WHAT'S EMOTION GOT TO DO WITH IT?: A PORTRAITURE STUDY OF FOUR HIGH SCHOOL ENGLISH TEACHERS' PLANNING AND FACILITATION OF LITERATURE UNITS

by

MICHELLE MARIE FALTER

(Under the Direction of Bob Fecho)

ABSTRACT

This study examined how emotions were embedded within the planning, teaching, and discussion of literary texts within four secondary English teacher's classrooms in Northeast Georgia. To develop that understanding, this study drew upon portraiture methodology– a methodology that "appeals to intellect and emotion, and that seeks to inform and inspire and join the endeavors of documentation, interpretation, and intervention" (Lawrence-Lightfoot & Davis, 1997). This study made use of feminist (Ahmed, 2004; Boler, 1999) and transactional reading (Rosenblatt, 1994) theories to better illustrate the relation between learning, teaching, emotion, and literature study given patriarchal constructs that control, censor, marginalize, and silence emotions (DeSiato & O'Quinn, 2005; Fitzsimmons & Lanphar, 2011). Three questions frame this research: 1) What are English teachers' understandings of emotion and its role in the classroom? 2)What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature? 3) What happens when English teachers position students to have emotional responses? Four teachers, Jenna, Samantha, Claire, and Bobbi offer a unique perspective on the role of emotion in their classrooms, how they

approached the study of literature, and the emotional responses that the students had. The study shows that teachers have varying understandings of how emotions work in their class. Yet, they were able to use nine different approaches to foster emotional responses to literature. These approaches include: book selection, making connections, humor, competition, choice and autonomy, videos, roleplaying, discussion, and writing. Additionally, there was preliminary evidence that showed when teachers position students to have emotional responses students may 1) share unexpected or unwanted emotions 2) empathize with characters and 3) feel engaged by the literature. This study illuminated three larger findings including that students need to feel cared for, that some emotions are valued over others, and doing emotion work is hard. Implications for a new theory of literature study that embraces an ontology of *messy goodness,* along with future recommendations for teachers, teacher educators, policy makers, and researchers are also presented.

INDEX WORDS: Affect, Emotion, Education, English, Feminist theory, High school, Language arts, Literature, Portraiture, Response, Transactional theory, Secondary teachers

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DEDICATION

To the loved ones in my life who helped me push aside the inner voice that said you're not good enough, no one cares, it can't be done.

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CHAPTER ONE

INTRODUCTION

"Educating the mind without educating the heart is no education at all." ~ Aristotle

This quote by Aristotle makes me pause and reflect on my own role as a middle and high school English teacher. Even now, as I enter the world of teacher education, I continue to wonder how well I engaged my students' minds *and* hearts through the study of literature. Despite the false Cartesian-based duality that Aristotle propagates—that intellect is found in the brain and emotion is found in the body—I think the message is worthwhile. I hope that as a teacher I engaged both hearts and minds; yet, I worry that much of what I did was more about developing my students' cognitive abilities, than in creating empathetic, compassionate students.

It makes me wonder, if I only reach a student cognitively, have I really reached them at all? And in what ways does getting "the heart" of matters really help my students in the long run? My own experiences tell me that there is not a simple answer, as teaching and learning are both complex concepts affected by ever-shifting educational jargon, debates, mandates, and expectations. That being said, I feel in my gut that Aristotle is right, that without emotions, passion, and empathy, I am at risk of preparing my students to be modern day zombies. If teachers only feed our students' brains with objective analysis, English teachers move further away from a humanizing pedagogy (Alsup, 2015).

Whether or not this concern is warranted is something that I wanted to explore. This dissertation is my honest attempt to figure out some of my nagging questions about how teachers can reach students through pedagogies that not only engage students' cognitive side, but also

their emotional side. In the following chapter, I will discuss the context for the research study drawing from my experiences as a middle and high school English teacher and the current political and educational climate in the United States. I will describe the rationale and purpose for this particular study, grounding and shaping this work through two theoretical frames. Then, I will briefly describe my research questions, design, and methodology, and conclude with my argument for the significance of this study.

Contextualizing the Study

> *"NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!" (*Dickens, 2012, p. 1).

These famous first lines from Charles Dickens' novel *Hard Times*, espouse beliefs that are still quite relevant and prevalent today. Perhaps this is why Dicken's novels are taught in schools still, with their universal themes that transcend time and place. Yet, I find it depressing that this satire on Victorian ideals in the 1800s sounds eerily similar to rhetoric touted by teachers and educational policy makers today. During this time period, England was pushing against the sentimentality of the romantic era and abandoned it in favor of logic and what they called the Enlightenment. Dicken's novel was a harsh criticism of society, the industrial revolution, and most pertinently, the utilitarian based educational system of his time. The title *Hard Times* had a double meaning: 1) the economic disparities between the working class and the bourgeoisie were staggering and made life quite difficult for those not in the upper crust; and 2) this was a time for hard knowledge, i.e. logic, reason, and positivism, and not a time for softness, i.e. emotion and sentimentality.

Today we, too, are living in hard times where we have moved away from an affective pedagogy and returned to a utilitarian one "that focuses on outcomes of *performance* rather than outcomes of *understanding*" (Patience, 2008, p. 62). The state of English education resembles Dicken's novel in many ways.

For example, in 2011, David Coleman, the self-identified lead author and architect of the Common Core State Standards (CCSS) initiative, claimed that personal writing is a problem because "no one gives a shit about what you think or feel." The assumption that Coleman ascribed to and was promoting through the CCSS was that there was something wrong with exploring emotions in the classroom, and that good writing and good thinking leave those elements out. Unfortunately, in my own classroom, I also have at times fallen victim to a similar rhetoric, and I am sure I am not the only one. I have had my students "dissect" poems, digging for "the" meaning through close readings, and I have also forbidden my students' use of the first-person pronoun, I, when analyzing "the" meaning of a piece of literature. Now, as I sit in a doctoral program thinking about how schools and teachers educate our youth, I wonder how this rhetoric invaded the English classroom, my classroom. When did teachers stop giving "a shit" about feelings and emotions and the personal? This question perhaps is hyperbolic, but English language arts (ELA) classrooms seem to be anesthetizing feelings and invigorating logic as the modus operandi.

Looking at the wording of the new CCSS for ELA is proof enough of this view of desensitized classroom practices. The word *analysis* appears in the document 94 times, while the words *emotion* or *feelings* only appear 10 times, and *affect* doesn't appear at all. Most interesting is that these 9 out of 10 appearances occur only in the standards for grades K-4, but inexplicably disappear once a student enters grade 5 and higher. Of the nine references to feelings and

emotions, only two are related to the study of literature. In grade 1, students are expected to "identify words and phrases in stories or poems that suggest feelings or appeal to the senses" and in grade 3, students should be able to "describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events." In addition, in both standards above, students are not being asked to call upon their emotional responses, but rather they are asked to point out and describe emotions outside of themselves. Seemingly, when you enter adolescence you need to check your emotions at the classroom door. Feelings, apparently, are strictly *verboten* in this world of Common Core and secondary level education.

Furthermore, while the CCSS does state that "Students require a wide-ranging, rigorous academic preparation and, particularly in the early grades, attention to such matters as social, emotional, and physical development and approaches to learning" (p. 6), this tenth use of the word emotion is in a section labeled "What is Not Covered by the Standards" and does not even address the fact that these other "matters" are also important in secondary education. In addition, while I personally believe that students should be reading for pleasure, the CCSS only uses the word *joy* once in relation to teaching students to read. As Gangi and Reilly (2013) argued, "For many children, for them to want to learn, their emotions must be engaged; only then will they care about facts. The CCSS primarily focuses on children's heads, not their hearts and minds" (p. 12).

Why has the CCSS focused so heavily on the logical side of learning? The answer is not entirely clear; however, it does seem that the pendulum swing of curriculum reform is headed backward in time to a literary critique called New Criticism, a type of formalist theory of reading (Francis, 2008; Short, 2013; Thomas, 2012) that was popular in the first half of the 20th century.

The reasons for this heightened return to formalist approaches are probably similar to the reasons that New Criticism became popular in the first place: “Spurred on by a national insecurity about our scientific pre-eminence a great cry went out for intellectually serious content” (Clifford, 1979, p. 37). Similarly, the U.S. Department of Education (n. d.) highlights that President Obama has made STEM fields a priority of his administration, including beginning an “‘Educate to Innovate’ campaign to lift American students to the top of the pack in science and math achievement over the next decade.” So, it is no surprise that this announcement would impact literacy instruction, making the CCSS ELA standards a type of “New Criticism on steroids” (Daily Censored Writing Team, 2011).

However, in my opinion, many teachers like me, don’t realize the effects of New Criticism on our teaching practices because this tradition has been so entrenched into language arts pedagogy that it has become naturalized and institutionalized, and therefore, seemingly invisible (Cain, 2003; Francis, 2008). One example of this can be found on a website that most English teachers send their students to for help on writing and citations—Purdue University’s OWL. Lambert (2013) noted that after sending a student, who was struggling writing a literary analysis essay, to the website, the student came back “more frustrated when the site instructed him to ‘begin with your evidence rather than starting with emotion’ (Purdue OWL)” (p. 22). Rather than getting “roid rage” over the overdose of formalist approaches, teachers complacently and tacitly continue to use them in their classroom (Francis, 2008) at the expense of emotional and personal approaches (Thomas, 2012). Although I could claim otherwise, this demographic did include me, for a majority of my teaching career. But, the shift in my thinking began happening soon after I received my Master’s degree; I had grown weary of students’ lifeless papers and interpretations of texts that parroted what I said, but didn’t show me how *they*

interpreted texts for themselves. I also began to see a rise in standardized approaches in my school district, many of which required students to fill in ScanTron sheets rather than transact meaningfully with a piece of literature.

Whether or not it is truly due to the return to formalism in ELA classes, emotion definitely has been increasingly documented as an ignored, neglected, or minimized component in education (Audigier, 2005; Beach, 1993; Beane, 1990; Boler, 1999; hooks, 1994; Immordino-Yang & Damasio, 2007; O'Loughlin, 1997; Pons, Hancock, Lafortune, & Doudin, 2005). And to make it worse, as students progress to high school, "little by little, as they grow up, reason must take over completely. Emotion and what accompanies it are set aside" (Audigier, 2005, p. 85). It is as though schools have done a "lobotomy" on emotions (Beane, 1990). The question this leaves us with is best summed up by bell hooks (1994): "If we are all emotionally shut down, how can there be any excitement about ideas?" (p. 154). The answer, I believe, is that there can't be.

In 2013, *The New York Times* published an editorial on the role of emotions within school, titled "No Learning Without Feeling" (Hollander, 2013). I am quite partial to the author's argument that students cannot truly understand and learn without having an emotional reaction or response to what is being taught or what they read. In my own personal reading experience, the books that I have remembered and that have stayed with me over the years are the ones that made me feel something deeply. And, as an English teacher, I too, "like it when my students cry, when they read with solemnity and purpose, when the project of making meaning becomes personal" (Hollander, 2013, para. 2). If language arts classrooms continue down the path of excluding emotions that people authentically feel, I worry too that "reading is bled of much of its purpose" (Hollander, 2013, para. 14).

Given the two facts that schools and English teachers have a) returned to more analytical and logical responses to literature through a renewed focus on New Critical theories, and b) continued to neglect and ignore emotion, it is important to consider how teachers and researchers might break through this predicament. Very few practitioners or researchers discuss how emotions have been incorporated in language arts' discussions of literature. It isn't, however, that the connections between emotions and literature haven't been studied. They have been; however, discussion of how to utilize or embrace emotions has for the most part been non-existent or vague.

This lack of discussion is not surprising given that emotion is a "phantom limb" in society– it is felt but not seen (Worsham, 1992). In addition, some educators believe that emotions "should remain a secondary issue" to "solid, basic learning" (Coles, 1999, p. 1). What this implies is that emotional response is somehow separate or distinct from knowledge (Stenberg, 2011), which, in my view, is not the case. Due to historical and patriarchal constructions of emotions, some principals, teachers, parents, and students see emotions as a soft, touchy-feely pedagogy (Coles, 1999; Daly, 2002), and thus, disparage its use in schools. In my own experience as a high school English teacher, I was once called into the office by my principal, as though it was a deleted scene from a teacher's version of the movie *A League of Their Own,* and told that "teachers don't cry," and I should basically "man up," and get it together. I can't say I handled that critique and recommendation well, although I know that I didn't say what I wanted to in response – "There's no crying in baseball!" My principal bought into the notion that emotions are "something to be buried and denied" (Reidel & Salinas, 2011, p. 7).

As much as I wish attitudes like my principal's were uncommon today, unfortunately research has shown this is just not the case. Hargreaves (2000) noted that "secondary schools may not be emotional deserts, but their structures, curriculum, purposes and images of professionalism seem to create classroom environments that are more affectively arid than in the elementary domain" (p. 824). In my former high school, that certainly was my experience. Teachers rarely attended to making their classrooms feel inviting, teachers secluded themselves from each other by eating lunch in their classrooms alone, and our principals cared only for whether the students were learning. Sadly, doing your job meant teaching your content in preparation for standardized tests and assessments, and little more.

Repeatedly, emotions in schools have been documented as being controlled, censored, excluded, suppressed, marginalized, and silenced (Coles, 1999; Daly, 2002; DeSiato & O'Quinn, 2005; Fitzsimmons & Lanphar, 2011). Emotions are often seen as a contamination, distraction or a threat to thinking, i.e. rational and logical discourse, rather than an entry point for understanding (Hargreaves, 2000; Reidel & Salinas, 2011). Particularly in the study of literature, this can mean that teachers disregard the personal and lived-experience as a valid knowledge in favor of "scholarly critique, teacher-centered interpretation, and culturally rigid constructs of what constitutes knowledge" (DeSiato & O'Quinn, 2005, p. 10). This can also mean that teachers unwittingly punish students for expressing emotions (Reynolds, 2012). When teachers exclude emotion and the personal from the classroom, this can have some unintended consequences, such as leaving students emotionally constipated, unable to cope, have compassion, or empathy. As Reynolds (2012) questioned,

> What are we really teaching our students when we punish them for feeling angry? We teach them that anger is an unacceptable emotion. What do we really teach our students

> when we yell at them for not "working"? We teach them that it is not OK to feel sad (if this drives their inability to focus) or to feel exhausted—"Who cares? Just do the work anyway"—or to simply feel overwhelmed. Instead, we push our students to repress their emotions: "Don't listen to yourself—and do not let those emotions out" (para. 13).

While Reynold's focus is on negative emotions in the classroom, similar questions could be asked about the positive emotions students feel, for example, when reading a novel.

The reality is that it is easier, and perhaps more comfortable, to "remain agnostic" (Hollander, 2013). Emotions are very difficult to test and standardize, although I am not sure what would be gained by doing so. And as Dresser (2013) points out, "the social and affective aspects of learning do not fit well into an assembly line model" (p. 4) of education. However, adolescents' minds are more than "information-processing mechanisms" (Coles, 1999, p. 8). This sentiment greatly underestimates students' abilities to use both affective and cognitive registers for learning. In addition, it also sets a precedent for teachers to not engage students' other response faculties, like emotions, in their lesson planning, discussions, and assessments.

Purpose of the Study and Framing Questions

In the pages that follow, I detail my research with four secondary English teachers who participated in a nine-month qualitative study that drew upon portraiture methodology. In particular, this study looked at how emotions were embedded within the planning, teaching, and discussion of literary texts. The teachers in this study purposefully used the language of emotions throughout the unit in both thinking through their planning and how they discussed concepts related to the texts being studied in their classrooms. To develop my understandings of the role of emotions in the planning and facilitation of literature-based units, I drew upon feminist and transactional reading theories.

The question guiding the overall study is: What is the role of emotion in the English Language arts classroom? However, this question would take a lifetime and perhaps beyond to tackle. Therefore, for this particular study, I will specifically present findings related to these more focused questions:

1. What are English teachers' understandings of emotion and its role in the classroom?
2. What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature?
3. What happens when English teachers position students to have emotional responses?

Definition of Terms

I have provided the following definition of emotion in order to ensure uniformity and understanding throughout this study.

Emotions: I choose the word emotion, rather than affect or feeling, because I wish to emphasize the active nature of emotion, and to highlight that it encompasses more than just bodily sensation and feelings that are experienced internally, definitions that come from psychology. Furthermore, affect is much more difficult to define, and study meaningfully. Affect "has come to serve, now, too often as a magical term. So, if something has effects that are, let's say, non-representational then we can just describe it as 'affect'" (Grossberg, 2010, p. 315). While I think there is power in moments that are beyond our language, in working with educators, the term emotion has power and meaning for them, over the nebulous term "affect."

Therefore, I choose to use the term emotion. In doing so, I also define emotion in a particular way. I take on Micciche's (2007) definition of emotion as a verb. Emotions are a) social relational practices – occurring in relation to others; b) embodied – meaning that our bodies know and use emotions with or without conscious thought; and c) performed –we *do* or

act out emotions. These elements of emotions have been conceptualized through my feminist theoretical lens.

Theoretical/Conceptual Framework

The purpose for adopting multiple theoretical lenses for this study is to highlight the complexity of the topic of emotions in literature discussion, and the contradictions and intricacies inherent in any meaning-making processes. Using multiple theories can add "rigor, breadth, complexity, richness and depth to any inquiry" (Denzin & Lincoln, 1999, p. 6). Therefore, my study examines emotions in the secondary English classroom through both feminist and reader-response theories.

Feminist Theory

Feminist theory is a wide theoretical frame with many different viewpoints combined. Despite the multiplicity of ideas and topics championed within feminist thought, the first part of my theoretical frame will focus only on what feminist theorists have to say about emotion. Feminist theory highlights how emotion has been used against women as a way to promote the hierarchical binary that places cognition, and men, on top. It takes into account the gendered constructions of emotion and fights against patriarchal expectations of people's emotional lives. In other words, it would be simplistic to say that women are inherently more emotional than men or that emotions should be equated to women alone. Feminism has worked to fight against these essentializing beliefs, while at the same time, acknowledge that because emotions have historically been seen as women attributes, they have been subjugated. Furthermore, feminist theory emphasizes the relational, contextual, and performative aspects of emotion, while also avoiding the reduction of emotions to the internal sphere. In addition, feminism also embraces

both the sticky and fluid aspects of emotion. All of these aspects will be explained more thoroughly.

Feminist scholars Boler (1999), Jaggar (1989), Lutz (1990), and Prokhovnik (2002) frame a feminist theory of emotion as work that deconstructs dichotomous discourses that pit concepts against each other, such as: public/private, objective/subjective reason/emotion, man/woman, and mind/body. Feminist theory rejects the binary positions of emotion and cognition, due to patriarchal implications that emotion is lesser and cognition is greater. These are not innocent or neutral concepts; rather, these contrasts hold implicit assumptions that those listed first are better in some way. These dichotomies reveal hierarchical power relations that highlight what Elizabeth Spelman (1989) calls "the dumb view" of emotion that restricts emotion to the body, the private realm, and to women (Worsham, 1992). Gross (1986) surmises that "Feminist theory today is not simply interested in reversing the values of rational/irrational or in affirming what has been hierarchically subordinated, but more significantly, in questioning the very structure of binary categories" (p. 202), and developing "alternatives to the rigid, hierarchical and exclusive concept of reason" (p. 203). Above all, feminist theory attempts to equalize the playing field between men and women in order to "end sexism, sexist exploitation, and oppression" (hooks, 2000, p. viii), and to me this includes the subjugation of emotion in our society.

In feminist theory, there is a strong thread of discussion about the relational and historical contexts within which emotions develop and are constructed. Feminists see emotion as socially constructed, not determined. According to Jaggar (1989) emotions are "socially constructed," "historical products," and contain "cultural norms and expectations" (p. 159). Similarly, Micciche (2007) reminds us that "emotion is experienced between people within a

particular context (and so resides both *in* people and *in* culture)" (p. 7-8). This distinction is important because historically emotions have been cast as a totally internal process within a person (Burrow, 2000). Sometimes, this is called the "inside out" model of emotions (Ahmed, 2014; Micciche, 2007).

However, feminists stress that emotions are not just individual, but also relational (Ahmed, 2004), collaborative (Boler, 1999), and shared (Ahmed, 2010). The relational aspect is sometimes an argument for the idea of "contagious emotions" (Ahmed, 2010; Gibbs, 2001). Gibbs (2001) asserts that "bodies can catch feelings as easily as catching fire: affect leaps from one body to another" (para. 1). Proximity to other's feelings can affect and leave impressions upon us in this atmospheric model of emotions (Ahmed, 2010). This is why laughter is sometimes thought of as contagious, or why walking into a funeral home might make one sad. As opposed to the "inside out" model, the "outside in" model of emotions is understood as coming from outside the body and then internalized by individuals (Ahmed, 2014; Micciche, 2007).

This contagious model of emotions, helps us to think about the relationship between emotions that stick and those that move; Sarah Ahmed (2014) articulates that movement "connects bodies to other bodies … [and] involves the transformation of others into objects of feelings" (p. 11). Stickiness is the transference of affect between bodies through objects, and the stickier the sign (the object of the stickiness), the more accumulated value it can have. For example, Ahmed (2004a) uses fear of a Black man passing by to exemplify how emotions stick. She argues that it is not the Black man that people are afraid of; instead, it is fear passing between bodies, getting stuck to the sign of the Black man based on social and historical

constructions. Emotions have the power to reify and produce or disrupt and challenge the status quo through their performative repetitions (Ahmed, 2004; Micciche, 2007).

In addition, a feminist theory of emotions debunks the myth that there are acceptable or unacceptable emotions that one needs to emote. Acceptable or legitimate emotions according to Boler (1997) are those that are used in rational debates, where the speaker feels strongly. In other words, emotions are only legitimate if seen as rational. In addition, romantic discourses of emotion, usually dictated by religious doctrine, position some emotions like anger or desire as "improper" or "inappropriate" and therefore in need of control (Boler, 1997). Jaggar (1989) asks women, particularly those in subordinate groups, to pay attention to their "outlaw emotions" that generate political and epistemological critique. Examples of outlaw emotions might include anger (Burrow, 2000), paranoia or anxiety (Gorton, 2007). So-called inappropriate emotions, like hysteria, are considered "diseases of affections" (Campbell, 1994) that should be pathologized and medicated; however, feminists reject those kinds of patriarchal notions that see emotions as needing to be controlled or disciplined.

Furthermore, feminist theory examines ways in which power is used to channel and constrict emotions. Boler (1999), Campbell (1994), Jaggar (1989), Lutz (1990), and Worsham (1992) all document the phenomena of controlling, handling, and dealing with emotions, as if there is something inherently wrong with them. Cain (2003) argues that emotions "are encoded for social containment and control" (p. 44). This belief is particularly true within Western patriarchal culture, where romantic discourses of emotion, as already discussed, can operate to channel emotions (Boler, 1997). The discourse of emotions is particularly contained within the classroom. Pastoral power, Boler (1999) argued, is "a form of governing populations by teaching individuals to police themselves" (p. 32). This can take the form of teaching students "not to

express their anger, not to question authority, and not to resist those who have power" (Boler, 1999, p. 32). However, the way pastoral power is dictated on boys' and girls' emotional conduct can be very different and sometimes contradictory. For example, "women are excluded from education on the grounds of their 'irrationality;' and women are also assigned to teach the young because they are naturally caring and nurturing" (Boler, 1999, p. xvii). As this example demonstrates, the disciplining of emotions can happen on a personal level or at an institutional level.

Transactional Theory

The second element of my theoretical framework focuses on the reader and their transactions with text. Transactional theory, an experiential reader-response theory (Beach, 1993), arose as a reaction to positivist-oriented, formalist approaches (i.e. New Criticism) of analyzing literature (Rosenblatt, 1995). Unlike those approaches, Rosenblatt's transactional theory emphasizes the reader's active role in the process of constructing meaning from a text. The reader undergoes a "lived-through" (Berg, 1991; Rosenblatt 1995; 2005), subjective experience (Beach, 1993) with the text that serves as a personal response. Transactional theory, in some ways, is rooted in feminist empowerment because it allows students to upend the traditional hierarchy, where teachers and critics would have more authority in interpretation and response than them (Berg, 1991; Flynn, 1991). This ability to transform the reading experience is in direct relation to what Rosenblatt calls the literary transaction.

Rosenblatt calls the relation between the reader and the text a *transaction*. She prefers this word over the term *interaction* because it establishes "the active role of both reader and text in interpretation and ensures that we recognize that any interpretation is an event occurring at a particular time in a particular social or cultural context" (Rosenblatt, 1995, p. 295). Interaction

suggests that there are two separate unchanged identities, whereas transaction implies a reciprocal dynamic relationship. Rosenblatt (1985) compares interaction to "two billiard balls colliding and then going their separate unchanged ways" (p. 97), but a transaction is "organic, the living organism" (p. 98). In Rosenblatt's (1994) later works, she uses the word *poem* to describe the "coming-together, a compenetration, of a reader and a text" (p. 12), i.e. the transaction. Without the reader, the text is just "simply marks on paper" (Rosenblatt, 2005, p. 7). In other words, for there to be a meaningful transaction, or poem, there needs to be a "live circuit" (Rosenblatt, 1994; 1995) between the reader and the text. Rosenblatt believed that there were two forms of transactions, which she called readings *stances*, of which emotion and cognition play major roles.

Rosenblatt (1994; 1995) was very clear that although there are two stances within the literary transaction, these stances should not be seen as opposites, but rather a continuum, spectrum, or a series of gradations of possible transactions with a text. The two stances are called *efferent* and *aesthetic*. Although both are important in transactional theory, I will focus only briefly on efferent, and spend the majority of the time on the aesthetic stance. The aesthetic transaction best demonstrates Rosenblatt's theories about emotion and the personal.

The *efferent* stance is, according to Rosenblatt (1994), "involved primarily with analyzing, abstracting, and accumulating what will be retained after the reading. Examples would be reading to acquire information, directions for action, or solutions to a problem" (p. 184). The efferent stance tends to focus the reader's attention on "literal denotation" (Rosenblatt, 2005, p. xi), "the factual, the analytic, the logical, the quantitative" (Rosenblatt, 2005, p. 12), and the "impersonal, publicly verifiable aspects" (Rosenblatt, 1995, p. xviii) of the text in her/his response. Because efferent, in Latin, means "to carry away," an efferent response is really about

what information will be left with the reader, the "residue" (Rosenblatt, 1994, p. 43), after the reading is over. On the other side of the continuum is the aesthetic response to literature.

Rosenblatt spends a significant amount of time focusing on the *aesthetic* response. What is key to Rosenblatt's theory of the aesthetic stance is the role of feelings, attitudes, and ideas that words arouse within the reader. Rosenblatt (1982) states that:

> In aesthetic reading, we respond to the very story or poem that we are evoking during the transaction within the text. In order to shape the work, we draw on our reservoir of past experience with people and the world, our past inner linkage of words and things, our past encounters with spoken or written texts. We listen to the sound of words in the inner ear; we lend our sensations, our emotions, our sense of being alive, to the new experience which, we feel, corresponds to the text. We participate in the story, we identify with the characters, we share their conflicts and their feelings. (p. 270)

This aesthetic participation happens *during* the reading event (Rosenblatt 1994; 1995), as we allow ourselves to make linkages and personal associations. This is in contrast to the efferent transaction, which occurs after the reading event.

Furthermore, the aesthetics, with an etymology from the Greek to mean "perception through the senses, feeling and intuitions," calls the reader to pay attention to both the public and private "felt connotation" that words evoke (Rosenblatt, 2005, p. xi). This evocation includes "the sensuous, the affective, the emotive, the qualitative" (Rosenblatt, 1994, p. 12). But, equally important, Rosenblatt (1982) argues that, at the same time, the aesthetic response "involves or includes referential or cognitive elements" (Rosenblatt, 1982, p. 269). Rosenblatt (2005) is quick to say that the aesthetic experience is *not* a "wallowing in feelings alone" (p. 105), but also includes "self-critical and sound interpretation" (p. 105). Readers need to be critical in both

efferent and aesthetic transactions. This distinction is an important one that critics of transactional theory often overlook.

In Rosenblatt's (1995) own words, emotion is an "absolutely *necessary* condition of sound literary judgment" (p. 72). She insists that both cognitive and emotive aspects of meaning "are always present in our transactions with the world" (Rosenblatt, 1994, p. 184). The proportion of one or the other might change given a reader's particular stance (aesthetic or efferent), but they are always present in all reading. Rosenblatt (1982; 1994; 1995; 2005) does say, however, that she focuses heavily on the aesthetic transaction because she sees it as highly lacking in schools, but both types of transaction have value, if balanced properly.

The transactional theory, championed by Rosenblatt, is not a theory of emotion like that discussed in feminist theory, but it does offer insights into what an aesthetic response includes. And, emotions are a type of response, a transaction that one has with the world around them; therefore, Rosenblatt's theory fits nicely with this research. Furthermore, both feminist theories of emotion and Rosenblatt's theory of aesthetic transactions reject the binary positioning of logic and emotion. Overall, in terms of my study, a combination of transactional and feminist theories are important in conceptualizing how teachers will plan for and facilitate discussions of literature that get at the aesthetic emotional response without punishing, restricting or ignoring them in the classroom.

Significance of the Study

Emotions are often treated in schools more like the triangle in an orchestra than a tuba, a small instrument that does not make a lot of noise, but definitely adds to the atmosphere of a piece. Interestingly, surveys have shown that teachers agree that the affective and emotional domain of learning is important (Dresser, 2013); however, the president of the College Reading

Association, Jon Shapiro, noted in his 2007 presidential address that teachers' "practice tells us it is not a priority" (as cited in Noll, Oswald, Newton, 2010, p. 335). Within literacy research, this lack of commitment to emotion studies is also present (Coles, 1999). Looking through the research, it is clear that most studies on emotions and reading have been within the fields of psychology and literary studies (Lewis & Tierney, 2011).

In addition, Daley, Willett, and Fischer (2014), Do and Schallert (2004), and Zambo and Brem (2004) all note that there have been few education-focused studies that have been done in real-life settings. Many studies are experimental in design, and come from laboratories rather than real-life contexts, using quantitative rather than qualitative methods. Rosiek and Beghetto (2009) argue too that, "little research has been done on how teachers might foster constructive emotional responses to specific subject matters" (178). Most of the research on emotional response is focused on students' emotional responses to literature and not on what the teacher is actively doing, i.e. what pedagogical decisions were made and then implemented. This study fills a gap in understanding the tools that teachers use and what happens in their classrooms when they use them. Additionally, only two studies on emotion currently explore teachers' viewpoints on the role of emotional response in relation to the study of literature.

