is important about the British curriculum after your students have read at the end of the year and they think this is I, you want them to think? This is what I want them to want to take away from this class. What would that be?

Speaker 1: What an impact the Bible has had on the language.

Speaker 2: Oh, wow.

Speaker 1: The King James Version.

Speaker 2: Uh-huh.

Speaker 1: What an impact it has had on the language. And not just the language, but all of Anglophone culture because it has a, it has, uh, driven the literature, it has driven government, morals, values, um, and we're still seeing it now. Even and even with our election. The illusions that...and I tell the students I'm like "Guys, if you know your Greek mythology, you know your Bible, you know Shakespeare..."

Speaker 2: Yup.

Speaker 1: "You pretty much know everything."

Speaker 2: Exactly. Exactly. It's true. Have you changed your curriculum to meet the needs of the students, um and the changing culture or political context or schooling?

- Speaker 1: No, I haven't had to. And the reason I haven't had to is because um I guess in that sense I'm a bit of a maverick. I paid attention to how I was taught and it worked for me, and I've always used that for my students because I, I teach based...and allow discussions to take place and so forth, based on what makes sense for my class. Based on my student population, based on I uh guess their needs, at any given moment in time. What sense does it make to focus on one aspect of any text when it's another one that is real to them at this point in their lives? So when, um...and especially if they're learning the same skills that they need to learn, why do I have to do it the way it's been dictated? It's like if I can um teach them about uh about nonfictional text features, um with a newspaper article, um why can't I use that? Or with a magazine article? Why does it have to be the one that have in the text that may be totally outdated? Why not use an article from that morning, if it's going to teach the same skill?
- Speaker 2: I'm...there's always been something that I have difficulty...it's like an inner tug-of-war. You know, um, do I believe in the skills that they learn and they can transfer to any text, or do I believe that there is some text that they should have knowledge of? And I want to lean towards the skills side, but then they're people who are on the...you're not literate unless you know what these 10 texts. You know? So I always think, walk or in between.
- Speaker 1: I've, it...you know what, as far as that it doesn't really make sense because um I know that like, you know, and I've seen this with the AP exams, where you know they want these certain texts that you know they would...although they won't tell you what you're supposed to teach, but there's this list of authors...
- Speaker 2: Yes. Yes.
- Speaker 1: And, um, and having you know taken a number of workshops and dealt with you know a number of teachers who've been readers um for the AP exams, you know they'll tell you "Oh well, um you know we've come across novels that we haven't read, but you assume that within a whole you know a room full of teachers at least one person will have read it." And she gave an example and I don't recall what the example was, I said "I read it. It's by you know such and such person." She said that they had to Google it, because no one in there had read it, but this one student had read it and used that as the basis of their work, their essay.
- Speaker 2: Wow.
- Speaker 1: And my thing was yea for that kid because you shouldn't, you shouldn't feel constrained you know with reading. I mean if you have a student

who just loves to read, you know go for it. Absolutely. And don't stick with you know the New York Times bestsellers and what have you. Don't stick with you know the typical cannons.

Speaker 2: Yeah.

Speaker 1: No. There are, there are so many rich pieces of literature out there that are not considered classics because they haven't you know, you know made their bone so to speak...

Speaker 2: Yeah.

Speaker 1: But they're amazing.

Speaker 2: Yeah. So then my question to you is are you a chronological order type of person or you're a thematic?

Speaker 1: Uh, with—with, um, English literature you have no choice but to be chronological um simply because that's the way it makes sense. I can't...and it...I mean obviously when I'm teaching AP Lit, I can do it however I want. I don't have to go chronologically. But even then you, you like to because you don't want to miss anything. And, and you want to make sure you've covered all of your basis and sometimes, um at least as far as the students are concerned, that's the way their minds work and it's easier for them to look at it over across a time line than it is you know to look at it thematically. So, uh...personally, um, I like things done thematically. I like to group different stories together with the poems and everything and just go with it that way.

Speaker 2: Are you full?