Overall, it is my hope that through continued research on the role of emotions in classroom discussions, lesson plans, activities and student and teacher responses, the atmosphere of the English classroom will be one that is less of an emotional desert, and more of an emotional smorgasbord. Particularly in an era when suicides and mass-shootings are on the rise, and schools are continuing to increase the cognitive practices of high-stakes testing and curricular, standards-based reforms, I believe that researchers and teachers more than ever need to embrace and hold on to the power of emotions. Hargreaves (2000) warns that "by focusing only on

cognitive standards themselves, and the rational processes to achieve them, we may, ironically, be reinforcing structures and professional expectations that undermine the very emotional understanding that is foundational to achieving and sustaining those standards" (p. 825). It is for all the aforementioned reasons that I believe that studying teachers' planning and facilitation of emotional pedagogies in literature study is not only an important line of research, but also one that is not nearly researched enough.

Organization of the Study

This dissertation study is organized into six chapters. This first chapter, the introduction, provided an overview and rationale of this research study. Chapter two will provide a review of the literature related to emotions in the secondary English language arts classroom related to the teaching of literature. Topics discussed and carefully critiqued include emotional response as a critical social justice pedagogy and/or literacy, emotional response as an empathetic tool; emotional response as a form of engagement/motivation; and emotional response as a means for comprehending and understanding reading. Then, chapter three will outline the research methodology of portraiture, what it entails, why it was chosen, and what methods best fit for the research questions this study attempts to explore. Chapter four and five are dedicated to presenting my participants' portraits, i.e. qualitative findings. The final chapter in the dissertation discusses and interprets the findings, and provides some conclusions, recommendations, and implications for the research.

CHAPTER TWO

REVIEW OF LITERATURE

"*All learning has an emotional base." ~ Plato*

Philosophers have long been interested in affect and emotions, and while many people would agree with Plato's words of wisdom, the relational role of emotion and learning has only recently gained the attention of teachers and scholars as a topic worthy of study. Before the 1990s, very little educational scholarship examined emotion at all. However, in the mid-1990s, scholars turned their attention toward affect, which Patricia Clough (2007) coined the "affective turn." This turn was marked by a renewed interest in corporeality, emotions, aesthetics, and material realities, while also a turn away from rationalist beliefs and cognitive or reason-based approaches that were characterized by Cartesian dualisms. Contextually and historically it made sense that the rise of socio-emotional learning, and research in the importance of harnessing students' emotional intelligence (Goleman, 1995; 1998), started to gain traction in the education work in the 1990s. Prior to the affective turn, emotion theorists, Ahmed (2014), Tompkins (1987), and Bucciarelli (2004), contended that emotion had been and a topic in academia that was taboo for scholars trying to do meaningful and significant work. However, given this new turn toward affect in the humanities and social sciences, this work in education has become possible. In this chapter I review the relevant literature related to the study of emotions in English language arts classrooms.

Within this chapter, I have included a section describing the procedures I followed in finding relevant literature and organizing my review. Then, my review is organized into the

varying roles that emotion has played and continues to play in the English language arts classroom. Specifically, the literature on emotions and reading falls into four main categories, with several subcategories that will be explored within those sections. I should note too that these categories are not mutually exclusive and there is some overlap in ideas within them. These four areas are as follows: (a) critical and social justice pedagogy and literacy; (b) empathy; (c) motivation and engagement; (d) understanding and comprehension. After the literature is reviewed, I will offer my critiques and provide a synopsis of the most salient points, including how this study fits within this growing body of work. The findings presented in this review are based on research, practice, and theory related to emotions and the teaching of literature. First, however, I will describe how I gathered my literature for this review.

Procedures for the Literature Review

Because the focus of my study was on the role of emotion in the reading and response of literature, I made sure to keep my search terms related to scholarship related to those topics. My inquiry began by using the search engines EbscoHOST, ERIC, JSTOR, SAGE, and ScienceDirect. My search included combinations of the terms “affect,” “emotion,” “feelings,” “aesthetic,” with “literature,” “reading,” “language arts,” “response,” “English,” “novels,” “books,” and “high school,” or “secondary schools.” However, when I limited my search to only studies that looked at high school or secondary education, I did not find much literature on the topic. Therefore, I decided to expand my search parameters to include any grade level related to emotional response and English. Additionally, I used some untraditional search engines to find additional articles that were not readily available through the typical library route. Continuing to use the same search terms, I found that Google Scholar, Academia.edu, Research Gate, and Mendeley were additionally helpful in finding more scholarship.

When I examined my search parameters within the sites I used, I was able to find many studies. However, I realized that my search then became too broad because it included scholarship on emotional response and writing as well as studies focusing on English as a Foreign Language (EFL), English as a Secondary Language (ESL), and English Language Learners (ELL), or the teaching of any of those three. Since my study is not focusing on non-native English speakers, nor is my study about the role of emotional response in writing, I removed those studies from this review. Upon reading and re-reading the articles, I was able to find common patterns of thought amongst the literature that shows the varying ways that scholars have thought about emotion in the reading and teaching of literature.

The Varying Roles of Emotion in the English Language Arts Classroom

As I read the various pieces of scholarship, one thing that became increasingly apparent was that there was not a common understanding of the role of emotion related to literature study and reading. Scholars discussed what happens when students' emotions and literature intersect in a wide array of ways. Part of the reason for the tremendously scattered language for what is transpiring may be that emotions are hard to pin down and articulate, due to their abstract quality. Therefore, what exactly happens when emotions are occurring is hard to document and describe in concrete ways.

Most commonly, the intersection of students' emotions and literature was coined a "response" (Ainley, Corrigan & Richardson, 2005; Alsup, Norman, Sedberry, 2015; Daley, et al., 2014; Daly, 2002; DeSiato & O'Quinn, 2005; Eva-Wood, 2004a; 2008; Louie, 2005; McDermott, 2014; Parsons, 2013; Winans, 2012). Similarly, some called it a "mediated action" (Lewis & Crampton, 2016; Lewis & Tierney, 2011) or even a "reaction" (Fitzsimmons & Lanphar, 2011; Zambo & Brem, 2004; Zillman, 1999). Djikic, Oatley, and Maldoveanu (2013),

Dutro (2008), and Louie (2005) were even more specific and talk about the intersection as an "empathetic emotional response" highlighting the role of stepping into another's shoes in the response process.

In contrast, many scholars did not see it as an action at all. They defined the intersection between students' emotions and the literature as a "state," emphasizing location and being over movement and action (Cole, 2008; Gernsbacher, Goldsmith, & Robertson, 1992; Graesser & D'Mello, 2012; Nikolajeva, 2013; Vega, Leon, & Diaz, 1996), Similarly, others called emotion's role a "phenomenon" (Cole, 2009) or an "experience" (Dijkstra, Zwaan, Graesser & Magliano, 1995; Nikolajeva, 2013) indicating the eventfulness of that intersection.

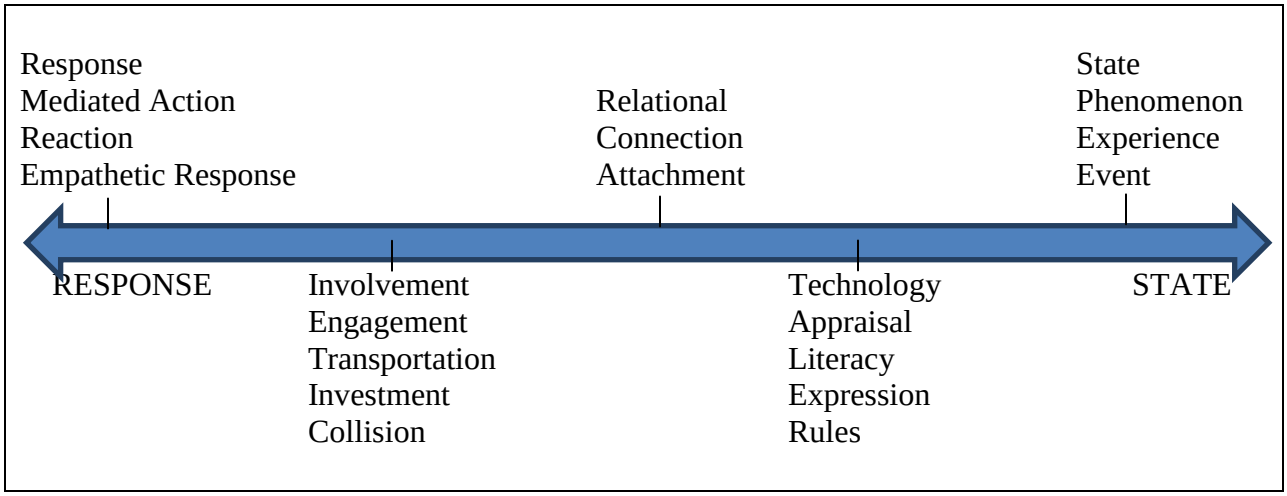

Figure 1: Continuum of Emotions' Varied Roles as Described by Researchers

These two areas, response and state, were sort of the bookends of a continuum of the ways in which emotion's role was defined and described related to the reading and teaching of literature (see Figure 1). Within that continuum I found a myriad of other descriptive terminologies, some falling more toward the movement and action side, and others falling more along the location, event, and being side. For example, Afzali (2013) and Misson and Morgan (2005) used the word "involvement," Barton (1996), Fitzsimmons and Lanphar (2011), Johansen

(2010), and Nikolajeva (2013) used the word "engagement," and Thein, Guise, and Sloan (2015) and Zembylas (2012) used the word "investment" to define the role of emotions. Also emphasizing action in some way, Bal & Veltkamp (2013) talked about "transportation" as the movement of the real reader into the fictional realm of a story through the use of emotion. And, Kuby (2012; 2014) defined the role of emotion as a "collision."

Falling somewhere in the middle of the continuum of how emotion's role was described were those that saw the intersection of students' emotions and the literature they read as a "relationship" (Cole, 2009). Similarly, some called this role an "attachment" (Fitzsimmons & Lanphar, 2011) or a "connection" (Cole, 2008; 2009; Parsons, 2013). This choice of words indicated a more fluid state. These ideas also seem to fall in line in some ways with Rosenblatt (1982; 1985) and her transactional reading theory.

Rather than emphasizing the activeness, some scholars, though, fell more on the inactive side of my created continuum. Zembylas (2012), using post-structural language, described the role of emotion as a "technology." Bracher (2006) and Levine and Horton (2013) believed the intersection between student's emotions and the literature is an "appraisal," a term taking from psychology. Furthermore, DeDiato and O'Quinn (2005/2006) talked about it being an "expression." Yet, others talked about emotions as "literacy" (Cole, 2007; 2008; Winans, 2012) or even "rules" that one must follow (Thein, Guise & Sloan, 2015).These varying roles documented above were not explicitly studied by these scholars, but they did indicate the range of understandings these scholars bring to their scholarship, through their own theoretical orientations. Only two scholars have explicitly studied emotions' role.

Cole (2008; 2009) and Noll et al. (2010), however, were the only researchers that I found that did actually set out to discover how educator's understand the role of emotion in their

language arts classrooms. For example, in what appears to be the same qualitative study described in two articles, Cole (2008;2009), through the help of his pre-service teachers acting as researchers, interviewed 58 secondary English teachers in Tasmania, Australia, about their beliefs on the ways in which emotion was working in their English classes and how affect helped or hindered their English teaching. Additionally, Noll et al. (2010) surveyed 27 K-5th grade classroom teachers on the assessment instruments they used to plan instruction for the affective domain (described as student interest, self-perception, and attitudes toward reading).

Out of the 27 elementary teachers Noll et al. (2010) surveyed, 41% of the teachers said that they do no assessment in their classes related to the affective domain. When interrogating into why such a large percentage did not do any, one participant responded: "We are totally focused on content and do much testing on academics, for which we are accountable, there is nothing in the content standards for the affective domain" (Noll et al., 2010, p. 340). The pressure to teach to the tests is real even at the elementary level. Even so, 59% of the teachers surveyed did use affectively oriented assessments. These included student interest inventories, journal writing, oral discussions, circle time, and student-teacher conferences.

In Cole's (2008) study, he and his pre-service teachers examined the role of "affective literacy" in the secondary English classroom. Cole (2008) defined affective literacy as "the ability to communicate and respond to phenomena on the affective level…a deeply felt one" (p. 45) and that it "is not a stand-alone subject or an area of teaching deficit" (p. 45). Furthermore, affective literacy "locates a broad range of somatic, emotive response to reading a text" (p. 45). Both articles by Cole (2008; 2009) articulate how this affective literacy works in the secondary classroom. One interesting finding was the fact that there was a correlation between the age of the English teacher or the length of time the English teacher had been teaching and how they

viewed and used emotions in their classroom. According to Cole (2009), beginning teachers saw the value in using emotions "to create lively and interactive learning environments" (p. 62), but also had more difficulty in figuring out how to use emotion when working with texts or how to deal with emotions that came about while reading texts. However, as English teachers matured, Cole (2009) found that they did not value emotional response as a strategy as much and had moved away from reader-response approaches.

Yet, English teachers did see the role of emotion in their classes in a variety of ways regardless of whether they saw emotional response as central to their teaching philosophies. For example, English teachers noted the role of gender in relation to emotion in their classes. Teachers felt that boys had difficulty empathizing with characters while girls did not have those same struggles and were better able to analyze relationships in stories (Cole, 2009). Many teachers noted the role of picture books as a powerful artifact to "transmit emotional states" (Cole, 2008, p. 48) due to the multimodal aspect that makes emotions more present or visible, and therefore more accessible. Teachers also noted the affective use of action strategies, the notion of profound deep reading, and the personal involvement with the subjects and messages of the texts as all aspects of their classroom where emotion played a role (Cole, 2008). Finally, they also viewed the role of affect as being "connected to creativity" (Cole, 2009, p. 64).

I think it is important to note that one must interpret the study done by Noll et al. (2010) cautiously because they stated that the elementary teachers in their study did not fully understand the terminology of "affective domain," and because their sample size was very limited in both amount and in variety of ethnic, racial and gender make-up. Additionally, while Cole's (2008; 2009) work is helpful in thinking through emotion and affect's role in the secondary classroom, one question remains for me. Because this study took place in Australia, and not the United

States, I wonder whether secondary U.S. teachers would see the role of emotion differently. No studies, currently, ask U.S. high school English teachers to articulate their beliefs about emotional response in the teaching and assessing of language arts. Next, I begin by talking about the ways in which scholars have discussed emotional response under an umbrella of critical and social justice oriented literacy.

Emotion and Critical Social Justice Literacies

Some of the scholarship that focuses on emotional responses to literature is taken up by scholars who see emotional response as a critical literacy. Within this critical focus is the idea that social justice pedagogies need to use both logic and reasoning *and* emotions in order to enact change. Several scholars make the argument that when people typically talk about critical literacy, they tend to leave emotions out of the equation. Bracher (2006), for instance, saw emotion as the key to social justice in literary study, but that current teaching practices focus on analytical skills over "schema-altering, compassion-promoting" (p. 505) emotional pedagogies that activate real change in eradicating injustices.

Other scholars make similar arguments. For example, Kuby (2012) stated that critical literacy has been taken up in a way that "seems to deny its emotional force" and "has shifted the focus from emotional, lived realities to a more analytical perspective of reading the world and the word" (p. 32). Misson and Morgan (2005) also debunk the idea that emotions, specifically pleasure, passion, and provocation, get in the way of rational, critical thought, and therefore somehow make readers more susceptible to "dubious ideological messages" (p. 18). Instead of a sort of distanced, objectifying, and abstract stance that critical educators often ask readers to take, they believed that

> we need to understand what it is that gets us emotionally involved, how it is that this involvement creates a subject position for us, and why we might experience that position as attractive, before we can begin to weigh up what its advantages and dangers are. (Misson & Morgan, 2005, p. 24)

Winans (2012) gave some insight into why English teachers might avoid a more subjective, personal, or emotional critical literacy: "Students often struggle with significant emotional discomfort as they move from mindlessness regarding difference to greater mindfulness, as familiar assumptions, beliefs, habits, and even understandings of identity are disrupted" (p. 151). As Stenberg (2006) attested, "there is a certain safety in distanced critique" (p. 286). Yet, teachers and scholars are finding ways to use "critical emotional literacy" (Winans, 2012) or "affective literacy" (Cole, 2007).

Cole (2007) defined affective literacy as distinct yet connected to critical literacy. Using examples from teaching *Frankenstein* and *Wide Sargasso Sea* to high school students, he articulated that an affective literacy pedagogy included making affective themes to texts a priority and encouraging reading for pleasure. Furthermore, both Cole (2007) and Winans (2012), who taught college English classes, believed that cultivating a critical emotional, or affective, literacy meant being sensitive to and interacting with social and cultural contexts, particularly attending to difference, identify any social norms presented in both the text and students' experiences. Cole (2007) also saw writing and discussion that attended to affective concerns and allowed different voices to be heard as essential to affective literacy. Winans (2012) believed in "attending to the physical experience of emotions" and "coexisting with discomfort" (p. 166) as necessary for emotional critical literacy, too.

Kuby's (2013; 2014) work with five and six year olds in a summer enrichment program highlighted how "doing emotions in social justice dialogue is hard" and called her to be more aware of tensions and discomfort. During an incident on the playground where children in the summer program were told not to sit on benches at recess because they were for adults, Kuby (2013; 2014) engaged in a critical curriculum inquiry to discuss what happened on the playground through connecting the children's experience to Rosa Parks through a piece of children's literature. Kuby (2013) called this moment at the bench an "emotional collision"—a place that prompted dialogic conversation about social injustices. These collisions happen "among people as well as with the objects, narratives, and beliefs that people encounter in the world" (Kuby, 2014, p. 1287). Although the book prompted emotional collisions, the students in this study often diverged from the story, and "used *emotions as text"* (Kuby, 2013, p. 40; italics in original) in order to understand Rosa Park's arrest and the episode at the playground bench. Emotions, then, in this sense are both a tool for understanding literature, and also a type of literature or knowledge that, in itself, is worthy of study. Through using a critical performative analysis of emotion (CPAE) where narrative, critical sociocultural and rhizomatic theories merge, Kuby (2012) demonstrated the embodied, situated, and fissured ways that emotions operate; however, equating not being able to sit on a bench to the racial oppression that Rosa Parks' faced, feels a little heavy-handed.

Race, class, and gender. In the previous section, the aforementioned educators and scholars studied critical literacy and social justice related to emotional response and literature in a more holistic sense. In this subsection, I will talk about research that particularly looks at critical emotional response in relation to race, class, and gender when teaching literature. Lewis and Tierney (2013) discussed how emotions enable identity production and reproduction, and

even played a part in "transforming signs, and constraining and enabling opportunities to learn" (p. 302) in an English classroom. High school English teachers focus on identity and coming-of-age narratives in most of the novels that are taught. As classrooms in America become increasingly diverse, student identities or subjectivities come face to face with others who are very different from themselves. Literature discussion often brings these raced, gendered, and classed emotions to the forefront.

In each of the studies that discuss affect and emotion, the scholars make a link between literacies and emotions that are shaped by dominant discourses and ideologies. As Jones and Shackelford (2013) wrote, "social class and gender play a central role in the production of literacies and emotions, emotional investments in storylines for one's future, and in implications for educators and scholars" (p. 396). Circulating within a classroom space are "discourses and regimes of truth" (Jones & Shackelford, 2013, p. 388). And, as "bodies, embodied bodies, encounter one another, as well as the material aspects of social spaces in educational relations" (McDermott, 2014, p. 217) affect and emotion occur.

Williams (2009) made the case that how people perceive race, gender, and particularly class, "contribute[s] to the gap in what is considered legitimate knowledge" (p. 95). Particularly, she argued that, "reading and writing that evokes emotion or uses images or video or takes a more explicitly personal approach to a text is regarded as being 'easy' and lacking the detachment and rigor of the work assigned in schools," (Williams, 2009, p. 95). Studying texts through this detached way is perceived as demonstrating a higher social class status, while anything from popular culture is associated with the "more common and less intellectual social class" (Williams, 2009, p. 95). The ramifications of this line of thought is that teachers' choice of texts that are covered in the classroom tend to be canonical and literary critique is valued above

young adult literature and other popular texts like graphic novels along with reader-response. Even more so, students perceive emotion-inducing texts as a lesser genre, and those who read those types of text are considered lesser as well. In teaching young adult literature to pre-service undergraduate teachers, I learned that many of my students felt ashamed for reading such texts and even read them secretly. Identity, literature, and emotion are very much woven together and shaped through discourse and action.

During a yearlong ethnographic study of an ethnically and racially diverse urban high school English classroom, emotions were mediated through language and media within several race-oriented discussions (Lewis & Crampton, 2016; Lewis & Tierney, 2011; 2013). Through their study, the researchers discovered that English teachers need to stop policing emotions, because when they do stop, emotions have the "potential to illuminate" the masked "ideological roots of language" that help students grow (Lewis & Tierney, 2011, p. 319). While I am not sure that researcher Jennifer Trainor (2008) would disagree with this, she *did* find in her two year ethnographic study of two high school English classes in a White suburban community that the roots of racism are based on attention *to* emotion and its relationship to a hidden curriculum of race promoted in the common practices in English classrooms. Trainor (2008) believed that racial discourses were "emotioned beliefs" that "become persuasive through mediating and mediated processes of emotional regulation" (p. 3). She used the term emotioned rather than emotional to move away from the internal and individual notion of affect toward a sociocultural and discursive interconnected view of how racism happens in high school English classes. Trainor's (2008) research works in tandem nicely with Lewis & Crampton (2016) and Lewis and Tierney's (2011; 2013) work because they both demonstrated that in both White and racially

diverse settings, emotional regulation hinders students' abilities to process their own and others subjectivities in critical and socially just ways.

Although teachers try to regulate emotion, Lewis and Crampton (2016) discuss how emotion "appears in classroom spaces, unbidden," and that attempting to regulate emotions will not work because "students' fears and needs are embodied" and "not anchored" (p. 3). Emotion is everywhere—in the moments of silence just as in the moments of passion. Attempting to remove emotion from the subject of English is impossible because literature brings to light questions of who we are, how society shapes us, and how our notions of self "stabilize or sediment over time" (Lewis & Tierney, 2013), in this case, pertaining to race. In order to do this kind of work in literature classes, Lewis and Crampton (2016) noted that the teacher need to be open to sharing his/her own emotions, allow students to "vee[r] off the path in search of what stirs them to anger, fear, or excitement" (p. 23), value the whole child, and recognize the importance of collective witnessing and testimony.

In addition to race and class, gender also came up as significant in two studies related to emotional responses to literature. In a twentieth century fiction course, Daly (2002) asked 35 undergrads to reflect on their responses to fiction, and particularly their emotional responses, at various points within their reading and re-reading process. Using a feminist, theoretical framework, she inquired into the assumption "that the habit of introspection—the practice of looking within to examine one's thoughts and feelings—does not simply emerge with maturity, but can be taught, or at least encouraged" (p. 40). Rather than requiring her students to analyze literature while "avoiding any use of the word 'I'" (p. 40), Daly (2002) encouraged its usage to explore their own emotions. The data revealed some interesting gendered results, including that five out of the nine males in this course chose not to participate in the study, while only 2 out of

19 girls made the same decision. Also, when Daly (2002) ultimately gave the class the option of writing the more traditional comparison paper or a narrative of their re-reading experience, male students showed a strong preference toward the comparison paper (7 out of 9). While the exact reasons for the male students' choices were not pinpointed, it does raise questions about the varying comfort levels that male versus female students have in discussing personal emotional responses, and how teachers might work to remove the stigma that emotion work is girl or "touchy-feely" work.

Another gendered issue that was brought up in regard to emotional responses to literature study is that sometimes when teachers "frown on emotional response and expression," this can "devalue student input, [and] allow men to dominate class discussions at the exclusion of women" (DeSiato & O'Quinn, 2005, p. 11). Although the students' age were not specifically mentioned, based on the journal, I believe DeSiato & O'Quinn (2005) observed male students in a university literature course categorically dismissing interpretations of female students as incorrect when discussing the emotional text of *Lolita.* The authors made a case for interrogating such pedagogical moments, and particularly not being afraid to consider discussing texts that bring up emotional issues and disturbing topics. Additionally the authors attested to the fact that teachers need to "provide a space for critical inquiry into social norms, gender roles, and power structures, among other things," and must work to welcome "the voices and experiences of women and those who have been 'othered'" (DeSiato & O'Quinn, 2005, p. 12). Otherwise, as in the case of this course, students will feel confused, shamed and silenced, while the male students and male teacher felt it was "one of the best classes of the semester" (DeSiato & O'Quinn, 2005, p. 11).

Neither DeSiato and O'Quinn (2005) nor Daly (2002) suggested that English literature classrooms should be therapy sessions or some sort of a confessional environment where students feel pressured to disclose personal emotional stories. Like most emotional response researchers, they believed in the value of emotions in examining texts in critical ways. The next section takes these ideas a step further, and specifically looks at scholarship that sees emotional response in light of difficult, troubling, or traumatic knowledge that literature sometimes brings up.

Difficult, troubling, and traumatic knowledge. Deborah Britzman (1998) used the term "difficult knowledge" to mean both knowledge of painful historical events that learners have difficulty taking in (such as war, genocide, brutality, abuse, etc.), along with knowledge that learners find troubling because it does not match their own understanding of the way the world works. Additionally, it can be what learners cannot bear to know or the difficulty in decentering oneself from an experience in order to better understand it.

Within an English class, difficult knowledge can be found in either the texts themselves or in the experiences that readers bring to the texts or come out because of the texts. Exploring difficult knowledge in the classroom is risky (Jarvie & Burke, 2015) and discomforting (Zembylas, 2012; Zembylas & McGlynn, 2010). There are also ethical and practical implications of doing this work (Zembylas & McGlynn, 2010). Difficult knowledge is visceral and emotional (Dutro, 2008; 2011) and requires vulnerability (Jarvie & Burke, 2015; Zembylas, 2012).

Several studies have looked at the role of difficult knowledge related to Holocaust texts (Baum, 1996; Friedman, 2002; Juzwik, 2013; Zembylas & McGlynn, 2010). Two of these studies stand out. First, Baum (1996) learned that when studying Holocaust texts that present

difficult knowledge for kids, there is great importance in something she calls pedagogical emotion. Pedagogical emotion

> implies not only that emotions circulate in the classroom, but also suggests the cognitive force of these emotions, through which we make judgements about ourselves, others, and the culture around us. It affirms that emotion is not distinct from though, but is essential to the ways we make sense of our world. (Baum, 1996, p. 46)

This pedagogical emotion is important because it affirms how or what we are supposed to feel. In other words, Baum (1996) acknowledged that not all emotions were acceptable when it comes to talking about troubling or traumatic stories, like those of the Holocaust. The notion of "obligatory emotions" suggests that emotions are "inextricably connected today to moral discourses" (p. 49), and there is a real prerogative for people to "produce the appropriate affective response" (Baum, 1996, p. 48). The appropriate "obligatory" emotional response that many educators hope for is empathy. However, while studying Holocaust literature, the dominating response she noticed was silence, not because students did not care or feel anything, but because they did not know what or how to feel.

In contrast, in Friedman's (2002) college English class, students felt a lot. The dominating emotional response was tears. Being the granddaughter of a Holocaust survivor, Friedman (2002) herself had her own difficult knowledge that she brought to the classroom and did not shy away from. Instead, she explored the ways in which the emotional responses to the literature worked as a pedagogical tool for understanding Holocaust texts through discussions and writing. By examining the times when students cried, Friedman (2002) "was struck by how the text alone had not managed to elicit empathy from my students, but rather, the visual connection between author and text resulted in a display of public, collective empathy" (p. 384).

In other words, the text needed the support of visuals, in order to elicit that response. Additionally, she also noted that certain genres helped her mostly female students feel more deeply than others. Particularly prose that read more like fiction was mentioned as powerful.

In Jarvie and Burke's (2015) case study of a Catholic high school English classroom, the authors explored the teaching of Cormac McCarthy's novel *The Road* as a difficult traumatic text. The novel deals with a post-apocalyptic world where a father and son fight to survive with their morals intact. Their study outlined what occurs when English teachers shy away from teaching difficult texts: use of safe, canonical texts, rigid lesson plans, overuse of direct instruction and teacher-centered learning and discussions, lack of student autonomy or incorporation of students' lived experiences, and objective tests over written types of assignments. Instead, Jarvie and Burke (2015) found that traumatic texts require teachers to take risks, "discard answers in favor of questions" (p. 85), leave the thematic lesson that students should learn open thereby forgoing set conclusions, and "mode[l] willingness to engage with difficult knowledge" (p. 86). The researchers concluded that to do difficult knowledge justice when teaching emotionally resonant texts, teachers have to be much more of an "artist, rather than authority figure" (Jarvie & Burke, 2015, p. 91).

While texts are one place where English teachers can explore emotional difficult knowledge, Dutro (2008; 2011; 2013), Dutro and Bien (2014), Wiseman (2013), and Wissman and Wiseman (2011) have studied how students' difficult knowledge that stems from their own personal, traumatic stories can find a place within reading and writing in the English classroom. For example, Wiseman (2013) explored how children's grief when someone dies can be supported through reading picture books about death and grieving. Dutro and Bien (2014) similarly explored how a picture book helped students understand and empathize with a

classmate's cancer diagnosis. Both the text and the illustrations help convey cultural issues that facilitate students ability to process their feelings and speak about their wounds.

Elizabeth Dutro is known for discussing trauma and literacy in her scholarship. She believed that trauma

> lurks in the everyday lives of children and youth who suffer from private, personal difficulties such as the loss of grandparents, parents or siblings, family members in prison, placement in foster homes, family and community violence, eviction from their homes or testifying against molesters. (Dutro, 2008, p. 424)

And, when students read literature in their English classes, these emotion-filled experiences can rush to the surface quickly. Dutro (2008) called for a re-visioning of the classroom as a space of testimony and witnessing which asks that teachers allow deeply-felt responses rather than emotionally-neutral responses that examine literature and life through a "detached, distanced lens" (p. 425). The act of witnessing another person's felt response, "involves empathetic, emotional responses or expressions—verbal and non-verbal—that acknowledge the weight and importance of the stories told" (Dutro, 2008, p. 427). Students come to our classes with "hard stories" (Dutro, 2008) and literature study has the capability of exposing "wounds" (Dutro, 2011; Dutro & Bien, 2014). Dutro (2008) believed that it isn't possible to predict which texts will provoke testimony of trauma in readers, which can make it challenging for teachers to prepare or plan for these events in their classes. This also has implications for my own work as I consider whether it is actually possible for teachers to plan for emotional responses in their English classes.

Overall, scholars who have taken up work that looks at the intersection of critical and social justice pedagogies and emotional response provide a strong argument to approach

troubling, difficult topics along with examining the raced, gendered, and classed experiences found in student's lives and texts through acknowledgement of the affective domain. What remains to be seen in the literature are clear cut strategies for helping teachers bear witness to students' emotional testimonies or how to help teachers see the value in interrogating emotions in literature discussions that might be uncomfortable or difficult. Additionally, all the emotional responses these articles discussed were heavy, and tended toward the negative. I wonder how teachers can also embrace positive emotions in a critical and social justice oriented reading of texts.