Speaker 1: Hmm? Yeah I'm done.

Speaker 2: (Laughs) Um...huh. Uh, do you think that student's refusal to read a text is from a political, social or cultural um standing up for their own? Their like "I refuse to read or watch something that is so Anglo in its makeup that is so foreign from myself, because I think it's culturally biased. It's this it's that."

Speaker 1: My response to that is how do you expect to learn if you don't have the ammunition to go against something? If all you're ever reading, all you're ever watching is that in which you believe, where's the growth?

Speaker 2: How do we translate that to students? Because I don't think they, they understand that this is for your growth? They just think that...

- Speaker 1: Oh, I come right out and I say it. Like “Guys, look at it this way, um, if your...” and I explain it in terms, in terms of even you know with their essays like “In order for, for your um...let’s say you want your parents to let you go someplace okay. And the parent, your parents are saying no. Let’s say you want to, to go um...I don’t know some place you know unchaperoned.” And your and they’re seniors so. And I, and I, and I tell them um “You know what you need to tell your parents? That you’re going to be going off to college in a few months, so you’re going to be on your own anyway. Doesn’t it make more sense that they let you out on your own now, when it’s more or less controlled, because they know when you’re supposed to be back, when you’re leaving um than just allowing it to be on your own for the first time you know when you go off to college?” And you know, when I...you know show them that you need to give a little in order to get a little bit more, then it’s like “Oh, okay. That makes sense. I’m going to try that one next time.” And then I bring it to what we’re doing in class. It’s like if you really want to give a reasoned argument about something, if you know nothing about the other side, how can you come up with an educated argument? You need to be aware of what the other side is saying. What the other side is doing. You know, and another example I give to them I say “Guys, I watch MSNBC. I watch FOX. I watch CNN because I want to know what all of them are saying about, about the candidates, because otherwise I’m...it’s all biased.
- Speaker 2: Exactly.
- Speaker 1: You know and it’s all biased on one side and I don’t want to have that lopsided view of things. That’s how you get them to read something.
- Speaker 2: Do you incorporate the student’s cultures into your curriculum?
- Speaker 1: I try to. Um, what, um...and that’s, that one of those, that’s one of the things that bothered me last year. Was that I brought in all different, um, types of authors and when I had to change things, the, the, the books that I had chosen didn’t go along with the books that I...with the stories I had to read in the pacing guide. So there, there was no longer that cohesion so I wasn’t able to make the connection. Um, but I tried to as much as possible because if...I mean that was one thing growing up. For me I guess it was a little bit different because when I was, when I was in New York, um, my classes were basically the United Colors of Benetton. You know because all of us...we were from all over the place. And then when I moved to Haiti, you know everyone looked like me. Then when I came, from when I, when...then I came back here and you know, with what I was studying you know, you know living you know around here and whatever, again you know seeing you know people who were like me. But then when you’re out in the real world,

then it's not necessarily people like you. Especially my husband, I mean at the time, you know when we first got out of college and we were working at the bank and you go places and they don't look like you. And they are not seeing you for the person you are, they're looking at this. Okay. So I tried to make sure, because I remember one um one day we went to um, we went to, we went to DC, and it was the first time that I had walked into a department store where the people working there looked like me.

Speaker 2: Wow. Wow.

Speaker 1: Because at the time [Inaudible 01:05:03] wasn't like that here, obviously. You know and those of us who were working there, we were...you know just young, young kids all, you know from you know Latin America and Caribbean, um, but that's it. I mean we went to a busy museum. I'm seen like an American woman. Oh, and--and they were speaking normally, you know. So I try to make sure that my students have the opportunity to read about characters who are like them. Or read books by authors who are like them.

Speaker 2: Do you think your cultural nature plays a role in your class?

Speaker 1: Absolutely. Because without--I guess without planning to, I am their bridge...because I can relate to their experiences and I need to use my experiences for them to understand what they're reading.

Speaker 2: Oh, I love it, what you said. That's nice, so you're the bridge for them?

Male 5: All done with your soup, ma'am?

Speaker 1: Oh, yes, I am. Thank you.

Speaker 2: Thank you. What are your thoughts on global literacy and how do tend... you teach that in, you teach that in your classroom?

Speaker 1: What do you mean by global literacy?

Speaker 2: Like that we can't be in this sort of microplasm anymore of the United States. That we have to be more literate on a global level of what's happening in the world.

Speaker 1: I'm in a unique position because very few of my students are Anglo.

Speaker 2: I know.

Speaker 1: So we, I mean, we are global illiterate in that sense. Because I have students who, who have read um, um...who...they've read, um, you know Gabriel Garcia-Marquez in Spanish.

Speaker 2: Yeah, that's hard.

Speaker 1: So it's not as though...they understand it. Um, so...

Speaker 2: How do you think--uh, before you finish...?

Speaker 1: Uh-huh.

Speaker 2: Back then the students who is going home, uh, with braids and [inaudible 01:07:35], who is Anglo, who is about the globalness of their area? Do you think they have relations with that?

Speaker 1: Um, quite a do. Quite a few. And I've seen this, um, in so many ways. Not the least of which is like having me as a teacher. And they're like "Wow, you know. She's black but she doesn't speak black and she, uh, she's like one of the smartest people I've ever met and I don't quite understand how that works out."

Speaker 2: Yes.

Speaker 1: And so yes I see it, and I've seen it with parents who you know have come in thinking that they can try to intimidate me and you know... No, it doesn't work that way at all. Um my grandfather you know he raised females. You know six, you know six girls and one son and he told all of them, "Everyone has two eyes, a nose and a mouth. Period, end of story." Uh, so we...you know, his grandchildren, we're not afraid of anything, or anyone. Um, but it, it gets frustrating at times, because these students come in with their preconceived notions and you hear--the words are coming out of their mouths, but it's their parents' words.

Speaker 2: Yes.

Speaker 1: And it just...

Speaker 2: So sad.

Speaker 1: It's so sad. And you, you you walk in the halls and you see these clusters and when they're in the classroom, they try to gravitate into those clusters and it's like "Nope. Assigned seats."

Speaker 2: Yeah.

Speaker 1: This is how we're going to do it. Uh, and then you occasionally, they'll surprise you and you see you know these, these, these pairings and it's like "Oh, cool." Like okay, so someone is learning something.

Speaker 2: (Laughs) It's probably more.

Speaker 1: Okay. Well, and not pairings as you know boyfriend girlfriend.

Speaker 2: Yeah. Yeah.

Speaker 1: Just, just, just friendships. And it's like "Wow, that's good to know."

Speaker 2: Um, what do you think literature does to or for the students?

Speaker 1: It can open the world to them.

Speaker 2: Uh-huh.

Speaker 1: It's...you have students who will probably never leave Homestead.

Speaker 2: I know. It's very sad to me. Since I've come to Homestead it, it, it seems like a weird place. Like they stay there, they live there and they don't come out of Homestead and just think to drive to like public regions, like you're going to a foreign land, much less kingdom. And I'm just stunned by that. And I guess maybe one because "Hey, I come from a whole different country." You know so just stay in one particular places. Odd.

Speaker 1: It is odd, and yet that's the way it is.

Speaker 2: And sad, yes.

Speaker 1: So, um, I...

Speaker 2: So you are that bridge. You are their...you know their eyes, and their faces.

Speaker 1: Yeah, and--and it's just interesting because I'll tell them, because they're like "Well, Miss, why don't you...you know, if you live near...and you know you live um you know closer to Palmetto, why don't you teach at Palmetto if your kids are there?" I said "Because I feel I'm needed here. Palmetto doesn't need me. You know you have...and I'm not going to come right out and say it but it's like, "Whose parents can afford that? To take their kids anywhere, to teach them anything, to buy them anything?" Um, and this obviously it's not all about [Inaudible 01:11:15] have some students you know coming from um, from you know Westbriar...

Speaker 2: Westbriar.