Emotion and Empathy

Although one might contend that empathy should be included within the social justice category (Alsup, 2015; Jamieson, 2015), I have decided to make it its own section. Empathy, as an emotional response, does not always have to be related to social justice, although often it does. Out of all the possible emotional responses a student might have when reading a text, it appears that empathy is the one that most teachers and researchers are actively trying to elicit in their classrooms. I was hard pressed to find any reading research that looks at a specific kind of emotion other than empathy. Empathy in itself is a complex emotion. It can combine feelings of anger, sadness, happiness, etc. depending on the context. Perhaps it is because of the complexity of empathy that many educators have attempted to find strategies that help students to feel it. Alsup (2015) stated that,

> English teachers probably revert to the empathy argument for the teaching of literature more than any other group because we are ourselves readers of fiction, and we have experienced emotional response to it first hand, many times. We know experientially, anecdotally and intuitively that something happens to you when reading a novel—when

> that "flow" experience takes over and you forget surroundings, time, obligations, worries, commitments, all because you are living in a narrative world for that short time. (p. 36)

I would also add that empathy evokes a positive connotation with moral and ethical undertones, therefore it is seen as an "acceptable" or "obligatory" (Baum, 1996) emotion for teachers to promote in the classroom.

Most of the literature on empathy is about the types of texts that help produce this emotional response in the reader. And scholars do not agree. For example, Nikolajeva (2013) argued that picture books are the best genre, while Zillmann (1994) attested to the cathartic nature of drama as an argument for its ability to evoke empathy. Additionally, Bal and Veltkamp (2013) and Mar, Oatley and Peterson (2009) and found narrative fiction to be more correlated with empathy than nonfiction. However, Bal and Veltkamp (2013) said that this is only true when readers were "emotionally transported into a story" (p. 4); otherwise, if readers had low levels of transportation, they found that fiction readers became less empathetic over time and disengage from literature. Djikic, Oatley, and Moldoveanu (2013), however, "did not find that the type of writing (literary fiction vs. literary non-fiction) made a significant difference" (p. 42) in prompting empathy in readers. It should be noted that with the exception of Nikolajeva (2013), all of these studies focused on adult readers.

Several studies focused on specific strategies that help students have an empathetic emotional response. Jamieson (2015) investigated the perspectives and challenges of studying *Oliver Twist* by Charles Dickens with 11th grade students. To maximize her students' ability to empathize with a canonical piece of literature, Jamieson (2015) focused on character study. By focusing on characters, she helped her students make connections that allowed them to empathize with the situations the characters experienced in the novel.

Although Alsup, Norman, and Sedberry (2015) did not get great results in helping 7th and 8th grade students imagine the thoughts, feelings, and intentions of characters in fictional texts, they believe that the few students who did become more empathetic and expressed strong emotions did so because they "both *read* stories and *wrote* stories or poems" (p. 95). This indicates the possible connection between reading and writing in evoking empathetic emotional responses. Additionally, the fact that their study was not super successful illustrated for the researchers that best laid plans do often go awry, particularly when contextual factors such as "standardized exams and curricula designed to match them sometimes do not allow teachers to focus on personal, or emotional response, even when the argument could be made that such responses are connected to critical cognition" (Alsup et al., 2015, p. 102).

Bourg, Risden, Thompson, and Davis (1993) studied the connection between empathy and cognition, particularly comprehension. Using an empathy-building strategy where "students were presented with an explanation indicating the potential comprehension benefit associated with empathizing with story characters" (Bourg et al., 1993, p. 128), sixth grade students in an intervention group demonstrated an increase in all readers' abilities to make "causal connections" (p. 117), in poor comprehenders' abilities to make literal understandings of the text, and the abilities of poor, average and good readers' inferential reasoning skills.

Furthermore, two studies (Louie, 2005; Parsons, 2013) determined that there are different types of empathetic responses to literature. Louie (2005), for example, worked with a high school teacher in helping develop empathetic responses to multicultural character's dilemmas. Similar to Jamieson (2015), Louie (2005) also had students adopt a "character-centered perspective" and explored "the cultural, political, and historical context" of a translated Chinese novella called *Let One Hundred Flowers Bloom* by Feng Jicai (p. 567). The students at the

school were predominantly White, and had sadly read zero multicultural texts except for *To Kill a Mockingbird* by Harper Lee. Within this case study, Louie (2005) collected student journal responses and learned that empathy developed "as a process of approximation during which students shorten distances between characters and themselves" (p. 575). During the course of the unit, students were able to demonstrate cognitive and historical empathy; however, it was harder for them to have emotional and cross-cultural empathy to characters whose cultural values and political ideologies were dissimilar from their own. While emotional responses that include empathy were triggered through paying attention to connections to characters, this study illustrated the difficulty in getting all students to do this kind of work. This also may demonstrate that it is easier for teachers to help students to have emotional connections or empathize with characters in books that provide a mirror rather than a window into other's experiences.

In a qualitative study of fourth grade readers that used reader response, simulation and assimilation theories, Parsons (2013) researched the ways in which students positioned themselves in relation to characters through their emotional connection. Based on conversations with ten fourth grade students during a readers-as-researchers club that met during lunchtime, Parsons and the students co-constructed their understanding that there were three positions that readers actually take. The children noted that sometimes they felt "next to the character" (Parsons, 2013, p. 13) in which they could sympathize with the characters and wanted to help them. Other times they felt as though they were "personally interact[ing] with the character" (Parsons, 2013, p. 13); in other words, they felt like they were participating in the story while still retaining their own identity. In addition, the final position was where the children felt they had become the character. Becoming the character placed them in an empathetic role that "involves heightened personal and intertextual connections with and sharing the emotions of the

character" (Parsons, 2013, p. 17). It should be noted that the children's ability to enter the story world and engage with the characters in these three ways seemed to correspond specifically with fiction texts, as none of the children specifically mentioned reading nonfiction or informational stories as part of the study.

Emotion, Motivation, and Engagement

Another area that was explored in the literature is the relationship between emotion, motivation, and engagement in reading stories. Getting emotions to "stick" (Thein, Guise, Sloan, 2015) in productive ways is a difficult task. Rosiek and Beghetto (2009) and Thein, Guise, and Sloan (2015) both stated that emotions were always present and were difficult to predict. Thein et al., (2015) stated that they "cannot simply be invited in or left out of the literature classroom… [emotions] are fundamentally a part of literary engagement and must be noticed, interrogated, and sometimes disrupted in the interest of expanding interpretive possibilities" (p. 202). Questions about whether it was the text (Ainley, Corrigan & Richardson, 2005; Cupchik, Leonard, Axelrod, & Calin, 1998; Thein et al., 2015), the students' self-schema (Tripplett, 2004; Zambo & Brem, 2004), the teacher (Fitzsimmons & Lanphar, 2011; Rosiek & Beghetto, 2009), or the environment (Fitzsimmons & Lanphar, 2011; Thein et al., 2015) that helped students to have emotional responses that lead to motivated and engaged reading was also varied amongst the scholars.

The teacher and/or the learning environment is an area that can aid or hurt students' abilities to have emotional responses. The role of the teacher can definitely influence the ability for students to make emotional responses. Often, the strategies that teachers employ make a difference. Rosiek and Beghetto (2009) suggested that teachers need to scaffold students' emotional responses, just as they would other types of material. Emotional scaffolding included

"a teacher's use of metaphors, visual representations, and narratives of subject matter concepts to foster particular emotional responses to the content" (Rosiek & Beghetto, 2009, p. 180). Through this type of scaffolding, students' imaginations were engaged and it gave them a sense of security in taking risks emotionally and cognitively.

The way teachers create a learning environment is also important. If the environment is conducive to accepting personal and emotional responses, students are more engaged in literary study in authentic ways. For example, in Thein et al. (2015), the authors studied how the "emotional rules" that manifested in two discussion contexts—a seminar circle and a literature circle—played a central role in helping or hindering Nina, a high school student, become invested and critically engaged in discussions around the texts *To Kill a Mockingbird* and *Bastard out of Carolina.* Using Critical Discourse Analysis to investigate the discussions and their interviews with Nina, Thein et al. (2015) learned that literature circles were less restrictive and constrained than seminar circle discussions for students because the literature circle environment "allowed for visceral reactions, vicarious voicing and direct address of characters, and expressions of anger, outrage, and confusion" (p. 214). However, in the seminar circle, Nina felt confined by emotional rules that required a "distanced, intellectual, scholarly respons[e] that would please her teacher by evoking a sympathetic, politically correct stance toward inequality" (Thein et al., 2015, p. 211). It should be noted that emotion was present in both types of discussion environments, but the environment that led to deeper engagement with the text was the one in which risky and even seemingly inappropriate discourses were allowed. Nina and her peers were able to pose and solve problems, and do some high level critical literacy when they broke the emotional rules that the teacher-dominated seminar circle seemed to enforce, which lead to greater engagement with the text.

In Fitzsimmons and Lanphar's (2011) autoethnographic and ethnographic case study, the role of emotions in students' learning process was explored through one teacher's praxis in a middle school English classroom. From the students' perspectives, both the teacher and the learning environment that the teacher helped facilitate provided an avenue for deeper engagement in the texts they were reading. Specifically, the students felt that the "core driving force of this classroom" was "that it was powered by love" (Fitzsimmons & Lanphar, 2011, p. 38). Because the students felt safe, they were able to "take a risk in sharing their most private of thoughts in an environment that at once provided an avenue for voicing their concerns and also reciprocal learning about how to handle their emotions and deal with other students' emotions" (p. 21). Fitzsimmons and Lanphar (2011) realized that helping students make positive memories about what they learned was deeply rooted in the ability to form "emotional attachments," which they believed was created through a loving classroom environment.

Both Triplett (2004) and Zambo and Brem (2004) studied how struggling readers' emotional reactions to reading influenced their cognition, mood and self-schemas based on contextual factors. Zambo and Brem (2004) interviewed eleven students in grades five to eleven who were labeled as reading disabled and six of their teachers. They found that struggling readers had a fight or flight emotional response based on positive or negative memories of their reading experiences. The more negative self-schemas students had built, the more likely the cycle of negative engagement and emotional responses to texts would continue for struggling readers.

Triplett (2004) also explored a middle school struggling reader's emotional responses to reading in a tutoring environment in order to better understand the struggles that he faced. For Mitchell, the student in this case study, his emotions helped Triplett (2004) to understand "how

feelings related to struggle, such as anger, frustration, and fear, can be socially constructed in particular contexts and in particular relationships" (p. 221). During tutoring sessions, the author and tutor of Mitchell did not notice any evidence of struggle or hear any negative emotions related to reading. This demonstrated the power of having a safe learning environment in building positive self-schemas in students. In a tutoring environment, Mitchell was given "opportunities to make choices, participat[ed] in activities that were personally relevant" and worked "within his instructional level" which all lead to positive emotional responses to the texts he read and an increase in his reading motivation (Triplett, 2004, p. 217).

Finally, several scholars have also contended that the choice of text is also important, including Thein et al. (2010), whom I have already discussed. Ainley, Corrigan, and Richardson (2005) found that the content of texts that middle school students read does matter in establishing whether students will continue reading an expository informational text or quit. Furthermore, Cupchik, Leonard, Axelrad, and Calin (1998) found that short story excerpts with more emotional subject matter had a more powerful effect on both university students' appreciation and interest than excerpts that were descriptive in nature. Interestingly, though, they learned that female students were more responsive to the emotionally loaded texts, while male students were more responsive to the descriptive texts. This again could be explained by the fact that men and women are socialized into different discourses around emotions.

Emotion, Comprehension, and Understanding

The final pattern I found in reading the scholarship on emotion and literary study focuses on the role of emotion in the comprehension and understanding of texts (Afzali, 2013; Barton, 1996; Caswell, 2005; Daley et al., 2014; Dijkstra et al., 1995; Eva-Wood, 2004a; 2004b; 2008; Gernsbacher et al., 1992; Graesser & D'Mello; Levine, 2014; Levine & Horton, 2013; Vega,

Leon, & Diaz, 1996). This research is heavily dominated by quantitative, quasi-experimental interventions and experimental research that focuses on using a strategy or heuristic aimed at determining how emotions help reader's better comprehend or understand pieces of literature. Additionally, only Eva-Wood (2004a; 2008), Levine (2014) and Levine and Horton (2013) explore this topic within a high school. With the exception of Caswell (2005) and Daley et al. (2014) who study emotion's impact on understanding texts in middle school, all the other studies were conducted using college students and were outside the realm of school contexts.

One of the areas this research as a whole does highlight is how explicit instruction and identification of either reader emotions or character emotions is the key to helping students better comprehend, write about, take tests on, and/or discuss the literature they are reading. Barton (1996) argued that explicitly training students to access their emotions would aid in their comprehension of texts. Four strategies were described, including: a) direct instruction of emotional vocabulary; b) locating cues in a text that indicate characters' emotional states; c) encouraging multiple responses to character emotions; and d) teaching students to use that emotional knowledge to understand the story. Barton (1996) believed this approach would work across text types. However, some scholars looked at specific genres.

For example, in order to help high school students and college students better interpret the meaning of poems, specifically, Eva-Wood (2004a; 2004b; 2008) studied the effect of using a think-and-feel-aloud (TFA) protocol with one group of students while another group of students did not use a specific emotionally oriented strategy. Similar to think-aloud metacognitive strategies that have become a common staple of many English classes, the TFA protocol focused on vocalizing "feelings and personal responses [that] might help students bypass the initial cognitive pressure to determine the 'meaning' in a poem" (Eva-Wood, 2004a,

p. 176). Looking at students' responses in the forms of an informal essay, short answer responses, and a poetic response questionnaire before and after the instructional unit, along with analyzing small and whole group conversations in both the intervention group and the control group, Eva-Wood (2004a) found that 11th grade students who were explicitly taught and used the TFA protocol showed: a) greater interest and engagement with poetry; b) wrote longer post-essays; c) scored significantly higher in their post-test short answer responses; d) contributed to classroom discussions more frequently; e) were able to identify the poems' speakers easier; and f) asked more sophisticated text-based questions than those students who had not been taught the TFA protocol.

Additionally, Eva-Wood (2008) noted that high school students took the tools they learned from doing the TFA process, and actually made use of those strategies in their unstructured class discussions. Students' discussion demonstrated emotional response strategies that helped to enhance the meaning of the poems through responding to the connotation of words, visualizing the poem through senses, relating the poem to personal experiences, and empathizing with the speaker. Using a metacognitive strategy like the think-and-feel-aloud helped students to "dance between thoughts and feelings" and "enhance self-understanding" (Eva-Wood, 2008, p. 575) along with understanding the poems. In a similar study, with college students, Eva-Wood (2004b) also found that the TFA protocol also helped the students to write longer responses to poems, to identify more stylistic devices in the poems, and they had a significantly greater proportion and quality of elaborative responses that indicated deeper reading, i.e. "responses that move beyond literal, surface-level interpretations of poetry" (p. 188).

Scholarship by Levine (2014) and Levine and Horton (2013) also showed how using an affect-based heuristic helped novice readers to construct interpretations of poems. Tenth and

twelfth grade students, as part of a quasi-experimental intervention, were taught a think-aloud protocol that asked students to: a) identify language in a poem that they felt was affect-laden; b) ascribe either a negative or a positive valence to the language; and c) explain or substantiate the ascribed valence. After learning this affective-appraisal strategy, students demonstrated significant gains in making interpretive thematic statements, moving away from "clichés or rousing moral lessons" (Levine, 2014, p. 11) in favor of more connotative responses that stemmed from concrete features and details in the poems.

While all four of these studies demonstrated the power of explicit teaching of emotional response strategies to increase comprehension, questions remain as to whether these approaches would work with other genres or longer pieces of text. Caswell (2005) did provide some anecdotal evidence of this, though. While teaching *The Pearl* by John Steinbeck, Caswell (2005) noted that using music that relates to the emotions of the text at different points helped the middle students to deepen their understanding of the text because music tapped into emotions that the students could readily relate to; therefore, they were better able to understand the characters' actions and words. However, this study raises some questions about whether this strategy is just helping the students to find the *teacher's* expected emotional response. Additionally, questions remain about the successfulness of these interventions, because, regardless of what controls are put in place with intervention strategies, when you are working with different students, different teachers, and sometimes different poems across classes, success is highly contextual.

While the aforementioned studies looked at the role of emotional response in the understanding and comprehension of poems, Afzali (2013) studied how emotional involvement aided in short story comprehension and recognition of literary elements in an intervention

experiment with sophomore university students. Unlike Eva-Wood (2004b), Afzali (2013) did not find that thinking about and writing about feelings while reading the stories helped them to recognize literary devices. However, based on both pre- and post-questionnaire data and literary terms and comprehension pre- and post-tests on the short stories, calling attention to students' emotions by asking them to write about their feelings while reading the stories did statistically demonstrate an improvement of their literary comprehension.

Besides explicit teaching of emotional response strategies, several other studies have measured emotion's role in text comprehension in clinical or computer-based environments. Using a respiratory sinus arrhythmia (RSA) cardiovascular indicator, Daley et al. (2014) found that physiological reactivity is a significant predictor of reading comprehension performance. In other words, middle school students in this study who "showed an initial orientation response after hearing instructions for the reading task, then showed a calm state when beginning to read, had the highest levels of performance on a measure of reading comprehension" (p. 139). This study indicated that comprehension is directly influenced by students' emotional (defined in this case as a physiological response) readiness for reading. Some excitement followed by a sense of ease helped students to do better with reading tasks.

Several studies also noted that comprehension is dependent upon students' abilities to form and update "explicit, lifelike, mental representations of fictional characters' emotional states" (Gernsbacher et al., 1992; see also Dijkstra et al., 1995 and Vega, Leon, & Diaz, 1996). Additionally, when readers' mental models of character's emotional states did not match the story's implied meaning, the student's read more slowly (Gernsbacher et al., 1992). Dijkstra et al. (1995) also found that "excerpts in stories showing character emotions seem to facilitate text processing and understanding when readers read for memory and when they read relatively

simple stories for enjoyment" (p. 156). The findings indicated that when readers encountered relatively simple short story excerpts that dealt with character emotions, it yielded shorter reading times; however, in moderately difficult short story excerpts with character emotions, students read slower.

Given that these many of these studies were done as experiments with college students, outside of the dynamic classroom space, I am not sure how usable this knowledge is in providing insight into how English teachers might tap into students' emotional responses. However, what is clear is that explicit strategy instruction does lead to deeper levels of understanding in shorter texts. How emotional response helps students to better comprehend longer texts remains to be studied.

Summary

In this chapter, I have reviewed the literature that looks at emotion in relation to teaching literature. Several themes in the literature were discussed including the intersections of emotion and critical social justice literacies, empathy, motivation and engagement, and comprehension and understanding. Although there is a lot of literature on the topic of emotional response and the teaching and reading of literature in an English class, this literature review still leaves many questions. The scholars vary in their understandings of the role of emotion in the reading process. They also do not agree about what strategies work best; in fact, this has not explicitly been studied at all. A good amount of the literature makes use of experimental design or intervention strategies, and do not occur in actual school settings.

Additionally, out of all the literature I have reviewed, only 12 studies (Cole, 2007; Eva-Wood, 2004a; 2008; Jamieson, 2015; Jarvie & Burke, 2015; Lewis & Crampton, 2016; Lewis & Tierney, 2011; 2013; Levine, 2014; Levine & Horton, 2013; Louie, 2005; Trainor, 2008)

explore the role of emotion in *high school* English classes. Furthermore, with the exception of Cole (2008; 2009) and Noll et al. (2010), all of the studies have investigated students perspectives related to the role of emotion. My study is needed in order to put the teachers' perspectives in conversation with the students' perspectives. Overall, there are still more questions than answers about what works in a high school literature classroom, and this is why my study is valuable.

In the following chapter, I will discuss the research methodological framework for the study. The chapter focuses on the methodological considerations and decisions involved in using portraiture to explore emotion's role in the teaching of literature in the secondary classroom. I provide details of the research design including participants, data collection, and analytic procedures.

CHAPTER THREE

METHODOLOGICAL FRAMEWORK

The purpose of this in-depth, qualitative portraiture study was to explore the role of emotions in secondary English teachers' planning and facilitation of literature-based units of instruction. This study addressed the following three questions:

1. What are English teachers' understandings of emotion and its role in the classroom?
2. What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature?
3. What happens when English teachers position students to have emotional responses?

In this section, portraiture will be discussed as a methodology to support the exploration of these questions. In addition, particular methods of finding participants, and collecting and analyzing data will be presented to demonstrate a cohesive study.

Portraiture

This qualitative study made use of portraiture methodology, first outlined by Sara Lawrence-Lightfoot and Jessica Hoffman Davis (1997) in *The Art and Science of Portraiture*. According to Lawrence-Lightfoot (2005), portraiture is "a methodology that hopes to bridge aesthetics and empiricism and appeals to intellect and emotion, and that seeks to inform and inspire and join the endeavors of documentation, interpretation, and intervention" (p. 7). What stood out to me most about this definition was the bridging of emotion and reason, something that I tried to grapple with in this study. How do teachers utilize emotion when schools are

moving more clearly in the direction of formalist rather than transactional analysis? Portraiture as a methodology allowed me to explore these connections, through a co-constructive structure with my participants. In addition, as Chapman (2005) argued, the use of portraiture helps researchers to "rejec[t] flat, stereotypical explanations for school success or failure and depicts the multiple layers of context represented by events and people" (p. 28). Portraiture is both a methodology and method, combining aesthetics with science, using recursive analysis processes, in order to weave together context, relationships, voice, and emergent themes into an aesthetic whole called the portrait. These elements will be described in detail in this chapter.

While portraiture has many similarities with other qualitative research methods, such as life history, naturalist inquiry, and ethnographic methods (Dixson, 2005), it has several distinguishing features (Lawrence-Lightfoot & Davis, 1997). The first feature is that portraiture begins with a search for *goodness* about the experiences of the participants within specific settings. Portraiture resists a common tradition of documenting failure, and instead "assumes that the expression of goodness will always be laced with imperfections" (Lawrence-Lightfoot & Davis, 1997, p. 9). A key question the researcher asks then is what is good here, or working well here, from the participant's perspective? This question leads her/him to observe, interpret, and document a very different reality than the researcher who starts with what is not working or problematic within the research context.

This aspect of goodness was particularly appealing to me because I have a tendency as a researcher who is passionate about the topic of emotions in schools, to see only the problems in schools in relation to the lack of emotion that I believe is evident in the curriculum. Portraiture helped me to focus on what was working, and was good, and how teachers met, negotiated and overcame challenges to emotion in literature study. The search for goodness is of particular value

to portraiture research and requires that researchers and participants work together in a less hierarchical fashion than traditional research models.

Many people conflate portraiture with case study research, but they are not the same. Hill (2005), Sauer (2012), and Soep and Hill (2001) all put forth that portraiture is not case-study work, although the small sample size and descriptive nature do make them similar. I think the diminished hierarchy between researcher and participant is a key difference between portraiture and case study research. Sauer (2012) argued that:

> in contrast to case studies which tend to objectify the persons of interest, where a person is referred to as a 'case,' portrait data is not restricted to the researcher alone. Instead, the data is shared with the participants, who are acknowledged for their active role in negotiating meaning and thus the typical power relationship is disrupted. (para. 8)

In order to garner trust and respect with my four teacher participants, having a mutual understanding that I was not there to find their flaws as a teacher was a helpful framework to build a solid relationship. Portraiture, does not attempt to "expose pathology" like case study research often does (Soep & Hill, 2001, p. 105). This does not mean, however, that the messy, contradictory, or problematic aspects of the study are excluded or ignored, but rather portraiture consciously explores how participants handle those experiences (Chapman, 2007).

Another important feature of portraiture is that the researcher *listens for a story* whereas in other areas of ethnographic, and/or case study research the researcher listens *to* the story of the research participants (Lawrence-Lightfoot & Davis, 1997; 2005). Welty (1983) made a crucial distinction between these two forms of listening. In the latter, the researcher adopts a more passive and receptive stance, whereas, in the former, the researcher in portraiture adopts an active, engaged position which involves participating in, identifying and selecting the story, and

helping to shape the story's coherence. This active engaged stance means that the *self* of the researcher is critical to the way of listening, selecting, interpreting, and the creation of the portrait, which Lawrence-Lightfoot and Davis (1997) call the "aesthetic whole."

Portraiture involves four elements that guide me, the researcher, in my work toward creating the aesthetic whole (i.e. the portrait). The aesthetic whole is like "weaving a tapestry" or "piecing together a quilt" (Lawrence-Lightfoot & Davis, 1997) of four elements: context, voice, relationships, and emergent themes. Although English (2000) believed that portraiture methodology leads to a narrowing down to an essentialized story, a careful reading of Lawrence-Lightfoot and Davis's work demonstrates that this is just not the case. Lawrence-Lightfoot and Davis (1997), like Chimamanda Ngozi Adichie's (2009) TED Talk "The Danger of a Single Story," believed that stories "must be scrutinized carefully, searching for the story line that emerges from the material. However, there is never a single story—many could be told" (p. 12). Bloom and Erlandson (2003) concurred, stating that although "the objective of portraiture is to produce one coherent, compelling, creditable story […] we see no evidence of an attempt to build a totalizing, grand narrative" (p. 876). The aesthetic whole (i.e. the portrait) listens for the story inherent in the elements of context, voice, relationships, and emergent themes.

Context

One element of portraiture that combines with other elements to create an aesthetic whole is context. Lawrence-Lightfoot and Davis (1997) maintained that "portraits are designed to capture the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences" (p. 5). Context is seen as a resource for understanding the story being studied and created. It gives the researcher clues about how the actors (i.e. participants) are navigating and understanding their

experiences. By context, Lawrence-Lightfoot and Davis mean four things: ecological context historical context, personal context, and internal context. Each of these contexts are crucial to documenting human experiences and understanding how these experiences are shaped by physical, geographic, temporal, historical, cultural, or aesthetic settings.

Ecological contexts are those rich descriptions of the "geography, the demography, the neighborhood, and detailed documentation of the physical characteristics of the place" (Lawrence-Lightfoot & Davis, 1997, p. 44), so that the reader feels like they are present. However, physical aesthetic settings are only one type of context important to portraiture. Social and institutional culture and history are also important. The *historical context* includes cultural rituals, norms and values, and historical periods within which the researchers are negotiating and understanding the experiences seen. It essentially "places the portrayal in a setting that transcends the limits of the aesthetic space" (Lawrence-Lightfoot & Davis, 1997, p. 74).

Furthermore, *internal contexts* and *personal contexts* look at the unique contextual features of the actor and the researcher. *Internal contexts* are those details "such as the subject's history, background, or location" (Lawrence-Lightfoot & Davis, 1997, p. 32) that are included within the aesthetic space of the ecological context. In contrast, the *personal context* relates specifically to the role of the researcher and the "experiential repertoire" (p. 74) that the researcher (portraitist) brings to the study and creation of the portrait. What is nice about this personal element of context is that it highlights the mutual and reciprocal shaping of the story by all parties involved.

V**oice**

In portraiture study, voice is closely entwined with context, as both the researcher and the participants' voices and experiences are everywhere. As Bloom and Erlandson (2003) found, the

researcher portraitist "uses her own voice to elicit the voice of the actor and to comprehend and frame the meaning of the actor's story" (p. 875). Because of portraiture's "co-constructive structure" (Sauer, 2012, para. 8), multiple voices and points of view are acknowledged and used to create the aesthetic whole. Portraiture does not "present experiences through anonymous, disembodied voice," instead "the writer is present in portraiture, in every detail included and omitted" (Soep & Hill, 2001, p. 105). Rather than becoming one of the extremes—either a "fly on the wall" observant or complete "active participant"(Lawrence-Lightfoot & Davis, 1997, p. 69) —in portraiture "the actors sing the solo lines, [while] the portraitist support[s] their efforts at articulation, insight, and expressiveness" (p. 85). Portraiture uses voice as both an important element of the product, but also an important element of the process. Lawrence-Lightfoot and Davis (1997) identified six aspects of voice within portraiture methodology: voice as witness, voice as interpretation, voice as preoccupation, voice as autobiography, listening for voice, and voice in conversation.

Four of the voices that Lawrence-Lightfoot and Davis (1997) describe are aspects of the researcher's voice. The first of these, v*oice as witness,* is a role taken on by the researcher in order to "captur[e] the terrain and its inhabitants with new eyes, from a position on the boundary" (p. 88). In addition, the second use of voice, *voice as interpretation,* offers the researcher a space to "make sense of the data" (p. 91) through her own analyses. The third voice, *voice as preoccupation,* "refers to the ways in which her observations and her text are shaped by the assumptions she brings to the inquiry, reflecting her disciplinary background, her theoretical perspectives, her intellectual interests, and her understanding of the relevant literature" (p. 93). Some call this voice a researcher's subjectivity or awareness of bias and personal context. This is a refreshing element of portraiture methodology, as many other methodologies see researchers as

detached from their study. However, as Lather (1991; 2007) argued, subjectivity is a necessary aspect of research.

Similar to *voice as preoccupation* is *voice as autobiography*. Here the researcher uses her own history and experiences to the inquiry. These experiences are used as "resources for understanding, as sources of connection and identification with the actors in the setting" (Lawrence-Lightfoot & Davis, 1997, p. 95). The researcher's voice is "never detached from the space. It is always embedded, carrying concrete histories and memories that sometimes guide how it moves in that space" (Gaztambide-Fernández, Cairns, Kawashima, Menna, & VanderDussen, 2011, p. 16). It is important to note that at no time do these personal voices of preoccupation and autobiography take over the portrait though; instead they should only be included "insofar as it illuminates the subject of the portrait"(p. 69). The final two types of voice in portraiture methodology highlight the voice of the participants within the research process.

As already discussed earlier, *listening for voice* is an essential element of portraiture methodology. When listening *for* voice rather than *to* voice, it requires the researcher to not only listen, watch and question, but also "be attentive to silences" (Lawrence-Lightfoot & Davis, 1997, p. 100). Things like tone, cadence, timbre, resonance, along with the content of the message are important in discerning, interpreting, and creating the portrait. Additionally, the co-constructed nature of portraiture is highlighted in the final type of voice – *voice in dialogue.* Voice in dialogue emphasizes the relationship between the artist and actor (the researcher and participant), and chronicles "the emerging trust and intimacy, capturing the dance of dialogue" (p. 103). Essential to finding these six voices, but particularly to voice in dialogue, is the relationship developed through the process of the research inquiry.

Relationships

In order to develop a cohesive, compelling, and credible portrait, relationships must be developed throughout the process. Lawrence-Lightfoot and Davis (1997) adamantly believed that relationship building is at the center of portraiture. Through relationships, "access is sought and given, connections made, contracts of reciprocity and responsibility (both formal and informal) [is] developed, trust [is] built, intimacy [is] negotiated, data [is] collected, and knowledge [is] constructed" (p. 135). An important element to relationship building in portraiture is empathy as it enables deep understanding and respect of the actor's perspectives.

Additionally, portraiture methodology's construction of participant's portraits through the development of relationships complements feminist methodologies that also recognize the need to move away from traditional research practices in which researchers and participants have sterile and distant positions to each other. Oakley (1981) saw traditional researcher-subject relationships as "descendants of hegemonic power structures" and that authentic findings will only emerge through authentic relationships. Like feminist research, portraitists see relationships as "central to empirical, ethical, and humanistic dimensions of research design, as an evolving and changing process of human encounter" (Lawrence-Lightfoot & Davis, 1997, p. 138).