Speaker 1: And the whole thing but, for the most part, the parents would give them the world.

Speaker 2: Exactly.

Speaker 1: Um, my students...for some of them the only exposure to the world they're getting is me. So...

Speaker 2: How do you allow your students to respond to literature? What are the different ways that you like to do that?

Male 7: [Inaudible 01:11:46]?

Speaker 2: Uh-huh. Yes, I am. Thank you.

Speaker 1: Oh, and can you do me a favor? Can you send my waiter over because I need to order something to go?

Male 7: Okay.

Speaker 1: Thank you. Um, so...repeat the question, I'm sorry. I was distracted.

Speaker 2: Yes. Yes. Um, how do you allow your students to respond to literature?

Speaker 1: Okay, in what sense?

Speaker 2: Um, reading it, writing, discussing...how do you do it?

Speaker 1: Okay um, I've had them draw. I've had them um put it to music. I've had them um create poetry. Uh, uh find already produced music and then connect it to...

Male 8: Can I help you ladies?

Speaker 1: Oh, yes please. Um, can I get the, um...and this is to go.

Male 8: Uh-huh.

Speaker 1: The uh, the Massaman curry chicken and um...and the um, I guess the red curry, also chicken.

Male 8: White rice or brown rice with it?

Speaker 1: Uh, brown rice with both, please.

Male 8: The Massaman curry and red curry chicken with brown rice to go?

- Speaker 1: Yes please. Thank you. Um, so...and it goes back to what I was saying earlier that I look at their...I look at their, their, their strengths, their gifts, their natural gifts, and I allow them to use that. So they can...like let's say, you know this song that's playing right now, if they feel that it, it, it connects with them on a visceral level to a different text then they're allowed to incorporate that into it.
- Speaker 2: So then do you need to always front-load with them? Could you do a lot of front-loading to get to understand the text since it might be condensed or are you just going?
- Speaker 1: Uh, no. See the thing is I...and this is, this is bad but I...and I...to I guess to a certain extent I front load but not completely. I guess it's more um I guess pre-reading activities. So not exactly front loading because I, I don't want to give anything away. And that, that's...and that's the way I've always been. I want it all to be a journey of discovery to the point that every...they actually believe that I've never read it before...because of the reactions I have as we're reading it. And I tell them you know so we'll do these pre-reading activities that hint at it, but that don't really give anything away.
- Speaker 2: Refer it to the end.
- Speaker 1: So, so that's why I'm like it's not exactly front-loading but at least opening their minds to possibilities. It's like with um, with uh the...the Marigolds which we finished reading today by Eugenia Collier.
- Speaker 2: Uh huh.
- Speaker 1: Uh, you've read it?
- Speaker 2: Gosh, that's just sad. Had me crying at the end.
- Speaker 1: It is. Yes. And I tell the students...you know once we've finish reading, I'm like "I hate this story." It's like Miss, why do you hate it? I said "Because at invariably when I finish reading it, I have an instant headache."
- Speaker 2: Really?
- Speaker 1: Because I feel for Miss Lottie.
- Speaker 2: Yes.
- Speaker 1: I feel for Lizabeth.

Speaker 2: Yes.

Speaker 1: I mean both of them because Liz...and Lizabeth because she has to live with this for the rest of her life.

Speaker 2: Yeah.

Speaker 1: She'll never forget.

Speaker 2: No.

Speaker 1: And with Miss Lottie because her hands are broken now. There's nothing else she can do. You took that one thing from her.

Speaker 2: Yes.

Speaker 1: It, it, it and it reminds me of that scene in um in Shawshank Redemption where...was it in Shawshank? No, no Green Mile.

Speaker 2: Oh.

Speaker 1: When they took the mouse away from him.

Speaker 2: Ay.

Speaker 1: When they took the mouse away from him...I'm like really? And then, but then in Shawshank they did it also...oh no, Shawshank is when he committed suicide. When, when um Burgess Meredith, his character, committed suicide. And my heart just like...really? And you have this old man who's trying so hard to be a bagger at the grocery store and he's never known anything but, you know he's like so institutionalized. And so these things...instant headache, instant headache. And so I told them I said "Guys, so..." and this was at the beginning of the week, before we started the story. "What if life had a reset button? Would you use it? Explain." And so of course we had this whole discussion about that and then when uh when she's on her knees and she's, she's, she's you know basically saying Miss Lottie I said "You think she would of used a reset button at that point?"

Speaker 2: Awww.

Speaker 1: And then you know it all came together and so.

Speaker 2: Yes. Yes. Hoy.

Speaker 1: So nothing that totally gives it away but enough to get them thinking.

Speaker 2: Yes, yes, yes. Exactly. Now do you think you're a grass roots change agent?

Speaker 1: (Laughs) I think teachers should be. Um I think that if you are a teacher, a true teacher by definition, then yes you are automatically an agent for change. Because you shouldn't be so set in your ways, that you are not open to change yourself. You need to see that life is a constant journey of discovery, that we are evolving and if you get to the point where you're stuck in a rut, I think it's time to get out of the profession. Because you're not, you're doing a disservice to your students because they need to have that. They need to know that you're excited about what you're doing, and that you want to be there.

Speaker 2: Okay, now I'm going to ask about some post-colonial authors. Um, discuss your past by the following five authors, and if you don't know anything about them, you can pass or whatever. V.S. Naipaul?

Speaker 1: Heard the name, don't know what he's written...

Speaker 2: Okay, I...

Speaker 1: Or she. I don't know. (laughs)

Speaker 2: He. Yes. He's interesting. Um, one of the professors refuses to call him a folk colonialist, because he, uh, was born in Trinidad. He's Indian...Trinidad and Indian, and then he was migrated to England and then renounced his like Trinidadian heritage. (laughs) Which is such a very bad thing. He's off my list. Um, he's usually in the, in the British literature textbooks...at the end.

Speaker 1: Uh-huh.

Speaker 2: Um, Derek Walcott?

Speaker 1: [Inaudible 01:18:30].

Speaker 2: Yes. I think he...yeah.

Speaker 1: Um...

Speaker 2: Um...Jamaica Kincaid?

Speaker 1: Um, I've only read short stories by her. I've only read short stories.

Speaker 2: Jean Rice?

Speaker 1: No.

- Speaker 2: Cheryl White [Inaudible 01:18:48]?
- Speaker 1: Oh. Okay. No. I haven't, I haven't.
- Speaker 2: And Chinua Achebe?
- Speaker 1: Yes. Absolutely, absolutely.
- Speaker 2: Um, do you want to add any authors that you think your students would like to read on this list?
- Speaker 1: Um...none that I can think of right now because as I said, my, my true um background is in French Education. I know the French um post-colonial um authors. Um, not so much the um...not so much the, the British ones. Uh, so that, that would be difficult.
- Speaker 2: I...okay then. Um...uh the student...the ones you responded to, do you think the students would like reading those authors?
- Speaker 1: Well um, I think so. I mean not, not, not just 'I think so'; I know that they have responded well to Jamaica Kincaid. They've, they've um they've, uh, responded well to um Chinua Achebe, so I don't doubt it.
- Speaker 2: Last question, but I don't think it's here. I forgot what it was. I just thought of it and then it's out of my head. Um, what are your thoughts about including more post-colonial authors into your curriculum?
- Speaker 1: I would love to the only thing is that unfortunately I think it would have to be in a less structured way. Simply because, at least within...not so much with uh, with the lower grades, but in terms of um, in terms of my seniors because I feel that I am compelled to follow it chronologically with the pacing guide and so on. I, I don't know that...I mean obviously you know I'm sure they they built in um time at the end for uh for contemporary authors, but it would have to be the sort of thing where we would spend maybe 10 or 15 minutes in the classroom but not an extended period of time going over them. Which is unfortunate because with the contemporary authors you want to explore the richness of the language, because they're bringing in you know experiences with which the students should be familiar, but they're also bringing in a language that is evolving. And that...and not only that is evolving but they also have the ability to bring in all of these types of elusions, and you know some, you know with which the students are familiar...and others which they are not. So...
- Speaker 2: Yeah. Um, on a scale of one to five, one being the low...the lowest and five being the highest, how do you feel about post-colonial British authors?