Emergent Themes

The final element that comes together to create the aesthetic whole, known as the portrait, are the emergent themes. As stated by Lawrence-Lightfoot and Davis (1997), emergent themes "reflec[t] the portraitist's first efforts to bring interpretive insight, analytic scrutiny, and aesthetic order to the collection of data" (p. 185). The researcher searches for "convergent threads, illuminating metaphors, and overarching symbols" (p. 185) that help to articulate the story within

the inquiry. These four aspects – context, voice, relationship, and emergent themes – comprise the aesthetic whole, both in process and product, within portraiture methodology.

Overall, portraiture is a qualitative methodology that looks and listens for stories that emerge, and "tell[s] those stories with careful attention to voice (both their own [the researcher's] and their subjects')" (Anderson, 2011, p. 113) within a specific context. Within an educational setting, portraiture methodology can give voice to teachers who struggle, navigate, and hopefully succeed at incorporating emotional responses within literature units. The specific methods that I used to study this are outlined next.

Methods

To review, the purpose of this in-depth, qualitative portraiture study is to explore the role of emotions in secondary English teachers' planning and facilitation of literature-based units of instruction. This study addressed the following three questions: (1) What are English teachers' understandings of emotion and its role in the classroom? (2) What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature? (3) What happens when English teachers position students to have emotional responses? The following sections will outline the context, participants, and data collection and analysis procedures I used, and the rationale for doing so within the contexts of portraiture methodology.

Context of the Study

The study took place in the Southeastern United States within Northeastern Georgia. Given the lack of research studies on high school English teachers, and my own personal background in secondary education, my study focused on four high school English teachers at three different high schools within a 45-minute radius of a large public university in the northeast

region of Georgia. The schools and teachers selected for this study were based on the connections and relationships I had built with surrounding area schools and teachers. As part of my graduate assistantship in English Education over the past four years, I was able to learn about many area schools, make connections, and build rapport with English teachers through my work as a supervisor of student teachers for the university. In two of the high schools, Cherokee High School and Eastern High School (all places and names are pseudonyms), I had previously worked as a supervisor. Although, I had not been in the third research site, Oakdale High School, previously, the teacher at the site and I were well acquainted.

Cherokee High School is the teaching home of two of my research participants, Samantha and Claire. At the time of recruitment for the study, I was already familiar with Cherokee High School because I had supervised many student teachers at the school. However, as circumstances presented themselves to me, by the time I conducted the study, I was also a member of the faculty at Cherokee H.S. as a half-time instructional coach. This perspective of being both an insider and outsider at the school has allowed me greater insights into how the school operates and the needs and strengths it possesses. At the same time, it is tricky to study a school that has employed you and study teachers who are now your colleagues. Managing my dual role was something that I always kept at the forefront of my mind.

The high school is located about 40 minutes away from the university, and a little less than an hour drive from a major metropolitan urban city. The county it sits in has a population of about 73,000 with a household median income of $53,274 and unemployment rate of 4.5%. The school itself is somewhat new, being only 13 years old. The district, although considered rural, has seen a population boom and Cherokee was built to address the overcrowding in the one high school. Today, Cherokee is bursting at the seams now too. According to 2014-2015 school data,

there were 1648 students enrolled, of which 63% identified as White, 15% as Hispanic, 13% as Black, and 5% as Asian. Of the three research sites, Cherokee H.S. is the most racially and economically diverse. Additionally, the school is considered a Title I school with 56% of students receiving free or reduced lunches, which is slightly higher than the states average of 53.1%. Despite a large percentage of economically disadvantaged students, the school and district pride themselves in achieving high levels off academic success. In 2014 and 2015, Cherokee H.S. was named a "High-Progress" Reward School—a Title I school that ranked among the top 10% of Title I schools in the State that made the most progress in improving the performance of the "all students" group over three years on the statewide assessments. The school operates on a block schedule.

The second research site, Eastern High School, is where you will find my third teacher participant, Bobbi. Eastern High School is a public school located about 25 minutes north of the university. The school sits squarely in the middle of farm country. In fact, in order to get to the school, you have to drive down a small country road flanked by cattle grazing pastures on both sides. It, too, is a newer school, opening its doors in the 2007/2008 school year. The county where the school is located has a population of approximately 61,500 with yearly earnings averaging $51, 800 per household, and an unemployment rate of 4.5%. In 2014-2015, Eastern H.S. had a student population of 990 students, of which 77% identified as White, 12% as Hispanic, 6% as Black, and 2% as Asian. Although the school has the highest percentage of students on free or reduced lunches in my study (59.7%), 6% higher than the state average, the school is strangely not designated a Title I school. The school culture can be characterized as in flux; teachers work hard at the school and are proud of their students, but have not gained much traction in terms of achieving high levels of student academic success. Many factors might

contribute to the lack of accolades. As a cost-saving measure, in 2013/2014, the district moved the 8th graders to their high school building. As Bobbi indicated to me, this was not a popular decision amongst the faculty, but they have grown accustomed to it mainly because the 8th graders have an entire part of the school to themselves. Additionally the school just transitioned from a block schedule back to a traditional seven period day. Both teachers and students are learning to adapt to this new way of being at Eastern H.S.

Oakdale High School, only 20 minutes from the university town known for its diversity and economic poverty, is part of a community that is contrastingly known throughout the area as the "white flight" county with affluent subdivisions. Approximately 33,500 people reside in the county with the average household earning $61,920 and the unemployment rate at only 3.9%. Although the school is literally in the middle of the country, and surrounded by lots of open green land and no traffic other than those drivers heading to the school, Oakdale H.S. itself feels much more suburban than one might first believe. Like Cherokee H.S. and Eastern H.S., Oakdale is also approximately 10 years old and was built to meet the needs of an expanding county population. According to Jenna, my fourth teacher participant, this public school is highly successful and prides itself in students' academic achievements and accolades. All classes at Oakdale operate on a block schedule. Based on College and Career Ready Performance Index scores by the State of Georgia Department of Education, Oakdale is ranked the number one, comprehensive high school in Georgia, and number one for total average SAT scores for public high schools of 1200 students or less in the State of Georgia. In 2013 it was named an AP Merit School. In the 2014-2015 school year, there were 1183 students enrolled, or which approximately 83% identified as White, 8% identified as Hispanic, 4% identified as Asian, and 4% identified as Black. The percentage of students at Oakdale on free and reduced lunch

assistance (21.1%) is significantly lower than the state average of 53.1%. On the whole, the school is advantaged in ways that the other two research sites are not.

Participant Recruitment and Selection

The four teachers, Bobbi, Claire, Jenna, and Samantha, who were a part of my study, were partly chosen as a selective, purposeful sample, based on their interest in the proposed study. According to Patton (1990), all sampling in qualitative inquiry is purposeful, even if it is a convenient sample. Although some argue using convenience sampling is "cheap and dirty" (Robson, 1993), as Dörnyei (2007) and Schatzman and Strauss (1973) assert, convenience sampling is a nonrandom sampling in which members of the target population, are selected for the purpose of the study if they meet certain practical criteria, such as geographical proximity, availability at a certain time, easy accessibility, or the willingness to volunteer. In this case, the rationale for choosing these "convenient" participants is done with these purposes in mind.

In recruiting participants for my research study, I sent out a recruitment email (see Appendix A) to all English teachers at schools that I had worked in previously as a university supervisor. Several teachers responded as possibly being interested; two former mentor teachers that I had worked with and one former teacher candidate who was now a teacher decided to be part of the study after I outlined what they would be asked to do. I decided to email teachers I had worked with in the past directly to see if this would stir up one more participant, and it did. The four teachers, Bobbi, Claire, Jenna, and Samantha will be described in detail in chapter four; however, all four of them had various experience levels as an English language arts teacher and taught a variety of grade levels. In Table 1, I break down some demographic information.

	Jenna Irving	Samantha Steiner	Claire Cole	Bobbi Harris
School	Oakdale H.S.	Cherokee H.S.	Cherokee H.S.	Eastern H.S.
Class	10th Grade English	11th grade AP Lang & Composition	12th AP Literature	11th Grade Co-Taught English
Literature	*Taming of the Shrew*	*The Crucible*	*Othello*	*Between Shades of Gray*
Gender	Female	Female	Female	Female
Race	White	White	White	White
Years Teaching Experience	2	9	10	7

Table 1: Teacher Demographic Information

I purposefully chose to study only female English teachers for a variety of reasons. First, the majority of the teacher workforce (84%) is female (Feistritzer, 2011). Secondly, historically, females have been associated with being the more emotional sex. While I don't believe men are any less emotional than women, "feminists have forged new epistemologies of knowledge incorporating women's lived experiences, emotions, and feelings into the knowledge-building process" (Hesse-Biber, 2012, p. 10), and I wish to honor this feminist practice. Thirdly, I wish to "legitimate women as knowers" (Harding, 1987, p. 2) by valuing women's knowledge that has been historically left out of mainstream research (Hesse-Biber, 2012), and also within the field of education where the majority of those in power and have been given voice are male. Particularly in high school settings, 70% of public schools are run by male administrators (Bitterman, Goldring, & Gray, 2013).

Data Collection

In an attempt to provide a well-rounded picture of emotions in teacher's planning and facilitation of literature-based units of instruction, I collected multiple types of data. According to Anderson (2011), portraitists often make use of multiple research tools in order to "establish a more reciprocal, more humanizing relationship between the researcher and the research subject" (p. 112). Portraiture methodology uses triangulation, "employ[ing] various strategies and tools of

data collection" in order to find points of convergence, i.e. emergent themes, that "arise out of this layering of data, when different lenses frame similar findings" (Lawrence-Lightfoot & Davis, 1997, p. 204). Therefore, semi-structured teacher interviews, student focus group interviews, field observation notes, impressionistic records, and documents were used as data collection instruments.

Listening for voice: Teacher interviews. To gain a detailed depiction of participants' perspectives on emotion in relation to the teaching of literature, I conducted two interviews per teacher participant, each lasting an hour to two hours. The first interview occurred prior to field observations and the second occurred after the field observation had been completed, and the unit of literature study at the site was finished. The interviews were semi-structured, audiotaped, and transcribed for further analysis.

The interview guide and questioning techniques were adapted from Elliott's (2005), Kvale and Brinkmann's (2009), Roulston's (2010), and Seidman's (1998) suggestions for phenomenological interviewing, an approach that is compatible with portraiture methodology because, generally, phenomenology is a term that "points to an interest in understanding social phenomena from the actors' own perspectives and describing the world as experienced by the subjects" (Kvale & Brinkmann, 2009, p. 26), which is exactly what portraiture attempts to do. The questions on the interview guides (see Appendix B) were intended to be open-ended, allowing me to probe for further information when clarification or detail is needed, in keeping with phenomenological interview methods. The first interview with each teacher utilized a standard protocol as described above. However, for the second interview with each teacher participant, along with open-ended questions, I used artifacts that I had collected during their literature unit as a way to a) engage their memories of the lessons, activities, assignments, etc.

that they implemented, and b) to understand how they would categorize these events and ideas in relation to emotional response. I did not want to assume that I understood their conceptualization of emotion in relation to literature study, so I asked them to sort the artifacts into categories of their own design and to use a think-aloud to guide me through their thought processes as they sorted the artifacts. This offered me insight into the way they organized, planned, and then taught their literature unit in a way that my observations or the artifacts themselves could not tell me.

Voice as Conversation: Student Focus Group Interviews. In addition to interviews with my focal research participants, I also did focus group interviews with 5-7 students from each of the teacher's classes. Focus group interviews are a helpful data collection tool because they can "reveal diverse understandings which often are difficult to access by more orthodox methods of data collection" (Liamputtong, 2011, p. 5) This provided me with another angle of insight into how emotional response as a pedagogical strategy for literature instruction was taken up and perceived by the students who actually did those things.

Students were recruited during class time near the end of the literature unit. For two of the teachers, Jenna and Bobbi, we decided to select the students ourselves based on making sure we had a variety of student voices and abilities. For example, I wanted to make sure I had students who were doing well academically and those who were struggling, those who participated often and those who were more quiet listeners. For my other two teachers, Claire and Samantha, we decided to ask for volunteers. Claire and Samantha both felt strongly that this was the best and most fair way to decide who participated. In my "pitch" to the students, I made sure to say that I was looking for a range of voices. Once students decided to be a part of the study, they filled out a student assent form and asked their parents to sign a consent form (see

Appendix C). In Table 2, I break down basic demographic information about my student participants.

Student Name	School/Teacher	Grade	Gender	Race	Other
Antonio	Oakdale/Jenna	10	Male	Hispanic	
Billy	Oakdale/Jenna	10	Male	White	
Dan	Oakdale/Jenna	10	Male	White	
Gabe	Oakdale/Jenna	11*	Male	Hispanic	He was not repeating, but somehow did not take 10th grade English until 11th grade.
Juan	Oakdale/Jenna	10	Male	Hispanic	
Savannah	Oakdale/Jenna	10	Female	White	
Taya	Oakdale/Jenna	10	Female	White	
Delmar	Cherokee/Samantha	11	Male	White	
Dennis	Cherokee/Samantha	11	Male	White	
Felicity	Cherokee/Samantha	11	Female	White	Gifted
Kylie	Cherokee/Samantha	11	Female	White	
Leigh	Cherokee/Samantha	11	Female	Hispanic	
Louise	Cherokee/Samantha	11	Female	Asian	
Altair	Cherokee/Claire	12	Male	White	
Diamond	Cherokee/Claire	12	Female	White	Homeless
Enrique	Cherokee/Claire	12	Male	Hispanic	
Jeremy	Cherokee/Claire	12	Male	White	Gifted
John	Cherokee/Claire	12	Male	White	Gifted
Olivia	Cherokee/Claire	12	Female	White	
Alex	Eastern/Bobbi	10	Male	White	IEP
Alexandria	Eastern/Bobbi	10	Female	Hispanic	
Elizabeth	Eastern/Bobbi	10	Female	Asian	Is engaged and lives with fiancée's family in order to avoid an arranged marriage
Patrik	Eastern/Bobbi	10	Male	White & Native American	IEP
Sawyer	Eastern/Bobbi	10	Female	White	Lived in foster home

Table 2: Student Demographic Information

The focus group interviews each lasted about 1.5 hours. Finding a time to get the students together was tricky, as high school students are busy and have some transportation issues. Jenna

and Bobbi were kind enough to let the students do the interview with me during class time while other students were working on an independent activity. Samantha and Claire's students met with me after school on a day that worked for all of them.

Voice as Witness: Field Observation Notes. Observations are the third tool that I used to document my participant's engagement in activities, conversations, and behaviors within the setting of the classroom. Interviews alone could not give me the rich, detailed data needed to fully examine my research questions. Specifically within portraiture methodology, observations are a fertile source of information that allows the researcher to not only further understand the issue being studied, but also to develop a strong relationship with the participant so that the portrait that is developed is accurate, precise, and truthful.

For this particular study, I observed each teacher for the duration of one literature unit of study, during one class period of their choosing. The amount of weeks I was in each classroom varied from teacher to teacher. I observed Jenna's class for a total of 5 weeks, Samantha's class for a total of 8 weeks, Bobbi's class for 10 weeks, and Claire's class for 4 weeks. For each of the teachers I studied, I did not stay at the school all day, but rather observed the class period that the unit was taking place in, and if possible, I stayed after or came early to discuss some of the things I was noticing, or asked questions about things that were unclear to me. This worked out for all of the teachers except for Bobbi, who taught a class both before and after the one I was observing. As a replacement to face-to-face informal chats, when questions or thoughts surfaced, we communicated via email and text message. It should also be noted that although my intention was to observe every day of the unit, the reality was that this was not always possible. Being on the job market meant that I missed some days to travel to a campus interview and there were a

few days where I was sick or one of the teachers in my study was sick and I didn't come in. But in total, I garnered over 145 hours worth of observational field notes.

The choice of literature unit and choice of class period that I would be observing was completely up to the teachers. I wanted to give them as much agency in relation to this research that I could because I wished to balance the power dynamics of researchers being perceived as the experts. My participants are professionals and I wished to honor their professional wisdom about what would work best for this research study. In addition, I made a deliberate choice to be with the teachers for only one class period and for only one literature unit for a variety of reasons. I felt this was a good amount of time to a) build rapport with the teachers and students in their classes, b) understand the context of the classroom, c) verify and corroborate the details of the interviews, and d) listen *for* rather than just listen *to* the story of emotions (Lawrence-Lightfoot & Davis, 1997) in these teachers' classrooms. In addition, this was also a reasonable amount of time for teachers to participate in a study without impeding on their everyday activities. I wished to minimize the disruption of a researcher in their classroom as much as possible because my participants received no benefits other than personal satisfaction for participating in the study.

In addition to the observation, field notes were an essential part of the observations so I could have a written accounting of what I saw and heard. These comprehensive field notes (Wolfinger, 2002) were descriptive in nature, and attempted to address the following items outlined by Spradley (1980): 1) Space: the physical place or places; 2) Actor: the people involved; 3) Activity: a set of related acts people do; 4) Object: the physical things that are present; 5) Act: single actions that people do; 6) Event: a set of related activities that people carry out; 7) Time: the sequencing that takes place over time; 8) Goal: the things people are

trying to accomplish; 9) Feeling: the emotions felt and expressed. My field notes were typed on a laptop or tablet and chronologically laid out the events of the class period, the things said, and actions that occurred. My skills as a typist came in handy because I was able to type almost verbatim any dialogue that transacted between the teachers and the students.

Voice as Preoccupation: Impressionistic Records. Another instrument of data collection was my reflexivity journal, which Lawrence-Lightfoot and Davis (1997) called *impressionistic records*. An impressionistic record is a "ruminative, thoughtful piece that identifies emerging hypotheses, suggests interpretations, describes shifts in perspective, points to puzzles and dilemmas (methodological, conceptual, ethical) that need attention, and develops a plan of action for the next visit" (p. 188). I used this journal to record the activities, ideas and decisions I made during the research process, along with my own personal notes regarding my own perceptions, feelings and interaction with my participants based on the field notes that I took each day and the connections I was seeing between the interviews and classroom observations. These records are very similar to what Miles and Huberman (1994) call "memoing." The act of writing these impressionistic records or memos gave me an opportunity to synthesize, reflect, and analyze, making sure that I connected my field notes to my conceptual ideas. Furthermore, these impressionistic records helped to breakdown the idea that research is the "view from nowhere," emphasizing the importance of reflexivity. Feminists argue that keeping close tabs on the researchers subjectivities throughout the process actually "increases the objectivity of research" (Harding, 1987, p. 4). This record keeping helped me to pay attention to the specific ways in which my own agendas, biases, and concerns affected the research throughout the process.

Artifacts. In addition, I collected artifacts in the form of district documents such as demographic data, assessment data, and district and school website information. I also asked each teacher participant to provide me with his or her lesson/unit plans, assignments, activities, handouts, and directions. In order to make the process easier for my participants, I created a Google folder that we shared, so they could easily upload the documents from home or schools. I chose to collect these documents to build an understanding of the context for each participant and school site. This knowledge was very helpful for painting the complex portrait of my subjects as understood by portraiture methodology.

Voice as Autobiography: My Researcher Role

Within this study, I have attempted to both honor the experiences of my participants' but also to constantly reflect on my own experiences and how they interact and shape my understandings of what I am witnessing. Portraiture believes in the researchers' subjectivity and voice to be present and active within the work, but not at the expense of the portrait itself. Throughout the portraits you will hear my voice, and elements of my own subjectivities and beliefs, that normally might be hidden in the data. My voice weaves carefully through the data, as to draw contrast or illuminate a significant event in the portraits of my participants.

Voice as Interpretation: Data Analysis

For this study, I used multiple data analysis tools and approaches. Portraiture believes in a process that is very similar to Glaser and Straus's (1967) constant comparative method. Lawrence-Lightfoot and Davis (1997) outline that portraiture is an "iterative process of data collection, interpretation, and analysis" (p. 214). This means that data collection and analysis, drafting, and revision will occur simultaneously and inform each aspect. Throughout the process of portraiture, there is an "ongoing dialectic—between data gathering and reflection, between

description and analysis" and "ongoing coding" (p. 188). Like Lawrence-Lightfoot and Davis, I used five approaches for drawing out the emergent themes to develop their portraits (i.e. aesthetic whole). These five modes of synthesis, convergence, and contrast include: 1) repetitive refrains, 2) resonant metaphors, 3) institutional and cultural rituals, 4) triangulation, and 5) revealing patterns.

First, I listened for repetitive refrains, or persistently repeated statements that were voiced by the actors. Next, I listened for resonant metaphors that are "poetic and symbolic expressions that reveal the ways actors illuminate and experience their realities" (p. 193). Listening of rituals, both institutional and cultural, is the third step, which helped me to understand the context with which my participant's taught. Fourth, I used triangulation, in the form of multiple theoretical perspectives and multiple data collection methods and data analyses, to "weave together the threads of data" (p. 193). I read and reread and reread again all of the differing pieces of data that I collected. This repetition was helpful in putting the pieces of the portraiture quilt together. Finally, I constructed themes and revealed patterns "among perspectives that are often experienced as contrasting and dissonant by the actors" (p. 193). Portraiture values both resonant and dissonant voices within the research. Matthias and Petchauer (2012) define resonant voices as those that "harmoniz[e] with the voices of other participants…provid[ing] the common themes that emerge from the constant comparative analysis of the data," and dissonant voices as those voices that "deviate from the common themes in some way" (p. 406). These five modes, overall, allowed me to construct the aesthetic whole, the final portrait of each teacher. While I may have described this process in a linear way, in actuality, using portraiture as an analysis tool is much more circular and iterative.

Because portraiture is centered on voice, in addition to using the analysis procedures outlined by Lawrence-Lightfoot and Davis (1997), it made a lot of sense to also use a voice-centered analysis. This process of data analysis was used specifically on the teacher interviews because I was concerned with how my teacher participants voiced their beliefs about the role of emotion in the ELA classroom. To many, this voice-centered analysis is better known as the *Listening Guide*, first conceived by feminist psychologist, Carol Gilligan. The Listening Guide method involves a series of four sequential "listenings" designed to listen to the text, i.e. the interview recordings and transcriptions, "rather than categorize or quantify it" (Gilligan, Spencer, Weinberg, & Bertsch, 2003, p. 159). Tolman (2001) stated that this analysis tool is different from traditional methods of coding because,

> listening for an aspect of experience that has been rendered invisible by an oppressive ideology, such as learning about girls' [ideas, thoughts] within the context of patriarchy, involves an interpretive process that weaves together the speaker's words and other aspects of her storytelling that the Listening Guide forefronts. (p. 132)

This element of emancipatory analysis was very appealing to me given my theoretical epistemology of feminism. However, I wish to note that while I find this heuristic helpful as a data analysis and representational tool, I have not taken up Gilligan's theoretical understanding of voice, which some feminists have critiqued for being essentialist in nature (Spelman, 1988).

The Listening Guide has four steps: 1) listening for plot, 2) I-poems, 3) listening for contrapuntal voices, and 4) composing an analysis (Gilligan et al., 2003). Each helps researchers to unravel the emerging themes. Step one involves listening for the plot, which includes figuring out the who, what, when, where, and why, along with prevailing themes, omissions, contradictions, repetitions, etc. The next step is listening for "I"-statements within the

transcription. An I-poem is then constructed by assembling each I-statement in the order that they appear in the narrative. Each statement forms one line of the poem. The goal of this is to pull out an inner voice that might not be apparent when the rest of the discourse is present; in other words, the I-poems cut right to the heart of a person's thoughts. This was done, at least for me, with my participants, so we, together, decided what and how the poem looked based on the interview transcripts.

Next, the third step involves at least two additional listenings for contrapuntal (multiple) voices. The researcher attempts to capture the different voices, or themes, that are interacting and coexisting within a person's narrative. Contrapuntal voices in the narratives can be seen though "shifts in language" that participants employed, whether consciously or subconsciously. The final step of The Listening Guide involves incorporating, synthesizing, and analyzing all of the data that was generated in each step. Overall, the listening guide was a nice supplement to the portraiture methodology analysis because it not only examines the manner in which individuals speak, write, and otherwise articulate their thoughts, it also studies the multiplicity of voices in their narratives, which can perhaps better highlight the complexity of the inquiry being studied. Lawrence-Lightfoot and Davis (1997) agree that Gilligan's voice-centered data analysis methods are compatible with portraiture.

Ethical Considerations

The Institutional Review Board (IRB) was integral in reviewing my research study in order to determine whether I was ethically collecting data from human participants. Although I was caught in the middle of an IRB and School District disagreement about who should authorize the study first, which delayed my research by several months, in the end the study was approved by all members. In addition to institutionally imposed ethical guidelines, throughout

this study I have elected to protect the identity of my participants, their schools, and districts by using pseudonyms. In addition, each participant was assured that no harm would come to them from participating in this study, and each signed a consent form or assent form for students under 18 (see Appendix C).

Trustworthiness

Quantitative research tends to rely on reliability and validity measures to evaluate the quality of a study; however, because my study uses qualitative methods, it instead is evaluated by its "trustworthiness." According to Lincoln and Guba (1985), trustworthiness is the set of criteria for judging the quality or goodness of qualitative inquiry. These qualities of trustworthiness include *credibility*, *transferability*, *dependability*, and *confirmability* (Morrow, 2005). *Credibility* refers to internal consistency, which is achieved through reflexivity throughout the process, member checking, and triangulation of data (Morrow, 2005), and is achieved through using thick rich descriptions (Geertz, 1973) when writing up the portraits.

Although this study is small in terms of the number of participants, good qualitative research should still have *transferability.* The goal is not necessarily to have findings that are generalizable, but rather to be able to take the information found in this study and in some way transfer it to another context (Morrow, 2005). Transferability can be achieved through providing enough information about the researcher, the context, the process, participants, etc. The more detailed, the easier it is for others to decide how the information might pertain to her situation. Given that portraiture methodology has these elements as essential components of the research inquiry, transferability is not a concern.

A third criterion of trustworthiness is *dependability*. Dependability is created through carefully and systematically outlining the procedures used during the research study. The more

consistently the researcher records and follows his procedures, so that they could be replicated by others, the better (Morrow, 2005). Because I kept impressionistic records throughout the course of this research study, my research should be dependable.

The final criterion of trustworthiness is *confirmability,* which "is based on the perspective that the integrity of findings lies in the data and that the researcher must adequately tie together the data, analytic processes, and findings in such a way that the reader is able to confirm the adequacy of the findings" (Morrow, 2005, p. 252). In portraiture study, this is similar to the search for authenticity (Gaztambide-Fernandez et al., 2011). Lawrence-Lightfoot and Davis (1997) argue that the goal of portraiture research is to construct "a portrayal that is believable, that makes sense, that causes the 'click of recognition.' We refer to this 'yes, of course' experience as *resonance,* and we see the standard as one of authenticity" (p. 247). In order to achieve this, many of the same techniques mentioned for dependability and credibility can also be used, like member checking. As I began writing up and analyzing my data, I made sure to go back and have a conversation with each of my participants to check that my understanding of their lived experience matches with my portrait of it.

Limitations

I believe my study has several minor limitations. First, I knew all four of my participants relatively well prior to this study. There is always some element of risk when conducting a study with people you have an established relationship with. While the relationships were beneficial for building and maintain rapport with my participants, it could also have potentially affected their decision-making behaviors while I was in their classrooms and/or when I was conducting interviews.

My participants may have felt a need to please me, or they may not have revealed information that they might have revealed if they had not known me. In my impressionistic records, I noted that Bobbi mentioned several times throughout my field observations that she hoped what she was doing was helpful to me and this study. In contrast, at times it felt to me as though Samantha had "zoned out" of the research study (impressionistic record note) and was not actively attempting to engage emotional response with her students. Out of all the participants, Samantha and I knew each other the best, having taken several graduate level courses together and even met for dinner or drinks on occasion. This rapport could have left Samantha with a sense of comfort or ease around me where she felt she didn't have to try as hard. Or perhaps, thinking reflexively, I didn't explain the goals of my research study as thoroughly to Samantha as I did my other participants. Despite the perceived and real difficulties of working with participants who I have built a relationship with, I find that through constant reflexivity I was able to remain an objective researcher and see the benefits of this type of rapport to outweigh the barriers.

Additionally, another minor limitation is that due to the small amount of participants for the study, results most likely will not be generalizable beyond the specific population from which the participants were selected. However, despite the lack of generalizability, it is my hope that the findings will be transferable with the possibility of applicability to other populations and contexts.

Summary

In this chapter, I have discussed a methodology and methods that both match my feminist and transactional theoretical lens and my research topic. Portraiture methodology was described as an approach that allowed me to blend emotion and logic as a means for thinking through data

collection and analysis in order to create a portrait, or the aesthetic whole. Through the collection of interview data, focus group data, artifacts, field observation and notes, and impressionistic records, and the use of qualitative analytical heuristics found in portraiture and extended with the listening guide, I was able to construct four portraits of English teachers and their beliefs and pedagogies regarding the role of emotion in the teaching of literature.

CHAPTER FOUR

PORTRAITS OF JENNA & SAMANTHA

"For me, a good portrait shows the fragility and humility of the person, and at the same time a strength, a resting in themselves." ~ Wolfgang Tillmans, German photographer

Whether it is an actual portrait that hangs on a wall, or the carefully written portraits contained in this chapter, Tillmans' beliefs about what makes a good portrait ring true. The task of a portraitist is not an easy one; painting the complexity of a moment or a person, showing not just the struggle but also highlighting the good, takes great care. The assemblage of the context, the relationships, the metaphors, the rituals, the themes, and the voices of the participants are woven together to create a well-spun web, the aesthetic whole.

The next two chapters contain four portraits. Each portrait focuses on a particular high school English classroom, their teacher, and a literature unit that was constructed in a way to give insights into the role of emotional response in the classroom. The portraits are the result of two semi-formal interviews with each of the four teacher participants, a focus group with five to seven students in the teachers' class, field observations and notes, and collections of artifacts such as lesson plans and activities. Each of the portraits was comprised by carefully reflecting on what I observed and heard, with consultation from the four teachers throughout data analysis and the portrait creations.

In presenting these four portraits, my intent is to let the voices of the participants be heard. Therefore, the four teachers' own words are *italicized* and presented as they were actually spoken by them. The portraits express the participants' voices concerning the overarching

question: What is the role of emotion in the English language arts classroom? But specifically, the portraits address three particular research questions of this study:

1. What are English teachers' understandings of emotion and its role in the classroom?
2. What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature?
3. What happens when English teachers position students to have emotional responses?

I wish to mention that in exploring these questions, the teachers presented in these portraits did not normally plan or teach their units of literature with emotion in mind. Each of them decided to participate in the study because they felt that emotions were inherent to what they already did or what they valued in teaching literature, but typically emotional response just naturally occurred. During the study, these teachers brought emotion to the surface though the language they used; for example, the teachers used the word emotion in their everyday conversation with their students or included the words emotional response on assignment prompts. They also thought about emotional response in how they constructed the unit and the choices they made. Had I not been present, the teachers would not have highlighted emotion in this way, despite their beliefs in its importance.

Additionally, throughout the units, emotional response was happening all the time. It can be argued that everything is an emotional response to literature. However, these portraits of emotional response are framed in two ways: 1) through the teachers' understanding of what emotional response is and how they felt it operated in their classrooms and 2) through moments in which there were "intensities" of emotional response by the students, regardless of whether they were positively or negatively oriented. I define emotions, in this research study, as (a) social relational practices—occurring in relation to others, (b) embodied—meaning that our

bodies know and use emotions with or without conscious thought, and (c) performed—we do, or act out, emotions.

Furthermore, the lengths of the portraits are varied, although they do contain the same elements. The variation is really a matter of contextual factors; the length of time I was with each participant differed based on the length of the class periods, the length of the unit, and even the length of the piece of literature chosen. However, each portrait is divided into sections that include: (a) an I-poem demonstrating the participant's actual views on the role of emotion developed through the Listening Guide protocol outlined in chapter three; (b) the contextual elements that are important to understand related to the teacher, the school, the students, and the piece of literature; (c) vignettes that highlight the approach(es) the teachers took in helping facilitate emotional responses; (d) vignettes that exemplify students' emotional responses to the literature; and (e) my reflections on what I observed and heard during my time with the teacher and students. Additionally, just like you might see in an art gallery next to each painting, each portrait contains multiple "placards" or labels of information within three sections—after the I-poems (a), and within the vignettes (c) and (d) described above. These placards provide further insight into what the elements within the portrait demonstrate, their significance, and/or how they expand upon or contrast with scholarly thoughts about reading and emotion.

The four portraits are divided into two chapters. Through dividing the portraits in this way, I am able to juxtapose portraits that offer interesting comparisons or contrasts. This chapter focuses on the portraits of Ms. Jenna Irving and Ms. Samantha Steiner. I have chosen to combine these two portraits together in this one chapter because these two teachers offer a perspective on how difficult planning for emotional responses can be, and how they attempted to work through those challenges. In the next chapter, I pair Ms. Claire Cole and Ms. Bobbi Harris' portraits as

exemplars of two very different approaches to eliciting emotion, but with a same philosophical thread that runs between them. First, I begin painting a portrait of Jenna Irving's English class.

Jenna Irving, 10th Grade English, *The Taming of the Shrew*

It may have, at times, felt odd for Jenna to have me in her classroom for this study. It wasn't the first time I had seen Jenna teach, however it was the first time I had seen her in the capacity as a teacher, and not just a student teacher. Three years prior, I had been Jenna's university supervisor and instructor for her Teaching Reading in the Secondary School methods class at the university. While supervising her as an undergrad, I was impressed with Jenna's thoughtfulness that she brought to the classroom and the sophisticated ways she articulated her teaching beliefs and philosophies, for someone who was just coming into the profession. On top of that, we connected quite a bit in our feminist views of the world. In many ways, Jenna reminded me of myself, at least the younger version of myself, just starting out as a teacher. And because of that sense of familiarity, I have never felt like Jenna was just my student, but rather she has been, in my mind, a peer and a colleague.

Perhaps that is why she welcomed me readily into her classroom as a researcher and as a co-teacher. My role as a researcher in her classroom was a mix of being a participant and an observer. As I will get into in the portrait, Jenna's class was a challenging one, so she set me to work, and I was happy to do it. Often the class was split into two groups and we would take turns facilitating each group. This allowed her to better individualize the instruction and me to better listen into the thoughts of the students. Because I wasn't just a researcher in the corner, I don't think the students acted any differently than if I wasn't there. During the four weeks I was with them, I was also able to see how a new teacher bravely thought through how to reach her

students, tapping into their emotions while reading *Taming of the Shrew*, a play that many teachers, even veteran teachers, struggle with.

What follows is a portrait of Ms. Jenna Irving. I wish to first introduce Jenna to you through her own words and her beliefs about emotion, through an I-poem created through the listening guide protocol discussed in chapter three. In this poem, the words are all Jenna's except that I have replaced several pronouns, "it" and "they," with the word she was referring to in her interviews for clarity's sake. I have indicated these places by using [brackets]. By reducing the data down to her I-statements, her voice on emotion is brought to the forefront and several tensions become apparent. These beliefs will keep popping up throughout the entirety of the portrait, as it influenced her decisions about how she approached emotional response with her students.

Jenna's View on Emotion: An I-Poem

I would like for [emotion] to have a different role
I feel like [emotion] is looked down on
I think [the boys]…they kind of joke about [emotion]
And I think
I would like for [my classroom] to be a place where people could feel comfortable
I think that is difficult
I am not sure
I mean, when we have discussions
I guess that could work

To have…

I guess like a safer place
I feel like there is an opportunity for an emotional connection

But….

I don't think
I do that
I just call [emotion], narrative writing

But…

I do think that they are
I can do a lot of things
I want to do and connect
I am
I do
I can come up with
I think
I can interpret in a way that will fit
I want
I think
I think that if Shakespeare is going to be saved
I dread
I think [emotion] is just … a personal connection
I really do think
I
I really do.

In Jenna's I-poem several things stand out in terms of the discourse around emotion. Like many feminist scholars (Boler, 1999; Jaggar, 1989; Lutz, 1990; & Micciche, 2007) there was an acknowledgment and recognition of the subjugated position of emotions in schools and even in her classroom. Furthermore, she saw her male students buying into a patriarchal notion that links emotions to female and are, therefore, laughable. Jenna's own language (e.g. 'not sure,' 'I guess') within the I-poem illustrated an uneasiness about how to incorporate emotions through discussions, rather than through narrative writing. Like the young teachers in Cole's (2009) study, Jenna wanted to make use of emotional response strategies, but didn't exactly know the best way to do it. Jenna also rejected discomfort as a pedagogical tool (Boler, 1999), instead adopting a pedagogy of emotions operating in a "safe space" (The Roestone Collective, 2014), where she can hopefully save Shakespeare.

Context

In understanding what occurred during this four-week unit, it is first important to get a sense of who Jenna was as a teacher, the school she worked within, the students in her class, and the piece of literature she taught for this study.

Jenna Irving: "I think if you're over 30, you can't teach…" When I met with seven students from Jenna's class to talk about the unit, Billy told me very matter-of-factly, "I think if you're over 30, you can't teach."

Putting my ego to the side and trying to hold back the gutted feeling of being an educator over the age of 30, I laughed, and asked, "Okay, why?"

"A lot of teachers don't teach nowadays. They just hand you, here's your packet, get to work," he retorted.

Taya, another student piped in, "Yeah, but Miss Irving, she always like… She never really gave us busy work and that was like… I think that was like why this class was so much fun and how, like, I'm pretty sure no one's like terribly failing this class."

Savannah joined in saying, "I look forward to this class. I am not going to lie."

"You can tell Miss Irving that," Dan told me earnestly. "I think maybe 'cuz she's like younger than like some of the teachers. She, like, understands, like, us more as a student."

"Yeah, 'cuz she was like just in high school like five…like six years ago," replied Taya.

"I feel like she gets us. And, I hate it when teachers try to act young. You know what I mean?" asked Savannah.

"But Miss Irving *actually*, like, *know*s!" exclaimed Taya.

Dan replied, "Yeah, like she was in high school *here* in like 2009."

Dan was right. Jenna had actually attended Oakdale High School just six years prior. Somehow lucking out, she was hired by her own alma mater as a teacher straight out of undergrad, and was in her second year of teaching during the study. People sometimes say what goes around comes around. Typically, though, this is meant to warn someone to behave and be nice or else you will face a consequence. But for Jenna, this saying had a much more positive

application. She told me *my high school experience was good…I had a really good experience in the English department with especially the AP teachers.* She now calls many of those teachers her colleagues. For me, this would have been a really awkward transition from being seen as a student to being seen as a teacher, but for Jenna, it wasn't. *It doesn't really feel like the place I went to high school. It feels like where I go to work every day.*

Oakdale High School: "Well-rounded individuals." Mercedes Benz, Jeep Grand Cherokee, Ford Mustang. As I parked my car for the first time at Oakdale High School, my humble little Kia Rio was having a bit of an inferiority complex. The school's parking lot looked more like an upscale car dealership than a place where teenagers came to learn. Situated not more than 15 miles away from one of the poorest counties in the nation, heading into the community where Oakdale resides is like heading into a swanky oasis in the middle of farm country. Everything was newer, nicer, and bigger.

As I entered the building on my first day, my eyes were immediately drawn to the floor to ceiling trophy cases and plaques commemorating every possible accolade the school and the student athletes and scholars had achieved. The sheer amount of them was both worthy of serious applause, but also was a little overwhelming. The second thing I noticed was the leather couches, and I couldn't help thinking, this was not your average public high school. The expectation for success and the wealth that the school possessed was abundantly made clear through the lavish décor.

This pride in success and accomplishments was found throughout the building. All around the hallways were bulletin boards celebrating accomplishments of each of the classes. According to Jenna, students at Oakdale High School *are encouraged to take very rigorous course loads.* And at the same time, the school also focused *a lot on extracurriculars and sports.*

Students are expected to be *well-rounded individuals*. Jenna empathized with her students though; she articulated that the pressures of being good at it all *can be kind of tough for them, I think*. But the school really emphasized *trying to make sure that kids know they are supported and are listened to.* The school required teachers there *to make three individual parent contacts a week.*

Although the school offered many AP classes, and held the students to high expectations, according to Jenna, she did not teach the highly motivated, highly engaged students and classes. During my time there, she taught mostly on-level and co-taught ninth and tenth grade classes, and her students tended to be reluctant readers and writers. Jenna described the students she worked with as needing a lot of support, but she really attempted to help them be self-sufficient and figure things out on their own. Jenna didn't *know if that is just this school, but I am sure it is not, but it seems like it's a real struggle when I won't tell them what they want to hear or give them the answer*.

Jenna and I talked a bit about what class she thought would be a good one for me to come and observe as part of the study. We decided on her third block tenth grade class because it was made up of an interesting group of students. She was sure that with this class *we will get an emotional response.* But she was also slightly nervous about them, because *I don't know if it will be like an open…there is just not a lot of openness there.* Jenna admitted, *it is a little bit of a challenging class because it is not very balanced in terms of gender*. This class was comprised very heavily of boys; out of a class of 19 students, 13 of them were boys. There was also a high population of Latino students in the class, which was atypical of the whole school's demographic make-up.

On top of these factors, there were several students in her class who did not get along with each other and many students were very extroverted. Jenna explained that *there are several people who…who voice extreme opinions. And, I'm basically talking about Shana and Billy. But I feel like they just want to have a persona to where they say really loud things that are shocking to people in order to get attention and so, like, both of them can actually say some relevant and insightful things, but a lot of times the tone that they will say it in just immediately shuts people down and makes it to where they won't listen to what they're saying. I try and put them around people that wouldn't go up against it as much, which is interesting because I can put both of them in the same group, and they don't seem to have as big of a problem with each other as other people in the class.* However, there were many other students besides Shana and Billy with equally vocal commentary about their beliefs. The students definitely were skilled button-pushers and tested the patience of Jenna on a daily basis.

Ms. Jenna Irving constantly worked at creating *an environment that was a little bit more welcoming*, that *held them accountable* for their behaviors. Yet, she also recognized that she was dealing with *15 and 16 year olds.* I don't wish to paint a picture of her class as a version of *Lord of the Flies*, although for sure there were days that felt like it. These students were fun to be around on most days and definitely made the long block periods go by quickly. There were many wonderful, hardworking students in her class. These students weren't Jenna's *most reluctant. They complain, but it is a joke-y complain. And, most of them really do have, most of …I only have a couple of students who are failing miserably right now. Which is not normal for a regular level class. So, I think most of them are more willing to do some work whether or not they complain about it.*

***The Taming of the Shrew:* "I really do like Shakespeare."** Jenna declared, *I really do like Shakespeare and there still is a lot of value to be taken from it.* Although she was an avid reader of both canonical and young adult literature, the literature unit that she chose for me to come observe was *The Taming of the Shrew* by Shakespeare.

The Taming of the Shrew is one of Shakespeare's comedies, with a lot of substance in terms of storyline and humor. However, it is also one of his most controversial plays due to its portrayal of women. Some find the play to be sexist, while others believe that Shakespeare was making a tongue-in-cheek critique about how women were treated during his time. It is about two sisters, Bianca, fair and lovely, and Katherine, the ill-tempered other daughter (a.k.a. "the shrew") of a wealthy merchant in Padua. Katherine is so moody that her father always believed no man would ever want her as his wife. However, Petruchio, a rich young man, comes into Katherine's life and ultimately tames her.

I admired her hutzpah for tackling *The Taming of the Shrew* with her tenth graders, particularly because she knew that her students acted out in distracting ways and vocalized opinions that were often contrary to the play's message. I myself had only braved teaching the play once in my ten-year career as a high school teacher, and it flopped. Despite personally finding engagement with this play, I was unable to help my students find the relevancy of the topics within it to their lives.

Jenna lamented that *many of them just have a real hatred and dread for whenever we anything Shakespeare.* In our first interview, I had asked Jenna if she had ever taught a book where her students weren't engaged, and she laughed, saying *Yah! Taming of the Shrew. I think this is the one where they are the least emotionally invested.* As she reflected on the books that seemed to work better, she realized that *a lot of it is older versus newer. It is kind of what the*

pattern seems like. It's just that it is harder to connect with something that has happened so long ago or in a time period that is so different from where they live now.

Yet, the end of the school year was upon her, and she felt she had to teach another Shakespeare play. The other tenth grade English teachers were doing it or had already done it. So, this unit was literally the very last unit before the students left for summer break, and this definitely provided Jenna with another challenge for motivating students who just really wanted to be outside and not stuck in their desks. So, rather than doing something easier, she chose this unit, *because they don't emotionally connect to it. And I think that if Shakespeare is going to be saved, then they like have to at some point [emotionally connect] or else it is always going to be the unit that I dread.*

Jenna really hoped that she could make the play *a bearable experience for them.* And she knew it would *take a little bit more work than more modern things.* As I unfold what happened during the unit including Jenna's approach to teaching the novel so her students would have an emotional response, these contextual elements like the dynamics of the class and the plot of the play itself were important.

Jenna's Approach on Emotion

As her I-poem demonstrated, Jenna waned to change the role that emotion had in her class. She wanted students to make personal connections but she also worried that emotional responses tended to be a gendered behavior in her class. Given the challenging group of students that graced her classroom, her approach to this unit was really a means to test ideas out. Jenna did not come ready to give me all the answers about how to facilitate emotional response, and she never pretended to. Her I-poem shows the hesitancy and unsureness of an early career teacher in how exactly to fix what she felt was a problem with emotion in her class. What she did

come ready with, though, was a willingness to try different strategies that she hadn't used in the past. In the following vignettes, I paint a written picture of Jenna's approach to helping her students have emotional responses to *The Taming of the Shrew*. Connecting, competing, joking, modernizing, re-enacting, and discussing were all methods that she used that were successful in helping students have emotional responses. Although, the responses she elicited weren't always the responses Jenna expected or hoped for.

"The connection bandwagon." The bell rang and the students stream into the classroom. Jenna asks the class to make a circle with their desks. A few helpful students begin moving the desks into a circle, but it is way too large. Jenna tells them to get closer, and as they do this, several students are now sitting outside the circle. Jenna, getting annoyed by how long the desk moving is taking, asks them to squeeze in.

I need to see your eyes, she says, pausing until all eyes are on her. *Billy. You too. What I want you to focus on in this discussion is not how many times you talk. I want you to build off of what the person before you said. You need to reference what the other person said before.* Jenna gives them an example to illustrate what she is expecting.

We are going to start off with a quick summary of the story, she adds, indicating the short story "Marriage is a Private Affair" by Chinua Achebe that the students were supposed to read for homework as an introduction to *The Taming of the Shrew*, gender roles, and marriage customs. *Could anyone give me a summary?* A female student Caroline raises her hand and does so.

Good. What I want us to talk about is how this story helps us to think about gender roles and also how it also relates to all of you. After asking a few content related questions, Jenna turns the discussion towards the students rather than just the story itself. *So, you guys, if your*

parents were to pick a partner for you, what would they say is a good quality that this person should have?

"They would say to me it doesn't matter as long as the person is female," one male student shares. The class laughs loudly. Students start side conversations with each other.

A couple of the girls chime in and say that their parents would want a guy who was respectful, a guy that has a job.

"My parents want a woman for me," another male student interrupts. The class erupts in laughter again, but this time mostly just the male students.

"My parents would want me to be with a blonde," Dan interjects.

I glance at Jenna. The look on her face indicates that this is not the way she thought the conversation would go, and she attempts to get it on track without completely shutting down the conversation.

Okay, let's think about this from your perspective, what qualities would you want? she asks.

"A lover!" a male student shouts out. The class is bursting with laughter once again.

Okay, guys…

"I want them to accept me for who I am."

"Yeah. That. And, I really don't care about wealth at all. They can be poor or rich."

Anyone else have something to share? Jenna asks.

"Mr. Simpson. Do you know him Ms. Irving? He told us that we should marry a girl who can 'catch keys'." Students don't understand why this other teacher in the building would say that, and start talking amongst themselves. Meanwhile Jenna and I glance at each other wondering about the strange euphemism and what it means.

Guys let's focus, she pleads with them.

One of the quiet Hispanic boys in the class shares that he would like to find a girl who likes him for him. A couple of the girls, in unison say, "awwww." Another student sincerely says he wants a girl who can skin a deer. And another says she wants to find an outdoors person.

So, guys, what values are important to your parents then, but not to you?

The same student who talked about money a few minutes before, says, "My parents might think that money is important but it isn't really that important to me."

"Maybe religion?"

"I am not going to date a Muslim girl!" Billy shouts out. Some students laugh, but not all.

Not acknowledging the comment, Jenna turns the discussion back to the story. *I want you to think about the father and think about the son in the story. They each have an ideal idea of marriage partners. Why do you think they have different ideas on an ideal spouse?*

"It's probably generational," Caroline states.

"That's just how parents are," Taya responds.

So do you think your views of what are important to you are going to change as you get older? Jenna pushes.

Gabe enthusiastically responds, "Yes! Like as you grow older you want someone who can take care of the rent." The class erupts in laughter again.

Do you mean, like, taking care of responsibilities. Like being responsible?

"Yeah."

"I don't want to be sexist with this," Caroline interrupts, "I am not trying to be…. Some of the guys….only want a preference of a girl… like physical appearance. They won't date a girl because of how they look."

"I just want a good personality," a male student mocks her sarcastically.

Do you think girls are like that? Jenna asks.

Students mumble maybe, yeah, some. And, before the discussion can go down the rabbit hole that Jenna often worried this class would head down, she quickly shifts the conversation back to the short story, just in time for the lunch bell to ring.

There are multiple ways one might read the emotional responses occurring in this vignette. From a transactional reading theory stand point, Jenna understood that "before the student can enjoy a work, he must feel that it has some relevance to his own experience" (Rosenblatt, 1995, p. 208). Jenna attempted to foster an aesthetic response that tapped into their emotional connections; this was done through asking questions about their parents and their own relationships. In taking up this approach, Jenna wasn't interested in "impersonal and so-called objective formulations," but she was interested in making "the classroom a place for critical sharing of personal responses" (Rosenblatt, 1995, pp. 272). The personal responses that the students shared were filled with emotions, however, they made Jenna uncomfortable.

The emotions displayed in this vignette might be described as "unwanted intensities [that] simmer up at the least provocation" (Stewart, 2007, p. 47). English classes operate within the confines of rules, and in this discussion, student were pushing against the "emotional rules" (Zembylas, 2005, p. 20) that delineate certain emotions as acceptable and others as not. Jenna made clear teacher moves that oriented her students away from certain "emotioned beliefs" (Trainor, 2008). Abu-Lughod & Lutz (1990) argued that power is integral to all discourses of emotion; emotion discourses "establish, assert, challenge, or reinforce power or status differences" (p. 14). Thus, you might read this exchange as a power struggle between the students and Jenna's understandings of acceptable emotions. By asking her students to share personal connections, some students pushed back against doing so, seeing personal as something perhaps private, and not to be shared in the public sphere of the classroom. Instead, as Jenna tried to establish a safe space pedagogy where students' emotional responses could be heard, the "safety" of the space brought forward a hidden curriculum of "emotioned beliefs" routed in sexist, racist, and homophobic discourse that were acceptable to them and condoned within a school and classroom context that lacked significant racial, economic, gendered, and sexual-orientation differences (Trainor, 2008).

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Jenna believed that there were several factors that allowed for emotional response to happen. First, *in order to have an emotional response*, she told me, you must help them *understand what is going on* in the story. And, secondly, the students *have got to be invested in* the literature. *And I don't think you can be detached and still have an emotional response.* Jenna believed that the way to help her students be invested was accomplished through making connections to the story. *If they don't make connections to it, I just don't think it is going to go well. So, I started off really trying to get them to do lots of personal connections as we were reading and I kind of let them just talk.*

Jenna believed that she while she was there to facilitate that connection making, really the students were the ones doing most of the work. Thus, rather than shutting down a conversation early in the unit because there was a lack of tolerance of or openness to diverse opinions by some individuals, she left the conversation in the students' hands in hopes that this would rub off on other students. *If a couple of them can start setting an example for like having it be okay that they are connecting with it and that they are actually interested in it. I think that has a bigger influence than the teacher and so a couple of them just need to buy into it and then it seems that it snowballs from there… It's kind of necessary for at least a couple of people to start the connection bandwagon and then other people can kind of hop onto it.* In these words, you can sense Jenna investing faith in her students' abilities and willingness to engage texts with emotion. She's indicating that she can't compel students to have emotional responses, but that if a small, but critical mass of students react emotionally to a text, others will follow.

Helping her students hop on the "connection bandwagon" was one of the key approaches Jenna used throughout the unit to help them have emotional responses to *Taming of the Shrew* and its subject matter. For example, three specific times throughout the play, she had students

stop and consider how the events in the story have personal application today. She called these small group discussions, "Quick Talks." And specifically, she found a way to make the quick talk topics connect to typical teen experiences that tenth grade students could relate to. These conversations were about practical jokes (see Appendix D), fighting in relationships (see Appendix E), and violent humor (see Appendix F). Jenna told me, *I feel like the most effective thing that I did was getting them to kind of make connections to themselves in their own lives.*

These discussions that linked the text to the students' own lives stood out to the students as well. In my focus group conversation, we talked about this.

Taya:	I feel like everyone can relate to the dating one at some point in time, because I'm pretty sure everyone's had like a crush or something.
Savannah:	That one was, like, I think that one was really good 'cuz everyone could relate to it.
Taya:	'Cuz I know me and Dan were pretty good at—
Dan:	Yeah, we got deep.
Taya:	We were pretty good at the relationship talks, so… I think that was like probably the one that you could relate to the most.

Their willingness to go "deep," as Dan described, showed that topics like crushes made emotions accessible and acceptable to talk about because they could relate.

Students also were able to connect themselves to the characters of the play and the situations they were in. This is a not a small feat when you are talking about making students engage with a Shakespearean play. On reflecting on the unit, Jenna told me, *I think that students, when they can, you know, put themselves and they can see relationships to their own lives, that makes it easier for them to emotionally connect to it.* Many of the students were able to make those connections. Billy felt like his life mirrored the character of Christopher Sly because they both like to have a good time. Savannah felt like the relationship between her and her sister was a lot like Bianca and Katherine's relationship in *Taming of the Shrew.* And, Jenna also believed

that *they could identify at some points with Kate and some points with Petruchio, but it wasn't like, I've been in that exact situation before. But I think that they were able to make kind of smaller connections into—I think they started to care about how it ended up a little bit more, than they had in the past.* Antonio was a good example of some of the empathy the students developed. He said, "I kind of felt like bad for Kate because like Dan said, that was uncalled for, you know, to like starve her and to not let her sleep because like, um, like Taya said, he could have tamed her a different way, you know. And then, like, that's just messed up, to starve somebody in order to get like to force them into something that you know what you want, not what they want."

Not all students got to the level of Antonio, and Jenna even admitted that discussions like the one I witnessed about the short story *was not particularly great*, but, she argued, that there were moments throughout the unit where *they were talking about things more related to themselves, and that made it more meaningful for them.* Many of the students *put themselves in the situation, you know, more than my past students have.* The questions and activities Jenna created to connect the play to the students' lives positioned the students for an emotional response to the play.

Pile (2010) describes affect as three different types of movement between bodies: circulation, transmission, and contagion. For Jenna, I believe her philosophy described above most resembles the concept of "contagion." Emotional response, she said, is a "connection bandwagon" that people "hop on" and it "catches on" with other students. In this model, Ahmed (2014) tells us, the emotions are what pass between bodies, highlighting that emotion is not strictly located within the individual. Jenna's hope is that certain emotional responses that are comfortable, and therefore acceptable, will "snowball" to other classmates. As Gibbs (2001) articulated, "Bodies can catch feelings as easily as catching fire: affect leaps from one body to another" (para. 1). The difficulty in a language arts classroom is that although empathizing with characters from the play was something that Jenna valued, there is no telling what emotions might be contagious in the classroom; "communicable affect can inflame nerves and muscles in a conflagration of every conceivable kind of passion" (Gibbs, 2001, para. 1).

Jenna also uses the language of emotional "investment" as a concept to describe what occurs when students make connections. One way to view that is through Ahmed's (2004) concept of "affective economies." Here, "emotions work as a form of capital: affect does not reside positively in the sign or commodity, but is produced as an effect of its circulation. I am using the 'economic' to suggest that objects of emotions circulate or are distributed across a social as well as psychic field, borrowing from the Marxian critique of the logic of capital" (Ahmed, 2014, p. 45). Certain emotions within the discussions have more "capital" and therefore the students became more invested in those literary discussions. This can be seen in the focus group exchange where Taya describes the relationship talks as something they could go "deep" with. They had the most affective economy for those students, therefore legitimizing those emotional responses over other ones that they had.

"I think we just came to the plate." Liam was a handsome, smart, and popular student in Jenna's class. Based on the behaviors he displayed, though, it seemed he was not given many boundaries by his parents. He had one of those mischievous twinkles in his eyes and a charming personality that sort of made people want to look the other way and say, "well you know, boys will be boys" when he did inappropriate things. But at this point in the year, Jenna really had had enough of his antics. Because of his popularity in the class, he became an instigator and ring leader of off-task stunts and often mean statements to other kids. As an example, on one day I was there, Jenna had told the class they were getting a new student. Halfway through the class a student walked in the room and Liam said, "Is that the new student? He is kind of ugly!" The class chuckled, but it was *not* a new student; it was just a kid from the class who had returned from the bathroom. Jenna knew that in order for Liam and the class to actually take reading the play seriously at the end of the year, that she needed to put something in place that would curb hurtful behaviors, *make it where they felt like they were accountable for what they were saying to other people,* but would also make the class get excited to read.

Knowing that her students were quite competitive, Jenna decided to create a class competition (see Appendix G) in relation to the play *Taming of the Shrew*. She both *wanted to do the competition and I kind of didn't, because…it's a very…I guess like a kindergarten kind of approach to doing things, like taking points away from them when they're rude to people. But at the same time, like, I think that Liam did much better after, and I liked that students were pointing out when, like, I was telling the students not to say that kind of stuff because they could tell that it was rude, even if it was for a stupid reason like getting points taken away. I, I feel like I know that that's really elementary, but I think that it, in some ways, did have a good impact on what was happening, like, in the class… I think it did make the environment a little bit more welcoming.* Jenna's words indicated a strong desire on her part to curb certain emotional responses in her students, and draw out other emotional responses that she deemed more appropriate, thus creating a more welcoming space for all the students in her class.

Jenna divided the students into two teams—team Kate and team Petruchio—as a way to correspond to the dueling main characters in the play itself. They were then given points for participating in class discussions and group work with appropriate and kind comments, and were penalized points if they weren't able to curb offensive comments and behaviors. Additionally, if students were able to talk about how they were emotionally connecting to the play, Jenna would award their team extra bonus points. Basically everything the class did, from assignments to quizzes, from speaking to writing was awarded points based on effort, behavior, and whether they correctly understood the play.

Jenna wanted students to have emotional responses to the literature, but she also wanted to make sure that they were appropriate responses, ones that were productive and kind. She told me, *I think that most students should be able to know when what they're saying is like hurting*

someone's feelings or at least recognize that there should be some sort of, like, consequence for that….But, I think it didn't necessarily, like, make them, want to… to not say mean things to people because they didn't wanna hurt their feelings. Like, I'm thinking about Liam in particular. I don't think that he did not say things because it was the right thing to do. I think he was doing it to avoid punishment. And while that, like…. I would like him to not say things that are mean because that's the right thing to do, but I don't know how to do that with him. Rather than asserting her authority as a teacher in class discussions, she chose to use her power by establishing a competitive point system where students would hopefully police themselves and each other.

Even with the reward/punishment competition in place though, generally the students did not hold back their opinions. However, I think it did curb some of the more hurtful commentary from escalating. The competition definitely controlled students' emotional responses but it also helped them to have them at the same time. Students had strong feelings about the competition.

Billy:	I don't like the two group thing just cause my group, no one, no one talks in that group. Even when we were supposed to, they still don't talk.
Me:	So you felt that it was maybe not a fair balance of people?
Billy:	Yeah. I didn't see the point of two teams to go against each other.
Antonio:	I mean, it kind of actually worked, works actually 'cuz it makes the team actually try and do better and like get into the story…
Taya:	Yeah, but like with your team, we didn't have like good test scores, but we had really good discussion, but you guys always won like the test scores and whenever we would like challenge each other and have like the panel thing, you guys won that. You guys would always win like the smarts of it, I guess.
Dan:	I guess we were just like the more engaged side. But you guys like knew it.
Me:	So I'm hearing things about the point system and some people liked it and some people didn't.
Dan:	I mean, yeah, it made it a little better
Taya:	It made it more competitive, like I felt like more like I should try harder and stuff and I was like I have to beat this team and so I was like, I'm gonna do this and I'm gonna beat them. I like group stuff because it like

made you like, more interacting, and like, yeah… and I understand it a lot better with the group and I liked my group a lot. It was a great group.

Billy: I think her group was favorited [sic].

Taya: It was pretty even, it was just our, just….I don't know…I think we just came to the plate.

While not all students liked having the competition, the competition did provide a way for students to root for a character in the play (either Kate or Petruchio), which Shakespeare himself sets the play up to do. The students even got on each other's cases when they made inappropriate comments because they didn't want to lose points, and that took some of the disciplining and nagging off Jenna's shoulders as well. Although Jenna had mixed feelings about reverting to an "elementary" tactic, it was definitely a big part of how she approached thinking through students' emotional responses to the play.