Speaker 1: Hmm. That's a tough one because again it goes back to what I was saying that I have very little experience with them.

Speaker 2: Yes. Okay.

Speaker 1: Um, and the thing is...what's interesting is that I may know of them, because I read a lot, and I may have read um post-colonial authors, but it...I haven't, I guess if they haven't been identified as such to me, I, I wouldn't know.

Speaker 2: Um, so then how prepared do you feel in incorporating this into your curriculum?

Speaker 1: As I said earlier, I'm so flexible. (laughs) It would not be that difficult because I...as long as I'm excited about an author, about you know a piece of work, then that excitement is transferred to the students...and I guess to the whole lessons. So the students would be interested in the author just by virtue of the fact that I was excited about it.

Speaker 2: How did you get to um learn about...?

Male 9: [Inaudible 01:23:31].

Speaker 2: Oh, thank you. Uh, what...how did you learn about British literature? How did you get to—because you're teaching it. Did you already have some knowledge of it? Or did you like say "All right, I'm going to start it."

Speaker 1: Yup.

Speaker 2: Work my way out.

Speaker 1: All set. I'm going to teach myself pretty much.

Speaker 2: That is phenomenal.

Speaker 1: Thank you very much. And you take the take that you have to do it, so I think like you have to do it so okay, so I'll do it. It's as simple as that.

Speaker 2: I think that's how I guess we've become better at what we do when we start teaching ourselves and learning more. Not just stagnating and having the same like lesson plan for like 30 years or...

Speaker 1: Well, see, and that's the thing um...I have...I, I don't think I've taught the same curriculum two years running. The whole time I've been teaching...and that includes you know when I was teaching, when I was teaching French because the way, the way it was organized is that...you

know like the first year you know we're just starting out and then we have the student coming from kindergarten moving up so...it was each year it was a little bit more advanced that we're doing, and I was inventing everything because they didn't have a curriculum for elementary French, um as it was semi-emerging so. And then coming into, into this situation where it's like "Yeah the books are there and the books are okay to a certain extent, but you know, so much fear." Like I'm going to be having the students read *Pride and Prejudice* and some looking up as much as I can on line so that I can make it interesting.

Speaker 2: Yes, good.

Speaker 1: And connect it to what they know, and...

Speaker 2: Just hang?

Speaker 1: Um, do the front-loading more or less.

Speaker 2: Um, well that was it for the interview. What do you think? Did you think they were hard questions?

Speaker 1: No, no. Thought provoking, but not hard.

Speaker 2: Oh, okay. Thank you.

Speaker 1: You're welcome.

Speaker 2: Um, I'm just hoping to come to see you on Wednesday, in the morning.

Speaker 1: Okay.

Speaker 2: That's when you have your class right?

Speaker 1: I have, I um...let's see. Wednesday, okay tomorrow's leaving so, so yes, I have Wednesday, third period.

Speaker 2: Yeah. Yeah because whenever you have evens, we have evens.

Speaker 1: Okay. All right.

Speaker 2: Even for the...yeah.

Speaker 1: So yes, Wednesday third period?

Speaker 2: Yeah, for 8:30.

Speaker 1: And uh, well at 8:30 I, I'm still in my um, I'm still in my 9th grade class.

Speaker 2: Uh. Yeah.

Speaker 1: So then the, the a 12th grade class starts at 9...at 8:50.

Speaker 2: Yeah. Yeah. That's the time I leave school or something.

Speaker 1: Okay.

Speaker 2: Oh.

Speaker 1: And we'll be...so we'll be working on the Wife of Bath's Tale.

Speaker 2: Ooh...I haven't done that in so long.