In this vignette, the notion of "safe space" comes up again. Safe spaces are created as a way to help students to self-explore, self-regulate, and self-express (Ludlow, 2014). They are designed to "facilitate student engagement and improve academic success" (Barrett, 2010, p. 1). The competition was created as an approach to do those things. However, inherent within this idea, as Ludlow (2014) asserts, is regulation. Schools have been documented as sites of emotion conformity and regulation (Boler, 1997). In Jenna's attempt to help her students have emotional responses, she also regulated their expression to those that she deemed appropriate. In Jenna's class, "civil" emotions are those that are considered acceptable. Sayles-Hannon (2010) found "Students are socialized from a young age to get along, to not hurt each other's feelings" (p. 153), and Jenna added to that socialization process through the use of the competition. Rather than interrogating "uncivil emotions" and using those moments as opportunities to "critically think about the material" (Sayles-Hannon, 2010, p. 154), Jenna reinforced within her classroom that certain emotional discourses were more appropriate for literature study. By not allowing uncivil emotions, Jenna was able to provide a context where she felt students could feel "safe." Rather than completely regulating the students emotions herself, she used the competition as a form of "pastoral power" (Boler, 1999) in which the students policed each other's emotion, thereby unquestioningly reinforcing certain emotional responses as productive spaces for literary discussion.

"If someone falls down the stairs, the first thing you're gonna do is laugh." Because *Taming of the Shrew* is one of Shakespeare's comedies, Jenna really tried to play up the humor in

the play to her tenth graders. The word sophomore, as we all know, means "wise fool," and I too would play up those sophomoric elements in the play when I taught Shakespeare. *Taming of the Shrew* is chockfull of puns, tongue-in-cheek commentary, and base humor that adolescents, once they get past the language, typically find funny. Jenna understood that *it's difficult for them to get the jokes and to see why that scene is so cool* so she used a few activities to help with that, but not too many. She laughed, if *you're looking at it too much … it's not gonna be funny anymore.* Finding the right balance to help students have an emotional response to the play was tricky because her students understood humor in a different way than the play used, and the humor often eluded the students because of their difficulty in understanding Shakespeare's language. There was a clear way Jenna wanted them to emotionally respond to the play and its humor, but students didn't always take her bait.

The play was written on the premise of a practical joke that is played on one of the characters, Christopher Sly. *With the Cristopher Sly, I remember what we did it with that. When we talked about, like, playing pranks on stuff, on people…I thought that, I thought that they had good discussions with this.* As already mentioned, Jenna set up several "Quick Talk" activities throughout the unit, and two of those (see Appendix D and F) dealt with humor in some way. One of them was on pranks, and the other was on violent humor, or humor that isn't actually funny because it is at someone else's expense such as Holocaust or rape jokes. Jenna had the students brainstorm examples of practical jokes and examples of violent humor in their own lives to also help them understand those components in the play. Emotions were definitely present in both discussions.

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On the fourth day of the unit, Jenna begins class by having students re-write Shakespearean insults into modern day language. Projected on the screen are a variety of insults. The students laugh and help each other to figure out what they might be saying. After about five of these insults, she tells the class to put that away for now.

Pause what you are doing, and look up here. You are going to get one partner. And you are going to talk about the first two questions on the sheet I am about to pass out. You and your partner are going to plan a sophomore prank.

Students start buzzing and shifting their bodies excitedly. Jenna passes out the Quick Talk handout and tells the students to get with their partner. Some students get up and move while others just turn around to a person near them. As they begin talking Jenna and I circulate around the room and listen in on their conversations.

After about ten minutes, Jenna moves to the front of the class and says, *Stop your conversation. Billy and Dan that includes you. Go to your seat. Could anyone share with me a prank that you guys have heard or thought of?*

One student shares about a son who came home and told his mom that he had to have heart surgery, but he really didn't have to.

Is that hilarious to the mom, do you think? Why do you think that is funny? How do you think she would feel?

*"*Well bad, but it's kinda funny. I'd get over it," a student responds. As the student says this another student, Juan, says he can't find his iPod. He is looking everywhere.

Nigel, who sits behind him, says, "Don't look at me, I didn't take it."

When did you have it last?

"In this class, like just 10 minutes ago," Juan answers. "Dude? Where's my iPod?" Juan gets up and starts looking around the desks and floor around him. Some students help him look, others are annoyed and tell whomever took his iPod should give it back.

Guys, c'mon. Who has Juan's iPod? Jenna is now getting irritated. No one, however, fesses up.

After about five more minutes of looking, Juan shouts out, "It was in my backpack!" The boys around him start laughing. Juan turns around to Nigel, and asks, "Did you put it in there?"

"No man, I swear. But that was a good prank. Right Ms. Irving?" Jenna is not impressed, though. Her arms are crossed and she has a very stern look on her face.

"Haven't you ever been pranked, Ms. Irving?" another student asks.

Yes, but let's get back to this. Let's talk for a minute about how you are able to identify with someone else being pranked. Were you able to recognize… What kind of emotions do you think the person getting pranked was having, like with Juan even?

"They just can't take a joke. They're too sensitive."

"Embarrassment, maybe."

"Pain."

What would be crossing the line, do you think?

A student responds, "When the prank goes wrong and someone gets hurt, like physically hurt."

"Yeah, like there's a line between a joke and bullying."

"I felt bad for Juan."

"But he was going to get his iPod back either way. We're friends, I mean."

"If Juan would have started crying it wouldn't have been funny."

Is it only inappropriate if he cries?

"Like we said, it's like when they get hurt physically."

"Yeah, you get over emotions."

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It is clear from this vignette that the students not only understood the pranks, they actually applied the idea of pranks to their own classmate, much to the dismay of Jenna. Her approach at playing up the humorous aspect of the play, backfired, as it didn't elicit the emotional response that Jenna was looking for. Empathy was what she was hoping for, however, the ability to empathize with a person who was getting pranked was totally lost on a majority of the class. Jenna attempted to bring out students empathy another time, but had parallel results. Similar tomfoolery ensued when Jenna had them think about and talk about violent jokes. In our focus group discussion, the students talked about this:

Taya:	I think the jokes one went like, we couldn't really relate to it because we're all in high school, so we pretty much have like the same humor sometimes, except for like some people, but yeah, like if someone falls down the stairs, the first thing you're gonna do is laugh.
Dan:	Unless it was like a baby—
Savannah:	You laugh and help them up—
Taya:	Yeah, and you just like, it's always just like funny if someone gets hurt
Savannah:	The thing is—
Taya:	Like one time I fell up the stairs and like my friend was behind me and he didn't even like help me up. He just laughed at me. So, I was like okay, that's cool too.
Dan:	Depends on like who it's on too. If it was on a baby, you're not crying, you're not laughing. Now, if it's on Antonio… [laughs]
Savannah:	The thing is with, um, the discussion about the joke. I get how it lead into the book and everything. In that moment, I think it encouraged other students to start making jokes. I'm like what's the point? If you didn't encourage them to do that, you know, not… you didn't really encourage them, but you spiked their interest, and now they're gonna do that, because that's all we heard for the next two days was a German joke or something, whatever you call them.
Dan:	A what?

Savannah: The Nazis joke.
Dan: Oh, wait, which one?
Gabe: The one Liam told about the Nazis.
Savannah: Yeah, exactly.
Me: Do you think that's true? That even though it related to the book, it instigated other discussions?
Taya: Kind of yeah.
Gabe: A little bit.
Taya: I mean, I think we didn't like get the book at first, uh, when we were talking about the jokes. So, we didn't really… so we were just thinking of our own jokes and like how, like our life and stuff instead of, like, just the book. I think that's 'cuz we didn't really get it at the time. 'cuz I was confused about it at the time.

So, while the students did understand why Jenna was having them talk about the humor and pranks and how they connected with the play, they also thought that asking them to be critical of that kind of humor was hard for a person of their age. At the same time, although they didn't necessarily show a lot of empathy in their class discussion, the students in the focus group did show some empathy for others and how harmful certain types of jokes can be.

In this vignette there are multiple things occurring here related to emotional response. One explanation for the fact that students rejected some forms of humor in favor of others in Jenna's class is that the students have been socialized into a discourse that places a binary around emotions and the body. For example, students commented that they did not feel bad if a joke was played on someone if it made them "cry" because emotions were something "you get over," but physical wounds were something you can't get over. In this situation, the students did not see emotions as embodied (Ahmed, 2014; Micciche, 2007; O'Loughlin, 1997, & Probyn, 2011). As children, we have all heard the saying, "sticks and stones may break my bones, but words will never hurt me." Despite knowing this is not true, the students did not respond in the way that Jenna had hoped because of a socially constructed discourse that placed emotions as separate from the body.

Furthermore, both the iPod and the Nazi joke became a "sticky objects" in which emotions stuck and circulated around the room (Ahmed, 2014). The emotions stuck to those signs/object. Interestingly, you might read this event as a way for the male students to push back against their female teacher, Jenna's, notions of appropriate emotional response and her attempts to cover social justice topics, thereby silencing her. The iPod incident sidetracked the discussion around pranks, which Jenna wanted to have, that focused on more serious emotional responses. According to Billingsley (2013), humor often reinforces silence and trivializes emotions. When used by females, humor can be a form of resistance to patriarchal notions (Cixous, 1976), but when males use it, it is often part of an "epistemology of ignorance" whereby "laughter and excuses of 'it was just a joke!' or 'why are you taking this so seriously?'" act as a ruse "put in place to cover up the reality of subjugation" (Billingsley, 2013, p. 4).

"I got the visual in modern." "My favorite thing was when we watched the movie," Juan tells me. All the students nodded in agreement. "With the video," Savannah said, "I got the… I loved the *Ten Things I Hate about You* because I got the visual in modern, a modern visual, and I really liked that. I could match up so-and-so with somebody else." The movie *Ten Things I Hate about You* was a modern re-telling of *The Taming of the Shrew* that came out in the late 1990s. Although Jenna claimed that *I really didn't do anything with it, but just showed them that there is kind of a modern connection to this and that, you know, if you know this kind of stuff, then this stuff will be easier later on,* I think Jenna was being a bit modest. Of course, showing a film in any class is going to win over big time with teenagers, but really, a large part of her strategy to help students emotionally connect to the play was helping them visualize it and helping them see the modern application, which Savannah so astutely recognized. One way Jenna brought in both the modern and the visual, was through references to pop culture. For example, to help students understand the language that Shakespeare used, Jenna brought in some memes (see Figure 2). The students worked together to translate the Shakespearean language into

well-known modern sayings. For example, the top left meme in today's language would be "haters gonna hate."

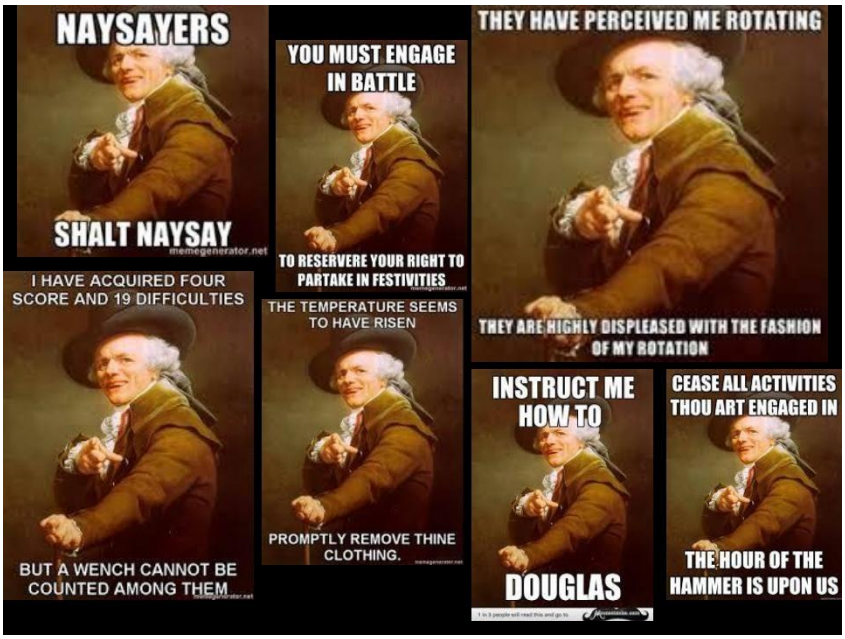

Figure 2: Shakespearean Language Memes

In addition, to help the students understand the idea of a frame story, a technique Shakespeare uses to structure the play, Jenna drew examples from a bunch of modern movies (see Appendix H). To begin the whole the unit, she also had the students do a station activity (see Appendix I). In each station, students were asked to think about sexism in today's society through audio, visuals, and manipulatives. In one station, for example, the students explored the controversial lyrics and carefully chosen, school-appropriate images from the music video, *Blurred Lines.* Jenna also had students look at gender roles in current product advertisements in a second station. In the third station, students looked at their school's current dress code policy, while in the fourth, students sorted jobs into categories of male or female to discuss how they perceived various occupations today. The visual and modern aspects prompted emotional

responses, but Jenna also helped students have emotional responses through reenactments of the play.

"It was, like, more hands-on." As the students and I are about to wrap up our focus group discussion, Dan states to the group, "So, Miss Irving should teach a class about hands-on learning." Taya echoes that thought, "Yeah, I think she did a really good job on that." Throughout the unit, Jenna worked hard at helping her students to not just understand the play but to have an emotional response to it. Other than the discussions, the times when students had the observable emotional response was during hands-on activities. English teachers often tell students that Shakespeare is meant to be acted or seen, not just read. But, sadly, I have witnessed as a university supervisor and now in my role as an instructional coach that many English teachers don't have students actually play with the play. Jenna did though. She saw the value for *them to get up and move* so that they are *not being bored all the time.*

Three times during the reading of the play, Jenna stopped and had the students step into the roles of the characters. During the induction scene, where the frame story is being developed with the character of Christopher Sly, the students had to create a two minute skit that showed that they understood the main pieces of action that were going on (see Appendix J). Gabe gave this activity rave reviews, saying, "My favorite activity was the very first re-enactment that we did. Reenacting, um, Sly, um, but yeah, I really enjoyed the first reenactment where we had to act out Christopher Sly and him, being taken to the prank…It was fun because he was, you're not just reenacting a regular play where you're like oh, and event is happening. You're reenacting someone getting punked on and then it's a really good one too, like persuading someone that they're not who they were the day before. That they were someone of a higher class and they

have this all of the sudden. They come into this wealth. I don't know. I just think that would be pretty crazy if that were to happen to me."

As a part of the competition that Jenna created, the class was divided into their two teams to create the skit, and whichever team best delivered got points for their team. Gabe's group, in particular, got very into the skit. Although, I would say that both groups gave entertaining performances. Jenna had brought in a box of props and outfits that she told the class they could use, and his group took the opportunity and ran with it. One of the male students, Dan, used a blanket to make a dress and stuffed some other items into the chest area to create cleavage, along with donning a wig and a ridiculous female voice. Both Gabe and Billy in each of their groups got to play Christopher Sly in the scene. Coincidentally, both of these gentleman told me in the focus group that they most connected with that character. For me, there is little doubt that playing that part in a hands-on way contributed to both of them feeling personally connected to Sly. Both groups really hammed it up and hit all the main plot points while making it wildly entertaining. In the end, I didn't record who won the points, it could have been because both groups succeeded in having an emotional response that lasted throughout the rest of the play.

As the students headed to the halfway point in the play, Jenna also had students involved in two other reenactments. One of the activities was a character panel where the students took on the roles of the characters and Jenna asked them questions (see Appendix K). They needed to answer the questions as the characters. If they answered correctly, by staying true to their character, they won points for their team. Dan, Juan, Savannah, and Gabe all told me that the character panel was fun and their favorite reenactment activity. Savannah said, "It was just a fun environment and we were also learning and reviewing the book too."

The third activity had to do with the climax of the play in Act III where Kate and Petruchio get married. It is quite a humorous scene, but it is also complex. Jenna wanted to make sure the students understood what they had read in that scene, so she gave them a *No Fear Shakespeare* version of the scene to re-read and then condense the scene down to 3-5 minutes (see Appendix L). They would then be directing and acting in a short film they would make with their condensed script. The students worked diligently on it and again, for the most part had fun with it. However, as any teacher knows, not all students like performing in front of their peers. Unlike the character panel, Savannah was probably the most vocal about her dislike of doing the activity, and freely shared her feelings about it to me, to Jenna, to her classmates, really anyone who was willing to listen. Jenna reflected on that day, and chuckled: *Thinking about Savannah, when they were doing that, the reenactment, she was so frustrated.* She chuckles again. *Because her group was not working in the way that she wanted them to even though they were doing exactly what they needed to be doing. They just, like, weren't doing it her way*. While every other member of the focus group found the reenactments worthwhile and the highlight of the class, Savannah did not:

Savannah*:*	I didn't really care for putting on a play. The reenactment, I absolutely, those were the days I hated. When we had to reenact, the script, um, I did not like that. I'd rather write it on a paper or describe it in some different activity than like acting it out.
Dan:	I would have to disagree with that. Like doing that was like fun and whenever you're like taking the test you'd think back, oh, we did that and you'd kind of remember it a lot better, than just reading.
Savannah:	I felt like they were a waste of time when we could have been discussing about the book in those times.
Me:	Do you think they were a waste of time?
Gabe:	The reenactments? Those were really fun!
Taya:	Yeah, I don't think the reenactments were a waste of time.
Gabe:	Those were really fun, like you got together with your group and you acted stuff out.

I think what is important to take away from this is that no matter what a teacher plans for, there will always be a student who it doesn't work for. And it's important to pay attention to those outliers. At the same time, using reenactments as a way to help students have emotional responses to literature was a strategy that worked for a majority of students in Jenna's classroom.

In the book *Reader Response in Secondary and College Classrooms*, Karolides (2000) similarly describes how taking up a transactional approach, as described by Rosenblatt (1984; 1995) offers opportunities for students to be imaginative and play with literature. Jenna's hands-on approach that utilized role-playing and re-enactments allowed the students to have an aesthetic transaction with the text that connected their experiences to the characters. Furthermore, one might understand why these hands-on strategies elicited strong emotional responses, when you think about the etymology of the word emotion. Emotion, or *emovere* in Latin, literally means "to move" or "to move out." Ahmed (2014) argued that "emotions are not only about movement, they are also about attachments or about what connects us to this or that. The relationship between movement and attachment is instructive. What moves us, what makes us feel, is also that which holds us in place, or gives us a dwelling place" (p. 11). Through role-playing the students emotions attached to the characters. However, Savannah's frustration also highlights how certain emotions produced through the reenactments were legitimized, while hers was not. Frustration is another "uncivil" emotion (Sayles-Hannon, 2011).

"The feeling circle." Before the bell rings and as I enter her classroom and set down my laptop and Starbucks chai latte, Jenna warns me. *We are going to be doing a circle discussion today. Typically when I do this some student will say, "Is this feeling time?" So get ready.* She laughs. Jenna tells me later that her students associate the large circle as "*the feeling circle."* I am not sure where the association comes from for them, but I can sort of see how television shows and movies have painted a large circle with people talking to be a little bit like going to an AA meeting or therapy session. Although that was not Jenna's intention, it was interesting that the students had a somewhat negative orientation to sharing their emotions in a class discussion.

As already mentioned, Jenna used the discussions sometimes to help the students make personal connections to what they were reading. Other times, the discussions were to make sure they were understanding the themes and conflicts within the play.

Jenna's discussion style was mostly a facilitator. She had a very hands-off approach to allow her students' voices to really be the center of the discussion. Jenna was proud of that. *I didn't hafta necessarily do a lot with them. That a lot of times their conversation went in different directions… and they actually went in a good direction for them to emotionally connect to it [the play]*. However, both of us felt that the whole class circle discussion wasn't as impactful as the smaller group circle discussions. *I think that when they're with, I think that the two circles were the best ones or the groups of four. I think the good stuff happened when they were with their groups of four people because it was smaller, like a more intimate conversation, and I feel like sometimes when they were with their bigger groups that it got a little distracting and they weren't all focused on what they were talking about. And I think that they stayed a little bit more focused when it was smaller groups. And I think the huge discussion, the huge discussion circle was not [focused]*.

Jenna liked to mix it up though. Every day when I entered the classroom, the desks were in a different location or grouping based on what type of discussion she wanted the students to have. These different discussions did help the students to have an emotional response to the play. However, it was often in ways that were unpredictable or not the way that perhaps Jenna had planned or hoped for. One of the students in the focus group Taya said she thought the discussions were effective to a point. She thought that "the discussions…well we pretty much told everyone where everyone was at and just like comments that you hear through the room, so I mean, I think that she let emotions through, but I think she let them go through a little too much.

Like especially that discussion with Dan and Shana, I was like when is this gonna stop?" The question of whether discussions can have too much emotion is an interesting question that Taya proposed. Emotions were always present in the discussions, but they weren't always ones that everyone felt comfortable with.

Thien et al. (2015) found that smaller literature discussions, those done outside the surveillance of the teacher, were less restrictive of genuine emotional response. However, within a whole class seminar discussion, students felt limited by the "emotional rules" that governed their responses. Jenna's and my observations indicated that to some extent students had more thoughtful emotional responses to the actions and events in the play when they were in smaller circles. Although the students also had many intense emotional responses within the large group discussions, they demonstrated resistance to its format, calling it the "feeling circle." Public sharing of emotions left the students exposed and vulnerable and therefore they negatively oriented toward the space. Lauren Berlant (1997) called these spaces where the private is incorporated into the public, an "intimate public sphere" (p. 4). Taya's rejection of the discussions as "too emotional" offers an example of how patriarchal discourses still act as ways to restrict emotions to the private realm and how tapping into emotion is seen as too "touchy-feely" and something that belongs in therapy sessions, not the classroom.

Students' Emotional Responses

In thinking about how Jenna approached emotion in her classroom, there was much that went well, but there were also many surprises. In the next section, I will paint a picture of how these approaches converged together into the class's on-going discussions of sexism, a topic that Jenna made the focus of the unit on *Taming of the Shrew*.

"Fox news," Jerry Springer," and the "Cupcake Wars." When I was a kid, we had this board game called TriBond. The goal was to figure out what three seemingly different objects, people, places, etc. had in common. Typically two of the three you could find a connection, but the third item was put there to throw you off. Fox news, Jerry Springer, and the television show Cupcake Wars. If those were the categories given to me, I would probably have

thought this was an easy one; they are all about fighting. And if that is what you guessed, you would be mostly right. The students in Jenna's class used those three words as part of a metaphor for the way they discussed gender and sexism in the play with their classmates.

Whether or not you would call it a danger of, or a consequence of, setting up an environment that allowed students to freely voice their opinions, make personal connections to themselves and popular culture, and joke, in a competitive environment, when teachers give up the reigns of their classroom to allow expression of emotions, you are taking on a risky endeavor. These factors together seemed to create a perfect storm for emotion to happen particularly with the students in this particular class with this particular topic and this particular play. Jenna wanted her classroom *to be a place where people could feel comfortable sharing genuine emotions.* So, I asked the students their opinions on what Jenna did to help them be comfortable sharing emotions.

Me:	Do you think that Ms. Irving was doing anything, or not doing something, that allowed for emotions to happen?
Antonio:	No.
Savannah:	Yeah, she did a lot.
Dan:	Wait, to let emotions come out?
Me:	Yes. Let or not let emotions come out.
Juan:	Well obviously yeah. Because there's a bunch of people that, well, I won't say anything bad, that got *really* in the discussion.
Taya:	Offended—
Juan:	—And argued.
Savannah:	I think their emotions got out of hand at some points.
Taya:	Yeah.

Jenna's idea was *to start off with sexism, because I think with the class that I had, I had already known that was kind of an issue that I feel like they didn't understand in a mature way. And so, I wanted to take another stab at it and try it again 'cuz this is a good play to work with, work with that for, so I thought that would be a good way to at least get them engaged right off*

the bat, knowing that it was going to be about stuff that either they feel really passionately, like it's stupid, and it doesn't exist or that they feel pretty passionately that it is a problem. And I mean, there are, there are some people in the middle in the class, and then I feel like there are a lot of extremes so I wanted to try and see if I could make that work to an advantage. At least four times over the course of the unit, the students actively discussed their viewpoints on sexism and gender roles as it applied to both the play and to their own lives. And the students really did engage in it.

Taya:	That whole thing about like sexism, sexism was like the main thing that we got into like, I know Billy is pretty into that stuff.
Dan:	And Shana.
Taya:	Yeah, Shana is into that.
Dan:	It feels like every discussion there was one side and then there was Shana, like Shana was always part of… like, every discussion two people got at it, and Shana was always in it.
Taya:	I guess 'cuz like I know Shana and Caroline were really strong in the sexist part and how like if um, 'cuz they're girls I guess, so they're like oh well, we need to be treated, but then like I'm a girl too, but I didn't really like, I don't really like care for it if a guy treats you wrong—
Billy:	—Caroline and Shana are the most sexist people I have ever met in my whole life.
Antonio:	They say things to teachers—
Taya:	—Yeah, they say, they—
Me:	—Okay, let's not down talk other people, let's stick to the question.
Dan:	They are good people.
Taya:	They are like good, they just get like really emotionally involved and they, like, think it's their own personal life and then they like fight back with people.
Billy:	They think we're talking about them. We're not—
Taya:	—Yeah, and you don't you don't have to do that. So, I think that some people just get to an emotional level where it's too serious, when I think you should always have like an open mind and optimism.
Dan:	Like this is high school, it's not really like, it's not like arguing it over Fox News.

As Jenna had thought, the students came to the class already pretty passionate in their opinions about sexism, and four out of the seven in the focus group didn't see how sexism was such a big

deal. Perhaps most troubling to me were the comments that Taya made throughout the focus group, and how she seldom spoke up in actual classroom discussions. From my perspective, she seemed to have internalized a subservient gender role herself, and instead of trying to see why very vocal girls such as Shana and Caroline would feel strongly about sexism, she almost always sided with her male classmates.

It should be noted too that these four students were all White. The two Hispanic students, Juan and Antonio, and the other female, Savannah who did not share Taya's opinions, remained quiet, except for one tiny interjection from Antonio. I noticed that this often happened throughout the unit, but when they spoke in class, it usually was quite sophisticated. I had asked Jenna why she thought that might be. She said, *I think that here at Oakdale H.S. these kids are not the dominant culture, right? So, they know what it is like to not be privileged. They experience some of the things we talked about but in a different way. So, I think they get it more because of that.* For example, Antonio made a very astute connection one day when students were in their stations looking at modern examples of sexism. In his group, his classmates and he were talking about why there were more male history teachers and more female English teachers. He commented, "Because it's History, you know, *his* story." His classmates responded by saying, "I think it's just because guys like history more than girls and girls like reading and writing more than guys," which indicated to me, who was trying to eavesdrop unobtrusively, that the students weren't getting it. Jenna believed that *they're very aware of the fact that, you know, there are some professions that are generally seen as male and there are some professions that are generally seen as female, and I feel like they can identify that that goes back to when, you know, women were responsible for one thing for survival and men were responsible for another thing. Um, so I think that's just as, like, they just feel like it's that way because that's how it's*

always been, which, I think is true, but I don't think that they care to question that and to recognize that our society isn't like that anymore, so why is it still existing. But Antonio did recognize that. Clearly, Antonio had heard people use that his-story saying before, understood what it meant, and was able to bring it into the class discussion in a meaningful way. Both Jenna and I thought it was very sophisticated insight for a tenth grader.

This first part of the vignette highlights the "riskiness" of emotional response in the language arts classroom. Boler (1999) believes this risk is worth it as it "is a productive and necessary direction for the exploration of social justice and education" (p. xv). This notion that emotions are risky though can be attributed to the fact that emotions have long been placed in contrast to reason and logic which are characterized by sound judgment and predictability. The students saw emotions in this light, describing them as getting "out of hand," i.e. losing their rationality. Schools and classrooms like Jenna's operate within a discourse where "emotion carries a risk of prevailing over judgment, and thus the citizen becomes a person subjected to passions, incapable of reasoned choices, unable to think of the common good" (Audigier, 2005, p. 85). This is reflected in Taya's uptake of the hegemonic discourse around emotions being too personal and too serious to have a good discussion around the play's themes. The capacity to contain responses is what an English teacher fears, but Jenna embraced the student's passion and used it as an advantage. Jenna did not regulate the emotions in the discussions. However, the discourse of creating a safe space still operates within this vignette, as she wanted her students to feel "comfortable" to share.

Furthermore, once again the legitimizing of certain emotions and certain people's emotions is shown here. For example, within the class and the focus group, the minority students didn't talk or express their emotions as much as those in the dominant White students. Boler (1999) writes that "the social control of emotions is a central and underexplored aspect of education in relation to hegemony ... contradictory rules of emotional conduct and expression function to uphold the dominant culture's hierarchies and values" (xvii). When the students spoke up and shared their emotional responses, they were often disregarded by their White classmates.

Additionally Shana's strong opinions became a "sticky" object of affect for the class (Ahmed, 2014). Ahmed discusses how there are different forms of stickiness that emotions can have, but all emotions "involve a form of relationality, or a 'withness'" (Ahmed, 204, p. 91) Some affective signs stick things together, while others block or stop things from moving. Shana's classmates oriented their emotions away from her, literally sticking with each other's "emotioned beliefs" (Trainor, 2008) and ultimately rejecting her. Shana's becomes an "affect alien" (Ahmed, 2014) in that the students view her as "a killjoy: the one who gets in the way of the happiness of others or, more simply, the one who gets in the way" (p. 225). Emotions circulated in the discussion, but Shana's emotions were blocked. Ahmed (2014) argues that "some bodies are seen as blockage points" (p. 225) and their emotions are not allowed to pass when others do not agree with them.

As the students in the focus group also brought up, the fact that there were some very strong opinioned females in a heavily male dominated class, made the topic of sexism and gender roles even more contentious. Even before the unit began, Jenna was worried about that dynamic. *I have one very strong male personality and one very strong female personality and neither one of them like to budge on anything and they also like to argue with each other.* Although I might contend Jenna had many female and male students who were extroverted and opinionated, the reality was that the class discussions were very much a battle of wits across the genders.

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As Jenna and her students begin reviewing the induction scene of *The Taming of the Shrew* they just read aloud, Jenna asks, *What does obedience mean?*

"Like in the play?" Juan asks.

Just generally.

"Like doing what people tell you do," another student answers

Can you give me an example of being obedient? Or how have you heard that word used before?

Dan responds, "like with paying attention to what my parents say."

"Yeah, or how I train my dog," another student says.

Okay, good. So, what do you make of the line in this scene "I'm your wife in all obedience?"

"Ughhh! Who is not offended by that?" Shana vents to the class.

"I'm not." Billy retorts.

"In Shakespeare's time it doesn't affect them right now. That is how woman liked to be treated," Dan chimes in.

Shana shouts back, "It offends me! Women shouldn't be treated like dogs! We shouldn't be told what to do! It doesn't matter when it was!"

"People didn't have a choice of who they married back then," Liam adds.

"It doesn't bother me. Back then it is how it was. It is a fictional story anyway," Caroline adds taking the side opposite of Shana.

Billy says, "We can't really tell what it was like back then."

Shana snaps, "We have evolved, but it's still offensive. They didn't know how it would be when they—

"I don't think it's offensive. They knew what they were signing up for," argues Taya.

"It *is* offensive. But back then they did it but …they were so scared they kept it to themselves. They didn't have a voice," Savannah counters.

The line is said ironically though, so that might be another reason to think about, Jenna intercedes, and the conversation ends abruptly.

Shana, sitting next to me, sits in her seat with her head down. As the bell rings, Shana darts out of the class. After most of the students have cleared out she pops back in and says to Jenna and I, "This is sad" making a circular motion with her finger indicating the whole classroom. She picks up her water bottle and exits again.

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Although Shana never explained her comment, she probably was reacting to the fact that often she was placed in the defensive role against the majority of the boys and even some of the girls in the class. Yet, I could easily observe through eye-rolls and irritated looks that other students found Shana off-putting for her extremely vocal positions on just about everything. I often sat next to Shana and chatted with her while she was working, though, and while she definitely had moments where her behaviors might get on your nerves, for the most part the things she was saying were quite accurate. Her classmates just didn't want to hear it from her, and this frustrated her. She would throw her hands in the air, huff, and then get quite sullen. Jenna noticed her frustration too, but was *kind of at a loss with what to do with some of the interactions with Shana. I try to make sure that when she shares an opinion, that people are not shutting her off, because her opinions <u>are</u> valid and I agree with a good majority of them. But when she expressed them, when she is talking really passionately about it, it might not be the best way. Shana and Matt often argue with each other, and I wonder if that sort of discussion is beneficial or if it is just, like, shutting everyone else down. In our last unit on persuasion we just covered fallacies, and particularly ad homonym, and I feel like they resort to those types of personal attacks rather than actually listening to each other.* Savannah, one of the girls in our focus group, noted, "Like on some parts of the discussion, I felt like I was on Jerry Springer between some people."

The combination of the class dynamics and population and the topic of the play seemed to create an emotional explosive atmosphere. I had asked the students whether they thought the fact that the class was mostly gentleman shaped the emotional responses they were having.

Dan:	Maybe the sexist—
Billy:	—Sexist.
Savannah:	Cause there were always arguments between a male or female about the sexist topic
Juan:	Cause there's like seven girls in our class, isn't there?
Me:	There's—
Savannah:	There's like 4 or 5 girls.
Taya:	Yeah.
Juan:	Taya, Savannah, Shana, the other Shana, Karen, Caroline- so six.
Me:	Yeah, six girls.
Savannah:	Oh my gosh! I only thought there were four.
Billy:	But there's two girls though, that just take everything so serious.
Dan:	We won't name them.
Juan:	We can't name them.
Taya:	Yeah, I feel like, I mean personally, I'd rather, I mean no offense to girls or anything, but I'd rather have guy friends because girls are like—
Gabe:	—More drama
Taya:	Yeah, girls are just like, they take stuff like so—
Savannah:	You saw it in Bianca—
Taya:	No, they take stuff so offensively. And I think that like they don't get like they're a guy and they have a different mindset and you have to be like accepting of it, and so, I just think they have like this certain mindset like I'm a girl, I'm supposed to be treated like a princess and I'm like sometimes you're not gonna be doing that.
Dan:	Sometimes you're not gonna be a princess.

I found it really interesting that when I asked them about the male students in the classroom, that the conversation quickly went away from talking about how the boys repeatedly made sexist comments, which they did, and went into blaming the girls, particularly Shana, and somewhat Caroline. In fact, the only comments about the male classmates was that they make better friends, again showing how Taya has taken up sexist discourses. Jenna recognized this tone in the class discussions as a problem. *I think that a lot of times that the assertive girls in the classes, like, their feelings might be dismissed a little bit, because "ugh… they are such*

emotional girls, you know? They would think anything is sad," and that kind of situation…Especially with…this male heavy class… I would like for it to be a place where people could feel comfortable sharing genuine emotions, but as 15 and 16 year olds, people, I think that is difficult…I feel like it [sharing] is looked down on if, especially if, boys are going to have an emotional connection. And a lot of times I think that when they do [have an emotional connection], they kind of just joke about it. Jenna's concern over the types of emotional responses her students were having in class was warranted, yet she struggled to find a way to remedy the issue.

One explanation of what occurred in this second half of the vignette is that Shana, again, was viewed as an "affect alien" (Ahmed, 2014). When she shared emotional responses they were blocked because they didn't have the sticky quality that the rest of the class's emotional responses had. Jenna picked up on the fact that assertive females, like Shana, are often designated as overly emotional, lacking rational thought (Jaggar, 1989). Although the male students in the vignette were equally vocal, their emotional responses were not categorized in the same way, in fact they were seen as acceptable. Shana's anger and outrage were seen as "outlaw emotions" (Burrow, 2000; Jaggar, 1989; Sayles-Hannon, 2011). Typically outlaw emotions are those that "indicate nondominant perspectives, such as feminist, critical, and antiracist points of view" (Sayles-Hannon, 2011). What happened to Shana can be explained by Jaggar (1989): "People who experience conventionally unacceptable, or what I call 'outlaw,' emotions often are subordinated individuals who pay a disproportionately high price for maintaining the status quo" (p. 160). Shana's high price was that she was ostracized by her peers. Jenna acknowledged the fact that she saw these discourses at play, but didn't have the pedagogical tools to critique and legitimize all students' emotioned beliefs.

Reflecting on Jenna's Stance toward Emotion in the Classroom

Despite the fact that at times what happened over the course of this unit was at times contentious, the students enjoyed the play. Some even thought it was their favorite unit of the year. Dan said it best, "There's something about this class, like, it was like …it was like… I looked forward to coming to this class."

Students in Jenna's 10th grade English class had many different emotional responses during the play. Some were emotional responses that Jenna, and the school, would find acceptable, such as enjoyment in reading the play, while other emotional responses demonstrated conservative and sometimes racist and sexist ideologies that Jenna did not find acceptable. Additionally, in a class with mostly male students, Jenna was thrilled to see that it wasn't just her female students making emotional connections. Jenna believed *that it would be easier to get the girls more emotionally involved in this because generally sexism is, um, seen as like more of a female issue, but I was kind of surprised that a lot of the boys, especially on this side of the room, made...they seemed to like be genuinely interested in it and kind of stick up for Kate a little bit, which I thought was good, so some of the boys, um, sort of surprised me in that aspect.* The discussions may have gotten quite *heated* and overly emotional, if there is such a thing, but Jenna felt that the kinds of discussions they were having were worth it. E*ven though there's still several people who are very staunchly against the idea of sexism being an issue in our society, I still think it was an important thing for them to think about. Even if they're still, like, digging their heels in about it.* For just being in her second year of teaching, Jenna took more risks than most veteran teachers I know. Knowing her students, and the way they interacted, it was commendable to see her embracing the challenge of accepting emotional response in her classroom, even when it wasn't pretty.

Samantha Steiner, 11th Grade AP English Language, *The Crucible*

Out of all my participants, Samantha Steiner and I have known each other the longest. While Samantha was also a mentor teacher for the university's English education program, I was actually first acquainted with her in a Teachers as Readers in Book Clubs course that the two of us took during my first semester as a doctoral student. We also went through the summer

institute for the Red Clay Writing Project, a local site of the National Writing Project, at the same time, so we got to know each other quite well. On top of all of that, this past year I began working at Cherokee High School, where both my teacher participants, Samantha and Claire, work too. So not only did I get to know Samantha as a student and classmate of education and literacy, but also as a teacher, mentor, friend and colleague. Rather than being an outsider to the school, the students, and the teacher, I was very much an insider. Because of this complex relationship with Samantha, creating her portrait from this study was both the easiest and also the most challenging endeavor out of my four participants.

Although my job at the school was to coach teachers on their instructional choices for the betterment of the students, I made it very clear to both the students and Samantha, that that hat was off during the time I was in their 11th grade AP English Language and Composition class. Because Samantha had a very student-centered style of teaching, I was the most mobile in her classroom as a researcher. Students were often in groups and so I floated around the room joining in on their conversations and also helping them to understand what they needed to be doing. AP students are pretty self-sufficient, so I helped when needed but a good amount of the time I just wandered and listened.

Out of all my participants, Samantha felt the most pressure to abide by certain expectations, which created obstacles in constructing a unit that prompted students' emotional responses. The portrait that follows is about that struggle for Samantha Steiner. Like Jenna, the emotional responses that the unit elicited were not necessarily expected or what Samantha was hoping for. First, though, Samantha's I-poem provides insight into her beliefs about the role of emotion in her classroom, and these beliefs are integral to understanding how she approached the literature unit.

Samantha's View of Emotion: An I-Poem

I mean [emotion] is everywhere
I mean
I feel
I think
I think [emotion]'s in every aspect
I mean
I think [emotion] covers, covers up my class
I saw [emotion] today
I saw [emotion] today
I
I saw kids really struggling with holding back
I could just tell
I could tell by the intensity
I could see
I said alright
I mean it was passion everywhere

I think
I think that especially with teenagers
I remember what that was like
I had those hormones

I feel
I feel
I mean
I feel like [emotion]'s lacking
I feel
I feel like we as human beings are not just all head and not just all heart
I feel
I feel like humanities are getting stomped on
I feel
I feel
I don't know
I think we are master manipulators anyway – we can make it work.
I think
I feel
I do appreciate [emotion]

But…

I feel sorry
I feel like [standards] are limiting
I feel like the ethos of our educational system

I think that they're hurting the kids

I think [emotion]'s important
I think
I want to see
I see
I see so much style with their passion

But…

I see more critical thinking
I feel like
I feel that [emotion]'s important
I give creative writing
I love hearing their emotion
I feel like [prompting passion]'s my job

I don't know
I don't know
I don't know

I feel like
I was
I am scared
I've seen
I know
I hate
I really hate [educational politics]
I am scared for the kids
I don't think that's fair
I think we need to recognize
I do
I do
I feel
I feel like [emotion] has been so devalued
I hate that
I didn't go into teaching literature because
    I liked doing graphic organizers
I went
I went into education because
    I have passion
I
I am
I would like to foster that in my kids.

What is interesting about Samantha's I-poem is her word choice. Out of all four participants Samantha utilizes "feeling" language more than the others; 19 lines begin with "I feel." The poem also highlights a tension in the way that English teachers, such as herself, are able to bring emotion in the classroom. Like Jenna, Samantha sees a disconnect between educational policy and the values within a humanities' curriculum (Hollander, 2013).

Context

In understanding what occurred during Samantha's unit on *The Crucible,* it is first important to get a sense of who Samantha was as a teacher, the school she worked within, and the piece of literature she taught for this study.

Ms. Samantha Steiner: "I am a true southerner." When you first meet Samantha, what strikes you right away is the Southern accent. Although not as noticeable as some people's drawls, it was clear that she had grown up in the South. And this was something that Samantha took pride in and was a large part of her identity. She told me *I very much identify with Southernisms… I've only lived in Georgia, so I guess you can say I am a true Southerner, which is probably obvious by my accent.* I have often wondered what being a "true Southerner" means, but if living in the South for these past five years has taught me anything, there are some tell-tale traits, like being overtly religious, being very close to one's family, and an obsession with college football, to name a few. Although these traits can be found in any region of the United States, they seem more elevated here. Samantha typifies many of these traits, but perhaps the most relevant here is the likeness of a Southern woman to a steel magnolia. There is an expectation of Southern women to be strong, but caring and generous at the same time, and to do it all with grace, never letting people know their struggles. Samantha's grandmother, whom she

brought up many times during our interviews, *had a huge influence on me, on who I am as a person.* Samantha described her as *the strongest woman I know.*

I bring this up because Samantha worked very hard at trying to make sure she was perceived as a strong, capable woman, sometimes to her own determinant. On the surface, Samantha portrayed herself as calm and put together, but she was also a bit of an *emotional mess*, to use her words. These words perhaps are hyperbolic, but out of all the teachers in my study, Samantha was definitely the most outwardly emotional about her teaching practices. Many times throughout the study she had tears in her eyes when she talked about what being a teacher meant to her and how she thought others perceived her abilities. She confided that she *worr[ied] about the way that my colleagues perceive me. I want to be seen as a rigorous teacher who is compassionate with students, but honestly I don't think that people in my department ever see that.* These two elements of compassion and rigor came up over and over again in both her philosophies of teaching and in the way that she thought through the literature unit. It was also eluded to in her I-poem. Like most teachers, Samantha yearned for validation from her peers and administrators, and a lot of that came from the fact that being a teacher held a lot of importance to her.

Just like being Southern was in her blood, teaching was in her blood too. Both she and her sister were English teachers, although Samantha claimed that they were *different kinds of English. She's very analytical. She's very, a logical thinker and I am more of the creative, passionate, let's read poetry, let's write narratives kind of thing*. Being a teacher for Samantha was a large part of her identity. *You know it's… it's very much engrained into who I am. It's just the filter with which I look through…It is just so engrained in my being. It's who I am.* She didn't see teaching as *just a job*; instead, she said, *it is just one of those things where it so, it so*

emotionally impacts you…I still couldn't imagine myself doing anything else. I didn't go into teaching literature because I liked doing graphic organizers, you know…I went into education especially for literature because I have a passion for it and I would like to foster that in my kids. But, this push and pull between being a passionate creative teacher vs. being an analytical or even "graphic organizer" kind of teacher was something that she wrestled with throughout the unit as well.

Samantha had been teaching at Cherokee H.S. for the entirety of her teaching career of nine years, and it was also the place where she did her student teaching. Stepping into her classroom, Samantha definitely had a very *student-centered* approach to teaching. She rarely if ever lectured, and most of what she did was inquiry based or project oriented where students had to do much of the cognitive load, and Samantha facilitated and guided. During her nine years at Cherokee H.S. she had gained the respect of her department head, Claire, who gave her the opportunity to teach AP classes. As a department head at one point in my career, I can tell you that AP classes are not just handed out to anyone. So, despite Samantha's *anxiety issues*, and worrying about whether she was *the best teacher that I can be,* people in the school saw her as a strong teacher, capable of helping students be successful in Advanced Placement English courses.

Cherokee High School: "The bastard child." Cherokee High School is the "new" high school in the county, although it is now a little over ten years old. I am sure at the time it was built, that there was little if anything other than farm fields around it. Now, though, newly constructed neighborhoods lead up to the school, and just down the road are big retail stores like Target, Belk, and Home Depot, along with a smattering of fast food chains. The school sits about five minutes off a major highway which makes it convenient for commuter teachers who travel

from all over the area. Although many teachers do live in the area, many of them travel from the larger cities 30-45 minutes away. The community that the school finds itself in the middle of is made up of mostly working class and poor families. And although the school is not any older than the other ones in my study, it definitely feels the most humble and approachable. Even when you enter the school, there is no grand entrance. The office is to the left and there is one small couch that visitors can relax on when they enter. There definitely is pride in the schools' accomplishments, with trophy cases and the like, but they don't smack you in the face. You have to head around a corner to see most of them.

Samantha called Cherokee H.S. her professional home for the past nine years. During the time that she was there, she had seen a lot of transition, including four different principals, and countless other assistant principals, come and go. The newest principal, who started this year, had really tried to build the community and identity of the school back, but there was still a perception, according to Samantha, that Cherokee was *the bastard child of the county.* Because Samantha was a self-proclaimed *introvert*, she tried to stay out of the fray of all the changes and just mind her own business. Samantha did not like stirring the pot, and even when she disagreed with things, she just did what she was expected to do. She said, *I stayed in my room and did my thing a lot more than I probably would have otherwise.*

Samantha had taught a variety of classes over the years, but this year she was asked to take on four sections of AP Language and Composition, a junior level American literature focused class, something that she was very proud of but also very nervous about. She disclosed that she *had never taught American Lit before. The only American Literature course I took, I took a survey of American lit course, and I took 20th century American poetry which I despised. I kind of have like a, I don't know, a bad taste in my mouth from my undergrad, but I do remember*

loving it in high school. Because of that, I feel nervous about teaching American Lit. I feel like a new teacher.

On top of the challenge of teaching a content that she wasn't entirely familiar with, it was only the second time teaching an AP Language class. She said, *I have taught AP Lang once, and I'm glad because I feel like have a much better picture of the lens I need to be looking through. The first time teaching AP Lang it was not that great, you know. I didn't have a clue what I was doing. And we didn't even offer AP when I was in high school. So, I never even experienced an AP class. So really I was handed this thing, and it was a wonderful thing, but I had no idea what to do with it, so I feel much more prepared on the AP Lang front than I do on the American Lit. And I feel like I'm going to have to relearn everything myself, before I teach it, so yeah, I am a little intimidated by that.* Added to this mix was the fact that all four of the AP Lang classes were *paired with AP U.S. History.*

This pairing meant a couple of things. First of all, the classes met every other day. The students would have AP U.S. History one day, and AP Language and Composition the next day. This made retention of content, and creating momentum in the class, a challenge. Additionally, this necessitated that the students who took AP History also had to take AP Lang and vice a versa, even if they really didn't want to, because that was the way the schedule worked. Consequently, the pairing meant that some of the students might be really strong or enthusiastic in one of the subject areas but not the other. Apathy isn't typical in an AP class, but Samantha and I witnessed some of this behavior in the 3rd block class that I came to observe in, in part, we believed due to this pairing. And, thirdly, it also affected what Samantha taught. She said, she *felt like I needed to go on a timeline, and follow the literature that way through American*

Literature, because it is paired with AP U.S. History. So, I had to go chronological to kind of follow along with that.

Samantha also felt immense pressure to teach this class *correctly* for fear that she might not be able to teach it again. She indicated that *the fact that this is an AP course, I feel like I am expected by my department head, especially to teach a level of rigor. So I feel constricted. I mean that's kind how I feel about it now, and it sucks, but it's the way it is.* I bring up all these factors related to the school culture and the AP Language course's configuration because many teachers have to deal with similar issues in any school you walk into. Samantha's struggle is one I think a lot of teachers can relate to. But Samantha really seemed to internalize these pressures which heavily contrasted with her own personal philosophies and beliefs about teaching and the role of emotion in teaching literature. This tension was apparent throughout the unit in the choices she made, including the literature she felt she had to use, the concepts she felt she had to teach, and the pedagogical strategies she felt she needed to employ.

***The Crucible:* "Puritan literature is very, very dry."** In her free time, Samantha was an avid young adult literature and science fiction and fantasy reader, but in the classroom she didn't have much of an ability to bring in those texts. *The county and other people really want us to move toward common texts and common assessments all of that stuff which goes completely against my philosophy of teaching.* So, the unit that Samantha chose for me to observe as a part of the study was picked partly because it was the best option she had. She was constricted by both the fact that she had to teach Puritan literature because the AP U.S. History teacher was teaching about the Puritan time period in America**,** and the fact that the purpose of AP Language and Composition is more about rhetoric, persuasion, and writing than it is about literature. So she

had to choose a piece of literature that could serve both functions – help develop students' rhetorical and synthesis skills and also dealt with a topic that aligned with history.

Samantha was not too thrilled about teaching Puritan literature. She described Puritan literature as *dry, you know, it really is very dry and boring.* Samantha did not want to bore her students, so she chose Arthur Miller's play, *The Crucible*. The play, written in the 1950s, takes place in Salem, Massachusetts and recounts the events surrounding the Salem witch trials. Although that is the basic storyline, the play is really an allegory for the hysteria created around the supposed spread of communism by Senator McCarthy in the 1950s, the socially justified violence that resulted from that hysteria, and the consequences of those who fought against moral injustices when faced with the pressures to conform.

Samantha's rationale for choosing *The Crucible* was that she *wanted a good accessible piece of literature that, that the kids would like. To kind of get them pumped about the whole, the whole unit essentially. So, Puritan literature is very, very dry and I wanted to have something to kind of show them how even in something so dry there can be emotion.* Even though it was Samantha's *first time ever teaching it,* she remembered *really enjoying it when I was in high school and… I chose it because I liked the play and I thought it was great, and I thought the kids would like it too.* She felt that her challenge was to take a topic *that is dry and boring, especially when you're told to teach it*, and turn it *into something that kids will be accepting of, and maybe even get passionate about. Puritan literature is straight up boring. And I get that.* Because *The Crucible* is written in accessible language, and has relevancy to today, she thought that she wouldn't *have to work to sell it, it sells itself.*

Samantha's Approach on Emotion

There were a lot of elements to this unit on *The Crucible* that were out of Samantha's control. But what she could control was how she approached the teaching of the unit. In this next section, I offer an account of how Samantha approached teaching a piece of literature with emotional response in mind.

"Passionate logic." As already mentioned and seen in Samantha's I-poem, passion was extremely important to her. But, in order to make sure she was meeting the expectations of the department, the school, and the construct of an AP Language class, she needed to find a way to apply that passion in a way that was acceptable given those factors. To help her students have an emotional response to *The Crucible*, Samantha argued that (a) she needed to be passionate herself, and then (b) this would lead to students feeling passionate about the play too. She recalled that *in the past a lot of the student perception of the literature was a reflection of my own perception, so I think that in order for kids to be passionate about a text that they would not normally be passionate about, you have to sell it. You have to be passionate about it too.* Passion equated to emotion for Samantha and the students. Although the students didn't quite agree with Samantha about the transferability of passion. During the focus group the students told me that emotional response was:

Louise:	Just caring about it. Because like I feel like one of the teachers hardest jobs is to actually make their students care. Like, you can't, you can't make them be interested. So you hafta have projects and like, work that tries to, tries to get that. And it's like, I feel like that's with any subject—
Felicity:	—With like any human being, you hafta have passion for it. If you don't have passion for it, then it's just gonna be like nothing and you're not gonna want to do anything.
Louise:	But I still feel like you can gain passion. At least like a little bit.
Felicity:	Yeah. Yeah. That I agree with.

Delmar: I think having passion, I don't think having passion is a choice. I think having, having passion is something that you have. Either you have it towards a subject or you don't. I don't think it is a choice.

Dennis: I agree.

Louise: Well, when I say that you can gain it, I'm not saying that it's like oh I had the choice, like, I just wanna become passionate about this one thing cause I don't think you can. Like if you don't, you can't force yourself to do something. Like just how Ms. Steiner can't force us to like *The Crucible*, like, we can't force ourselves to like *The Crucible*.

Samantha felt that she could get the students to become passionate about a text, but the students did not. But they did both agree that passion was important.

I was very curious about what a passionate emotional response meant or looked like in Samantha's classroom, though, because that was a key part of her strategy. What was it exactly that she was trying to elicit? In order to illustrate passionate emotional responses for me better, Samantha talked about a Socratic seminar in a previous unit. She described *kids really struggling with holding back because they were so passionate about this particular topic. They had so much to say about it. They really struggled to let other people voice their opinions and it was a practice in restraint. It really was. And also, there were some kids who really struggled, and there were some kids who stomped all over it, you know, and paid no attention to protocol. But they had a lot to say because they were so passionate. I could just tell by the tone in their voice. I could tell by the intensity of the kids who had already used up all their Socratic tokens and were bearing down super hard as they were writing their thoughts on their sheet of paper, you know. So I could see it and then at the end when I said alright, you folks who have to say something right now, say it! They, their volume, their intensity, the spit flying! I mean it was passion everywhere!* Passion in this sense, then, was embodied. Samantha's approach to this unit was to provide similar opportunities for students to have that embodied response. But because this 11th grade course was an AP language course that focused on rhetoric and synthesis above all else,

this was a challenge. It was about deconstructing language in order to understand how authors make an argument.

So, Samantha reconciled this fact with an attempt to bridge emotion with logic. She told me that *I think they're all tied together…I think it is… I feel like it's my job to get them to put those two together, to have passionate logic.* She felt that her job as the AP Lang teacher was to *get them to incorporate that logic with their emotion in order to make better decisions.* Additionally, she also saw passion and logic as intermingled and that *they have to work together, 'cuz I feel like it's lacking without the other.* Samantha felt that *human beings are not just all head and not just all heart. We're a combination of all of those things, so when it comes down to a classroom anything, you have to consider both because if you don't you are missing out on the human aspect.* Despite this belief, Samantha struggled to put this approach into action when teaching *The Crucible.* It was much easier for her to develop this with her students writing, but she struggled with how to think about that through literature study given the confines of the AP Language and Composition expectations and exam she was tasked to prepare her students for. On one day in class this juxtaposition between her passionate logic approach she was going for and the realities of the AP course butted against each other noticeably. The focus for the class was to look at arguments characters in the play made when deciding if someone was a witch, and to then apply that thinking to ways they might better construct their own written arguments during their AP rhetorical analysis part of the exam.

****

Today we are going to talk about arguments, y'all, Samantha addresses the class. *We are going to figure out if something is a sound argument or not. We need to think about how to best persuade people. Because the people in this play, Abigail, right? She makes a lot of claims, and*

persuades people but they are kind of bad logic. You don't want to have false logic in your essays. So we are going to be thinking about fallacies by watching a short video from Monty Python. How many of you have heard of Monty Python?

Some students nod their heads and say they had, but others look confused.

It's great right? Okay, so what I want you to do is… First, get out a sheet of paper. Okay, write down the argument that is being presented, the premise, and the conclusion.

Samantha cues up a video clip from Monty Python that pokes fun of the witch trials (see https://youtu.be/k3jt5ibfRzw) and the class begins to watch. The video clip is no doubt funny as the students cannot help but shout out and laugh loudly at the absurdity in the clip. In the video there is a group of monks who are beating themselves with wooden planks.

"What the?" a student bursts out. Several students laugh.

That group of people are called Flagellants. Those were real people in the church who believe in like self-harm as a way to show God they cared. Samantha explains.

I overhear a kid near me say, with wide eyes, "That's messed up."

The scene in the video continues. The monks begin discussing burning witches and how they can figure out if someone is a witch by using some very faulty reasoning. As the video clip ends, Samantha states, *Okay, let's talk about the argument that they had there.*

"That doesn't even make sense!" a student shouts out.

"That's the point," another student responds.

So, what is the first premise that they state? What did you write down?

*"*Witches burn."

Samantha writes the premise on the whiteboard. *Okay, what is the second premise?*

"Witches are made of wood."

Okay, tell me the next premise.

A student yells out, "Wood floats, ducks float…"

Right. Samantha interrupts. *So that means that if a person weighs as much as a duck then they are made of wood, right?* She laughs and writes it on the board. *So, these are logical fallacies folks. Right? They sound logical. It's sort of like a math problem, right? If A = this, and B= this, then C= this, right? But…wrong! When you think about them they don't make sense.*

The students in the class seem to get it. Many of them are nodding and murmuring to each other.

So, who can tell me why this matters?

"So we can argue our points better?" a student asks hesitantly.

Yes, but what else? Samantha pushes.

"'Cuz that's what is happening in the play."

Right. Abigail is making things up and everyone is believing it. Because she is very convincing. But her logic is faulty. When we persuade people, when we make an argument, we have to remember to pay attention to our own rhetoric as to not have logical fallacies.

Before the class could move into a discussion of different types of fallacies, the bell rang for lunch, and students quickly exited the class to join their friends in the cafeteria. During this halfway point in class, during the lunch break, I felt the need to ask Samantha about what I just saw, because I felt as though it went against the approach she was going for. The play set up a scenario with very good evidence of passionate logic. We had a young girl, Abigail, who felt betrayed by her lover who no longer wanted anything to do with her. In an effort to get the upper hand in a twisted form of revenge, quite convincingly, through passionate emotional pleas, persuaded an entire town that over twenty people were witches, including her ex-lover. I felt that

Samantha was setting up a situation in class where she was making the claim that logic was more persuasive than emotion, but clearly the play didn't support that, and the Monty Python clip was making fun of that fact. So, I wondered what was happening in that moment and I asked her "Do you think all emotional persuasion is flawed? Do you think it is a fallacy of logic?"

Samantha said, *No…I don't think that at all. But… but. This is hard Michelle. I'm supposed to teach them this stuff. And the AP manual wants them to focus on logical arguments. That is what they get scored on. That's how they do well on the exam.*

I followed up and asked, "Why? Isn't the foundation of rhetoric Ethos, Logos *and* Pathos?*"*

Samantha said, *Yep, and I taught that to them, and they identify those things in other people's arguments, but in writing their own essays, that's not what they want. They want a very specific type of argument.*

I could sense Samantha was frustrated with me, or maybe just frustrated in general. I wasn't trying to tell her what she was doing was wrong, although I can understand if that's how she took it. What I was trying to figure out was why her lesson didn't match the approach she had passionately discussed with me. In the end, I got the answer. Samantha said, *AP Lang is antithetical to emotion, Michelle. It absolutely is. If you wrote a rhetorical essay using emotion, you won't score well. You just won't.* Samantha was caught between what she believed in and wanted to do with her students, and what was required or expected of her by the College Board, who determined AP content.

Although Samantha struggled with this throughout the whole unit, she did eventually find a way to help students have passionate logic. The final project, a multi-genre synthesis activity (see Appendix M) gave students an opportunity to combine both students' *heads and hearts,* as

Samantha described. *I feel like students are more passionate about what they do when they get to pick what they do. So, I really saw that with a lot of the kids. They were very passionate about what their choice was for the project.* The students had to research a modern day witch hunt or some incident that led to mass hysteria, and then they had to present a multi-genre project that demonstrated what they learned, how they synthesized that information with *The Crucible*, all the while persuading the class of the importance of that event. As an example, one group researched a transgender girl who had committed suicide due to online bullying by her peer group. On the day of this groups presentation, I was unfortunately at a job interview, but Samantha described the presentation like this for me: S*omething that they did was they had, and it was just like from this past year, they had a jar of names of, um, teenagers who had committed suicide due to bullying, like social network bullying and stuff like that. There was like 30 or 40 something names in there. And they just stopped and read off some of the names, just to kind of pay homage to them a little bit. And then after their presentation was over, like nobody clapped. Everybody just kind of sat there and there was like this big huge group exhale. Like, ughh, and then of course, I'm pretty sure, I'm not positive, but I can definitely feel like Tonya probably said something afterwards like man do I hafta go after that or something like that because I think she was next. And she kind of voiced the emotion that everybody was feeling after Felicity and her group gave their presentation…Emotions were high on that one, so I just kind of sat there and let them go. And I didn't interrupt or anything and they just did their thing up there. So, um, you could tell that they were very passionate about the subject though and they made everybody in that class passionate that subject.* The embodied nature of the passionate logic that Samantha was going for was brought out through that project and subsequent presentations.

There are several ways in which this vignette might be looked at. First, is the notion that Samantha's approach was one that made use of transactional reading theory ideas where passion and logic worked together. This echoes Rosenblatt's (1995) belief that "the gap between the individual's intellectual perceptions on the one hand and his emotional attitudes on the other must be bridged" (p. 170) in the act of reading. Samantha's choice of word "passion" to describe the emotional response approach she attempted is also interesting. Passion, according to Boler (1997), is often a legitimate type of emotion particularly in reference to political debate, where debates are defined as logical and rationale discussions amongst intellectual peers. These spaces are allowed to be passionate and heated because of their connection to logic. As a teacher of rhetoric and composition, this discourse of passion as acceptable and wanted in her classroom falls in line with Boler's beliefs. Yet, ironically, while passionate logic is what Samantha was looking for, in the end, her curricula that was governed by Advanced Placement beliefs that "neglect emotion" over purely rational forms of knowledge, thereby "deny[ing] students possibilities of passionate engagement" (Boler, 1999, p. xviii).