Speaker 1: Well it's unfortunate you're not...you're not seeing post-colonialism. You're seeing us at the beginning.

Speaker 2: That's fine. Yeah I...knowing that I was coming in October I really didn't expect to see that anyway.

Speaker 1: Uh huh.

Speaker 2: Although it was funny Miss, um, [Inaudible 01:26:51] after having our...our thing thing yesterday she was like "Okay. I'm going to try and mediate your new attributes if things fall apart and I'm going to try to teach it this year. I was like, "Okay." (laughs) I think she felt guilty after. Believe me.

Speaker 1: Yeah. Yeah. I so enjoyed it.

Speaker 2: Yes, I loved it. I would pair with Joseph Conrad's Heart of Darkness, because, um, a champion would of uh [inaudible 01:27:16] on how basically Conrad was a racist and having written Heart of Darkness was horrible and how could you think to think that a book about Africa should only be written by a European...about the African living there. Can they not write a book?

Speaker 1: Yeah.

Speaker 2: Like, um, why are you cursing at the man? He's dead. And so we have a conversation about. And then we will...um things fall apart.

Speaker 1: Yester—oh, do you know, um, Mrs...obviously related, unrelated...um Invisible Man has been made into a play.

Speaker 2: Really?

Speaker 1: Yes, and um where were they...where are they performing it?

Speaker 2: That was kind of hard for me, in the sense that it was too painful. Just some texts I could not read. You know George Orwell, um 1984, I could not finish, because Winston was going to get caught by the police and I could not handle that. I really can't. (laughs) I get like palpitations every time I open it up and go "No I can't do it. Winston, why are you writing in the notebook? See, it's the television they're watching. What are you doing?" Yes, you say you see them right, I am there in the story and I feel like I'm going to get caught too. I can't do it. I mean how many times I've tried to finish this book. Yes, can't do it. Some things I cannot do. Yeah, and I'm horrible. I read British rotation from [inaudible 1:28:34] with my students.

Speaker 1: What's wrong with you? You know that [inaudible 1:28:37] the book?

Speaker 2: I can't do it, I can't do it. Okay, or [Inaudible 01:28:44].

Speaker 1: So just tell him how much it--how much he needs to go on yours and the rest is on mine.

Speaker 2: Yeah. I will pay for your lunch.

Speaker 1: Oh, you don't have to.

Speaker 2: Yeah. That's why I invited you here...your dinner actually.

Speaker 1: Uh, thank you.

Speaker 2: I hope you're not going to eat again. (laughter) I'm going home to have my curry chicken. That was my appetizer.

Speaker 1: Oh, no, no, no. No, no, no definitely not. I am full. No this is for um everyone else at home

Speaker 2: Yeah. [Inaudible 01:29:15] and I am feeling very tired now.

Speaker 1: So I'll tell him, I'll tell him that we'll put the beer and the two dinners um on this card?

Speaker 2: Yeah. Fourteen and fourteen...

Speaker 1: Uh-huh.

Speaker 2: Is twenty-eight.

Speaker 1: Uh-huh.

Speaker 2: Yeah. Oh, the beer is expensive.

Speaker 1: Uh-huh.

Speaker 2: Whoa is it the importation? What's going on?

Speaker 1: Probably.

Speaker 2: If you buy it at Publics, would it be that price?

Speaker 1: Uh-huh.

Speaker 2: For a bottle?

Speaker 1: Of course not, never, never. It is never that expensive at Publics. Okay, so um, so...

Speaker 2: It's \$28.00.

Speaker 1: Twenty-eight thirty-three, plus uh...okay so yeah I think I'll just do that.

Speaker 2: I got...think.

Speaker 1: What, do you need help?

Speaker 2: No, I can't figure...no, yeah, yeah. The 28, the \$28.00 is fine, right? No, that's here.

Speaker 1: Okay.

Speaker 2: Sorry.

Speaker 1: That's okay. So 33.

Speaker: 2: My, um...

Speaker 1: So, um...you know what?

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