Furthermore, Samantha believed that bringing passion into the classroom herself, would aid in her student's passion. hooks (1994) believed similarly—that "When we bring our passion to the classroom our collective passions come together" (p. 154). The fact that the Advanced Placement curriculum was "antithetical to emotion" as Samantha bemoaned, highlights a "distorted notion of intellectual practice" where the "underlying assumption is that to be truly intellectual we must be cut off from our emotions" (hooks, 1994, p. 154-155). In thinking about what occurred during the Monty Python video clip about the witches, Samantha enforced certain "emotional rules" (Zembylas, 2005) that she herself felt imposed upon by the Advanced Placement curriculum. By discussing with the students that arguments need to be logical rather than emotional in order to be successful, she framed passion, or emotional response, as separate from logic, thereby creating a dichotomy between the two that legitimized cognition over emotion. In addition, it created a view of critical literacy as separate from emotions (Misson & Morgan, 2005).

The type of passionate logic, the bridging of emotion and cognition, that Samantha attempted to illicit through reading the play was "volunteered passion" (Fisher, 2002, p. 142), where students would step into the text and make meaning of it through empathizing with the characters. This volunteered passion is one in which students are actively thinking about the relations between the text and themselves, rather than just passively assuming there will be connections. The students recognized that they themselves have to volunteer to be passionate, because, as Louise said, one cannot force another to like a text.

Finally, one might look at this vignette about passionate logic through the notion of emotions and cognition as being embodied. Samantha articulated the way passionate logic presented itself was through embodied ways. As Wenger (2011) wrote, "To know as a body is to feel" (p. 51). And Ahmed (2014) pointed out "knowledge can not be separated from the bodily world of feeling and sensation; knowledge is bound up with what makes us sweat, shudder, tremble, all these feelings that are crucially felt on the bodily surface, the skin surface where we touch and are touched by the world" (p. 171).

"Make connections between modern society and the play." Samantha also approached emotional response in this by helping students to visualize how the play is still relevant to today. By helping them *make connections between modern society and the play,* Samantha believed there would be *an emotional connection for them.* There were really two strategies that were employed in this effort—videos and the final modern day hysteria project.

Videos made it "more real to me." Ms. Samantha Steiner questions the class, i*magine you are at a party doing something you weren't supposed to and you got caught. How do you think you would react?*

"It wasn't me! That's what I would say," a student shouts out.

"I'd probably say it's not that big of a deal," another says.

What else?

"They forced me to!"

"Other people were doing it too!"

Would any of you fess up? Say, I'm sorry. I did it. Say if your parents caught you doing something you probably shouldn't have?

"Maybe. Depends what I did," a student answers honestly.

Is it normal to have these responses? Absolutely! No one likes being caught doing something wrong. So, think back to the play, right. And this is after Abigail says they weren't dancing in the woods. We are going to be looking at the scene in which John Proctor and Abigail talk afterwards. Samantha stops suddenly. A couple of people in the back of the room are chit chatting. *Guys, are you paying attention? It's like you face each other and you can't control yourselves.* Samantha gives them the teacher look, and very intensely waits until they become quiet again. *So, I'm going to show you the scene in the film version.* After she says this,

she then asks them to look at a sheet she had given them earlier. *If you flip your sheet over it says pay attention to what the actors and what the director did. And then I want you to have a conversation with your group about what was different in the movie from you came up with.* Prior to this conversation, students had read the scene aloud from the play and then in groups tried to figure out the mood and tone of the scene.

Ms. Steiner starts the video, with a clip cued up to the conversation she just mentioned. The scene is quite suggestive, with Abigail grabbing the crotch of John Proctor while they have a discussion about their affair and Abigail's lies. As this scene pops up on the screen, the students erupt.

"Oh my God! She just went for it!" Ricky hollers. As I look around the room, there are a wide mix of responses. Some students' faces are in a grimace. Others are laughing. A couple boys slap each other's shoulders playfully. Students are moving about uneasily, and there is a sense that this is uncomfortable. I don't think they were quite prepared for the director's choices of the movie version of the play.

Another student, Tonya, inquirs loudly, "What is this? A weird kind of distorted Little House on the Prairie?"

"Give that man props though! He already got some of that, yo!" Dennis jokes.

The clip ends and Samantha asks the students to join with their group members and make connections between the scripted play version that they had just analyzed and the movie version.

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Emotions moved awkwardly through the room during the video; students didn't quite know whether the emotions they were feeling were appropriate or not for school, and many of their statements that they shared seemed hesitant. Yet, the movie version of the play did elicit a

response, a much stronger response than when they were working in their groups analyzing the tone and mood prior to the start of this clip. The students in the focus group agreed that the movie clips were extremely helpful in emotionally connecting to the play.

Louise: When we watched the movie…that really helped. Like during, we watched the scene where he, like he wrote down that he confessed that he was a witch, but didn't like release his name. And then we watched his hanging, like I felt like, that was really emotional.

Kylie: Yeah, like Felicity mentioned earlier how we got to see *The Crucible* from three different genres, the play, the book and then the movie. That was pretty helpful.

Felicity: I have to say, I actually really loved the movie, because I didn't actually like the ending of the play because like it was just kind of like oh, they're all dead. But in the movie, like I cried because at the very end like they were all like singing and then like one by one got hung.

Louise: They weren't singing, they were praying.

Felicity: Praying, sorry. They were praying and then like one by one they dropped. And, I don't know, like that may just be the technical aspects that they used, but I really liked the movie.

Louise: Yeah, I liked that part too.

Dennis: The movie was probably the biggest thing that influenced me the most. That's the one I actually thought about and I actually thought about trying to like see it, like not just clips of it, I wanted to see it. The whole thing, but I liked it more than the play just because it seemed more real to me. 'Cuz like, in the play there was one stage, stuff like that. I really, I really liked, that's what put me into my emotions the most. I'm not saying…I really really went into my emotions, but, um, that's what, if that would be one thing, that's, that would be the one.

Louise: Yeah.

While Samantha used videos to facilitate students' emotional response to the play. The 1996 film version of *The Crucible* with Daniel Day-Lewis and Winona Ryder was one she used often. She also used Monty Python clips that I previously discussed, and a video on Monica Lewinsky was a third. Based on the students' discussion during the focus group, I am not sure that the clips always had the intended effect that Samantha was looking for, though. As the students pointed out, they felt very emotional about the movie, but not when the read the play.

Williams (2009) noted that when emotional response pedagogies are used with reading of any texts, whether they be print or image based, people regard those tasks as lacking rigor, and merely fun. Critical detachment is seen as a status of higher intelligence and social class, whereas popular culture is associated with the common. In schools, videos as a pedagogical tool are definitely viewed in this light. However, Samantha's use of videos demonstrated the importance of tapping into the visual imagination for eliciting emotional responses. Students in the focus group attested to the fact that the play alone did not do those things, as Friedman (2002) also found. In order to have emotional responses, the students need to go through a process of imaging the story world. Beach (1993) argued that in a transactional reading "readers are creating their own conceptions of the text world, or what Judith Langer defines as 'envisionments'" (p. 59).

This vignette also highlighted control of students' emotions through Samantha's discourse. In this short scene Samantha brought to light how often emotions are being regulated and controlled in the classroom, even without much thought. Students have very little agency in escaping the containment of emotions for fear of punishment. Emotions are always wrapped up in power, and emotions are disciplined to maintain social order and control (Boler, 1999).

The modern day hysteria project. Another strategy that Samantha employed to help students have an emotional response to *The Crucible* was a multi-genre project that asked the students to look at a modern day example of a witch hunt or mass hysteria (see Appendix M). The goal, according to Samantha, *to make [the play] relevant and to show how it still happens today even though it seems so distant and far away and we do still have crazy religious things happen. We do still have things that get out of hand in our society. And I, I want them to see that relevance between literature and how it can be timeless.* Additionally, Samantha *gave them choice, so I think that they really owned it, and chose something that they were really interested in that aligned with their own interest and hobbies. I feel that, because of that choice, they not only enjoyed the project, but it gave them a chance to express like part of who they were too.* The students in the focus group concurred, stating this was their favorite assignment.

Louise: I liked the multi-genre project, I dunno about like, everybody else, but like I really did like that project. Um, I wouldn't really, I'm glad that I had a like partners with it, because I wouldn't know how to do it by myself. But, um, like in the end I like how it turned out and I liked how like everything looked, I liked the overall idea of the multi-genre project. Um, it could've been done a little bit differently, yes, but the project itself, like the whole process of it was really fun to do.

Delmar: I agree with her.

Me: That was the one that you liked?

Delmar: Yeah. The multi-media one was better than the one where we did like the body.

Me: Why did you like it?

Delmar: The multi-media one?

Me: Mmhmm.

Delmar: 'Cuz I thought it was, um, it was like cool to like relate all these things to one thing that's like related to another thing. See what I'm saying? It related to that and then this you had to relate to everything else to make a point about something. So, yeah.

For Samantha, the hysteria project fulfilled her dual goal of bridging passion with logic, something that evaded her grasp for most of the unit. And, it also helped the students to meet the requirements of the AP standards. *One of the big AP standards is synthesis and I did a lot with synthesis in this entire unit. So, um, I think the multi-genre project is a really, really great project to not only synthesize ideas, but teach kids how to synthesize period…Plus, I wanted that whole concept of artistic expression to be incorporated. So that's why I chose to do the multi-genre project and, on top of that, it gave them an opportunity to connect The Crucible to something that they care and are passionate about and it was a way for them to have a platform for, presenting and speaking, and having an emotional connection to something they are interested in.* As discussed earlier, the multi-genre project presentations were very powerful for both the presenters and for their classmates.

The modern day hysteria projects largely worked because students' emotional responses were not ruled (Zembylas, 2005) or controlled (Boler, 1999). Students were given great autonomy over how they wanted to demonstrate their synthesis of information, through a creative and imaginative means. Rosenblatt (1994) saw imagination as a way to bridge emotive and cognitive registers, or, using her language, "'imagination' covers both the aesthetic and the efferent attitudes" (p. 33).

Greene (1995) also talked about the importance of releasing the imagination in an aesthetic experience with the arts in creating social change. Through their imagination and freedom of emotional expression the students were able to relate the story world to our real world, thereby creating, envisioning, and critiquing social injustices.

Students' Emotional Responses

The results of Samantha's approach to emotional response in her unit on *The Crucible* was a bit like a container of mixed nuts—there were some pleasant tastes and then there were some that you might not care for. On the positive side, students demonstrated a real concern for fairness and injustice which manifested itself in anger. On the less positive side, students felt the unit as a whole was "meh." First, I will illuminate the feelings of frustration and anger.

"I think that angry can be a positive response." During this unit, the students were angry. But, instead of thinking about anger as necessarily a bad emotion, the students' anger seemed to indicate a frustration regarding the situation that the characters in the play were facing. They felt that the situations were terribly unjust. Samantha argued, *They're so, they're really big on injustice and like, things being fair, and the unfairness in the play I think really resonated with them. They were angry and I think that angry can be a positive response.*

On the surface though it was difficult to tell that the students were angry. Samantha did not do any whole class discussions, so this anger wasn't ever verbalized to the whole class. But, when she and I circulated the room during their small group activities, these comments would

often come up. One example was early in the unit when students were in a station activity learning about how a person could tell if another person was a witch. Tonya in particular was quite upset by the fact that basically if you were a woman, you were "screwed," in her words. That station was very popular, and Samantha and I heard a lot of students' outward shock at things like moles being an indication that a person was a witch.

During the focus group discussion, the students shared with me a little bit more about the emotions they were feeling when reading. Right away, they talked about this anger.

Felicity:	Anger.
Dennis.	Yes!
Felicity:	Lots and lots and lots and lots of anger.
Dennis:	Yes Anger.
Me:	Tell me why.
Dennis:	Anger!
Me:	Tell me why.
Felicity:	Um, I was just angry a lot of the time simply because they would, a character would do something and it was so ridiculous and there was no like real reasoning behind it that it just made me really really frustrated because like I didn't understand why they were doing it and like yeah you can love someone, doesn't mean you have to go psycho and like try and kill their wife. I mean, it just really frustrated me that they were doing stupid things and I didn't know why they were doing stupid things. I don't know.
Dennis:	I know the stupid things that I saw in the book. I'm not saying it's a bad book, I'm just saying I didn't really see how the book was written and okay, what happened was so they were talking about confessing and the only way you could be saved from the rope and hanging is confessing. But if you really didn't see the devil or be a witch, if you lie and say that you did, then you're doing more of a sin than not confessing. And which is like Christianity is like basically a lot of part of the book. It's pretty much, I forgot what their name is.
Me:	Puritans.
Dennis:	Puritans. That's what we think of when we think of Puritans. And it seemed weird to me that they wanted confessions even if you did not and that's a lie and if you lie that's a sin.

The students in the focus group had strong emotions about the role of lying and sinning in the book and how unjust it seemed particularly when no one in the play, except for Goody Proctor

and Goody Nurse, was really moral. A little later in the discussion this was brought up specifically.

Kylie:	I'd actually wanna talk about how John moral, I mean not John moral!
All:	[laughter]
Kylie:	John Proctor had cheated on his wife, but at the end he was deemed as a hero because he didn't, um, like, sign his name or whatever.
Felicity:	That's actually something that irritated me the most. That so many people loved him at the very end. I really actually wanted to know why they like thought he was such a good person, 'cuz by the end of the book, I still, I didn't like any of them basically. I liked, uh, Goody Proctor and the Goody Nurse. I liked her because like they were all like okay, I'm trying to be a good person. But I wish I had gotten time to like actually understand why people thought he was still such a person, like he just didn't put his name on a paper. Even though, if his wife hadn't stepped in, he would have done it anyway, just saying.

The students in the focus group felt very passionate about the injustices in the play, but they were also frustrated that they didn't have more opportunities to talk about those feelings in a more whole class setting. As Kylie told me, "I would have wanted a discussion like this, like the one that we're having right now." Students were having emotional responses to the play, but there weren't as many whole class opportunities for them to share them with each other. Samantha's student-centered approach with lots of group activities, and projects facilitated a lot of the students' unanswered musings that led to feelings of anger toward injustice. Felicity told me it wasn't until they did the hysteria project that she figured out that the injustice aspect of witch hunts was kind of the whole purpose of the play.

In this vignette, students' anger was highlighted as a response that they had to reading *The Crucible.* Interestingly, anger is not typically seen as an emotion that schools accept as "legitimate." Jaggar (1989) argued that anger has been described as a threat to "rationality, social order and constructive dialogue, and because of that anger is dangerous. Similarly, Reidel & Salinas (2011) argued that "expressions of anger, frustration, or passionate concern continued to be viewed with suspicion. One consequence of this stance is that certain modes of expression are discredited and people are silenced" (p. 18). Typically anger is seen as an "outlaw" emotion. However, in this vignette anger operates as a "moral emotion" (Taylor, 1976) because it involves an assessment of ethics concerning others. Samantha saw anger in her classroom as something positive because it was wrapped up in critiques of fairness and injustice within the play. As Lyman (1981) writes, "one can define anger as the essential political emotion" (p. 61). Although anger was seen positively by Samantha, the anger that students talked about was not entirely visible within the classroom space. It was only in the focus group that these feelings of moral anger were fully expressed. Perhaps the students worried about the possible repercussions of voicing the anger in class, because, as Boler (1999) stated, "children are increasingly taught not to express their anger, not to question authority, and not to resist those who have power" (p. 32). Felicity, in the focus group, was the most vocal about her anger, yet it was not raised in class to Samantha perhaps for fear of being labeled an angry woman (Spelman, 1989). This raises the issue of what types of anger are seen as acceptable, and by whom are they acceptable in a public sphere.

Where "apathy corner" meets "meh." Delmar, one of the students in Samantha's class who was there because his parents wanted him in an AP class and not because he liked English, was brutally honest with me during the focus group. He said, "If I had to be honest about it, I, um, *The Crucible* wasn't my, um, most favorite thing to learn about in this course, but I like slept through like most of my reading of it and I like slept through most of the play." It was true; during my time in Samantha's class, Delmar often had his head down. He rarely spoke up, and when he did it was usually off topic or inappropriate, which was pretty unusual for an AP student. When I asked him how this unit compared to other literature units, he remarked:

Delmar: I liked it worse because I feel like…it was like no one was interested in it, like, you know. It's like just blah.
Me: Just blah for you?

Delmar: Yeah. Like no one was interested…
Kylie: Yeah. I couldn't really feel a passion this time. It was just more like gotta get grades down, gotta read though this, gotta get through this unit, and yeah.

Basing the success of a unit's ability to elicit an emotional response on one student who wasn't really engaged with English class generally is perhaps unfair. However, the resounding emotion that all the students in the focus group felt, and I could observe in class, was apathy.

In my second interview with Samantha, after the unit was finished, she acknowledged, reluctantly, that the unit had that effect. But, she wasn't quite willing to call it apathy. While sorting through all of the activities she did over the course of the unit, she remarked *Alright boring. God, this is a large stack [of boring things], and that makes me…that sucks… I don't think they were always necessarily bored, but is there such a thing as a non-emotion?* I put forward the suggestion of apathy, but Samantha ultimately rejected that idea. *Apathetic. Yeah, I am going to create apathetic….well, I don't feel like they were apathetic though. But they weren't…it wasn't fun. I'm going to say accepting.* Samantha realized that her students, like good AP students, did what they were told, like Kylie mentioned above. Although Samantha didn't feel like all the students were apathetic, she was willing to describe a portion of her room as "apathy corner." *That back corner of the classroom, next to the blue cabinet. That's apathy corner. I think that's where the kids who oftentimes didn't care like to sit and put their heads down and not pay attention. So, there's a little bit of lack of emotion there and I think it's 'cuz they felt like they could hide back there.*

It wasn't that the students hated the play or didn't have emotional responses. It's just that the activities generally didn't elicit many strong emotional responses from the students during class.

Dennis: I think they [the activities] were all equally as bad or as boring.
Delmar: What does that even mean?
Me: Thank you. What does that mean?
Dennis: I didn't care for any of them.
Delmar: But you said-
Louise: Nothing was like-
Me: Nothing stood out either way for you?
Dennis: It was just kind of meh.

Samantha recognized this as well. She reflected that *as far as, getting information across to the students, um, I don't know, I noticed when I was separating the things out, a lot of the stuff was, they were, I put it in the accepting pile, they were accepting of it. And I don't know if that's because they like me or, if um, they just, they, they don't have negative feelings about it, but it's not really positive feelings either, it's just kind of like meh, whatever, okay, yeah sure.* In order to make sure the students were learning the things they needed to in order to be prepared for the AP exam, Samantha justified this effect. *I feel like a lot of times that information is important. And I feel like a lot of times when you're trying to get emotional responses from kids you feel as a teacher like you hafta tap dance sometimes for them. Um, and I don't, I don't feel like that's a feasible goal all the time. So, um, sometimes you hafta have a PowerPoint with information where they hafta take notes and it's not always going to be a big emotional roller coaster in your classroom, I think sometimes they do have those meh times in your classroom.* Samantha's response demonstrated to me that she didn't believe a teacher should have to do something special to elicit emotional responses. Instead, it should sort of happen organically, and that the "meh" times are just par for the course.

In this vignette, the students' most prominent emotional response could be categorized as boredom or apathy. Rosenblatt might argue that this unit on *The Crucible* was a failed attempt at an evocation or literary transaction between the text and the reader, she does offer an alternative perspective on what to do with boredom. She sees boredom and resistance as "valid starting points" for a literary transaction because at least the students are not attempting to feel "what the teacher wants" (Rosenblatt, 1995, p. 67). Samantha's goal was to create passionate thinkers through the study of the play, but instead her students became, or were, dispassionate. However, Samantha's argument throughout the study that emotions were not going to help them on AP exam may be part of the reason why they demonstrated disinterest. The students performed the emotion that was thought to be legitimate in an academic sense. The students had been socialized into a practice of critical distance so as to evaluate the rhetoric of a story. However, "dispassion and disinterestedness in criticism should not mean lack of feeling or personal interest" (Robinson, 2005, p. 134). As Ahmed (2012) tells us, bodies "never arrive in neutral; we are always moody in some way or another" (p. 48).

Reflecting on Samantha's Stance toward Emotion in the Classroom

In thinking about Samantha's class, and the unit she created around *The* Crucible, a few things stood out to me. First of all, emotional response becomes more difficult when teachers feel like their hands are tied and they don't have real freedom in how they teach. Samantha was considered a skilled teacher by her peers and administrators. They felt that she was very capable of delivering results for her Advanced Placement students. Yet, Samantha was hindered from the beginning in that she had little choice over the content of her class. Additionally, this was the first time she had ever taught the unit, so she was figuring things out as she went, and she freely admitted *there is a lot I would change.* The students in the focus group also noted that the unit "felt rushed," even though logistically the unit stretched beyond two months, probably due to the every other day paired schedule that also confined the way Samantha had to conceptualize the unit.

On top of that, Samantha's own anxiety over pleasing others and making sure her course was seen as rigorous enough often outweighed her own personal philosophies of the power of

passion and logic working in tandem, and her fear that the human side of teaching was being stripped away from her students. She worried that in the age of the Common Core State Standards, *the humanities are getting stomped on. I feel like humanities tend to be a little more emotional. Yes, there is that logic and critical thinking that are skills, but I feel like [the Common Core State Standards] leaves the human out of the equation…I feel like the ethos of our educational system right now is very… They value logical thinking more than emotional draw and I think that they're hurting the kids because of that.* The AP curriculum and CCSS necessitated that she teach certain skills as well, and she felt obligated to make sure she prepared the students for the exam despite her own reservations and uncertainties about what she was teaching.

Furthermore, Samantha made many assumptions about what would work in her class to elicit emotional response. For example, Samantha told me that she *didn't necessarily think about how they [the students] were gonna have an emotional response. Pretty much, I had an emotional response, so I kinda though they would too. So I didn't necessarily plan it. So, I just kind of expected it to happen.* I would agree that students are going to have an emotional response whether you plan or not, but Samantha really thought that her enjoyment or passion would transfer over to the students. Unfortunately, though, it didn't, at least not for a good portion of them. Even though Samantha believed that *you're not gonna be able to understand how to teach them and get the information across that you need to get to them unless you know them* and that this was the key to *illicit[ing] emotional responses,* Samantha made assumptions about what the students would like based on her own preferences. I think her portrait highlights for me that even when a teacher has the best of intentions things can go wrong, or not as well as one hoped. With all these obstacles working against her, I think it really a testament to her that

she allowed me to highlight the struggles of a teacher attempting to do emotional response in their classroom. As Robert Burns, an American poet, once wrote, "The best laid plans of mice and men often go awry." For Samantha Steiner, that certainly was true, despite her best efforts.

Summary

In this chapter, I have painted a picture of emotion in two high school English classrooms. In both classrooms, the teachers valued emotional response but didn't necessarily know how to best position students to have emotional responses given the myriad of factors that were out of their control. Jenna could not control the divisive mix of students that were placed in her class, nor the values and opinions that they came to the class with. Similarly, Samantha had little control over the curriculum and content of her unit and the way the class was structured. Emotional response was a tricky endeavor in both of their classes and had either unintentional or unexpected results. What I appreciate about both of their portraits is that it shows the difficulty in successfully predicting and planning for emotional response to literature in the classroom. In the next chapter, I offer two more portraits that differ quite a bit from Jenna's and portraits. Next you will hear about Claire and Bobbi's English classrooms and their units on *Othello* and *Between Shades of Gray* respectively.

CHAPTER FIVE

PORTRAITS OF CLAIRE & BOBBI

In this chapter I present two additional portraits of emotion in two high school English teacher's classrooms, one of Ms. Claire Cole and one of Ms. Bobbi Harris in order to explore the questions:

1. What are English teachers' understandings of emotion and its role in the classroom?
2. What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature?
3. What happens when English teachers position students to have emotional responses?

I have chosen to juxtapose these two teachers and their classrooms for a few reasons. First of all, both of these teachers are the English department heads at their respective schools. They are seen as instructional leaders of their departments, and their expertise and wisdom about how to reach kids was very evident in the way they talked about teaching and through my observations of their teaching practice in their classrooms. Secondly, these two teachers offer notably different approaches to fostering emotional response when reading a piece of literature, while at the same time have similar philosophies about teaching and learning. Claire believed that the piece of literature was irrelevant to fostering emotional responses, while Bobbi believed that the choice of literature does have an impact. Claire elicited emotional responses through modeling and sharing her own vulnerabilities with her class in discussions, while Bobbi elicited emotional responses through creating spaces that students could find their own personal connections through writing.

At the core, however, both teachers saw emotion in the English classroom as cultivated through love, care, and relationships.

Like the last chapter, each portrait is organized into sections that include: (a) an I-poem demonstrating the participant's actual views on the role of emotion; (b) the contextual elements related to the teacher, the school, the students, and the piece of literature; (c) vignettes that highlight the approach(es) the teachers implemented to facilitate emotional responses; (d) vignettes that exemplify students' emotional responses to the literature; and (e) my reflections on what I observed and heard during my time with the teacher and students. In addition, the portraits continue to incorporate placards to highlight key conceptual and theoretical analysis found within the classroom narratives of emotional response. This chapter begins with my portrait of Claire Cole.

Claire Cole, 12th Grade AP English Literature, *Othello*

I will never forget one of my first interactions with Ms. Claire Cole. She intimidated the hell out of me, and that is saying a lot, because I am not easily intimidated by others. In my recollection, she walked right up to me and said, "You know, your students think you are really hard." At the time, I was supervising four student teachers at Cherokee High School and Claire was one of the mentor teachers. I also was teaching a reading methods course that each of those students were also enrolled in. I think it wasn't so much what Claire had said to me that rattled me. I am a challenging teacher, and I have never seen that as a negative attribute. I think the fact that I barely knew her and that she had addressed me with such straightforward bluntness really threw me off. I had grown accustomed to Southern mannerisms and ways of speaking, so Claire's no bullshit approach was something I hadn't experienced too often since moving to Georgia.

During the next four years, though, I got to know Claire and how passionate she was about her students and teaching English. She also has continuously pushed me out of my own comfort zone and has challenged me to examine and re-examine my own beliefs about education because we often saw things from different perspectives. Even though we might have different philosophical orientations and take different approaches to the same tasks, I think, fundamentally, we both value similar things. This led Claire and I to form a collegial working friendship, and also what led her to be interested in this study.

Claire likes to be in control in her classroom, so it wasn't a surprise to me that I ended up taking a much more observational role during the study. That being said, I was very much welcomed into the class, as not only a researcher but as another knowledgeable teacher, helped partly by the fact that I also worked at the school during the time of the study as an instructional coach. So, the students knew me, had seen me around, and if Claire said I was alright, then they were on board with me being there too. During the four weeks I was with her 12th grade AP Literature class while they read Shakespeare's play *Othello*, I witnessed a veteran teacher create spaces and places for emotional response to circulate and stick.

In order to understand the role of emotion in her class, Claire's portrait begins with her I-poem. Like the last chapter, I have changed any unclear pronouns to what Claire was referring to by using [brackets]. Many of the ideas presented in this poem became recurring refrains in her approach to eliciting emotional responses through literature study, and will be seen throughout the whole portrait.

Claire's View of Emotion: An I-Poem

I totally believe
I was
I was very much under the stress

I read *A Tale of Two Cities*
I knew Sydney Carton was going to die
I knew
I knew

But…

I read [*A Tale of Two Cities*] and
I cried
I read [*A Tale of Two Cities*]
I knew all of that was going to happen but
I read [*A Tale of Two Cities*] and
I cried
I read [*A Tale of Two Cities*]
I felt very guilty about [crying]
I felt like [crying] was manipulative

But…

I didn't mean
I
I know that [crying] wasn't manipulative
I wasn't
I was just very affected by what happened
And
I think
I like to think
I looked out and saw one of my students crying
I loved [that we were both affected]

I think
I talk a lot about my life
I do
I
I kind of joke around about my husband
I don't really talk to [my students] about music
I don't
I don't think that that's super effective
I don't

I don't want [my students]
I don't
I don't want [my students] to feel like
I'm using them
I don't want to feel disingenuous

I think
I was
I was
I find that the students
I teach
I don't want to take advantage
I don't want that
I want [my students] to feel the way that they feel on their own
and not because
I feel that way
I think
I just
I don't want [my students] to perceive me as manipulating them

I think
I think
I mean
I think that [sharing]'s emotional
I have a lot of kids
I have a lot of girls
I taught
I say these things
I think like 'wow'
I know that [my students]'ve experienced this
I can see on her face

But…

I'm thinking
I'm a 37 year old woman
I know
I know
I absolutely know
I think
I think
I think
I'm a mom
I'm usually the only mom
I can provide a perspective

I can almost always get a kid to like something
I mean
I have a lot of success
I had
I was like

I was like
I, like, think
I think I kind of get [my students]
I really do
I do think that it's important that [my students]'ll like the book
I don't think it's necessarily the book

I
I do think that
I don't know
I mean
I think that
I think [teachers] have to be authentic
I
I
I felt
I felt
I don't know if that sounds like a disconnected thing, but
I want [my students] to be successful
I love [my students]
I just do.

In Claire's I-poem, several things stand out in terms of the discourse around emotion. Her poem highlights four voices: a cathartic reader, a perceived manipulator, an experienced adult, a successful teacher. In the first section of the I-poem, Claire describes reading as a cathartic experience, in which her emotions are released through embodied ways (Micciche, 2007). The second section of the poem deals with the uneasiness of being vulnerable in front of her students and the worry over whether her own catharsis as a reader could manipulate her student's emotional responses. This echoes Jarvie & Burke's (2015) concern about the risks of sharing difficult knowledge. Yet, Claire also positions herself as a knowledgeable adult who can guide her students through her own stories. And finally, her I-poem ends with the voice of Claire as a successful teacher who sees emotional response as occurring through connections to and love for her students, highlighting her ethic of care (Noddings; 1984).

Context

Claire, although teaching in the same school and department as Samantha, had a very different approach to emotional response in her classroom. Claire's unique perspective on the school, on her students, and about her own history as a teacher are important aspects that help to

paint a portrait of how emotional response operated during the four weeks I was with her and her students.

Ms. Claire Cole: "She's the outlier." About halfway through my focus group discussion with six students in Claire's class, John drew me a diagram that represented Claire as a teacher on a piece of paper in front of him. He remarked, "If you took all, like all the teachers, right, and you put them on a little box, you know? You got the medium teachers, the mediocre teachers… like they're okay. They're not too great. They're not too bad. They keep you awake sometimes…"

Olivia interjected, "She's the outlier."

"She is the outlier. Yeah exactly!" John continued with his drawing, "She's up here, but she's not even here. Like you have the absolutely terrible teachers who can't teach. They don't care about anything. They hate kids. They hate themselves." As he talked about the teachers John moved his finger down the line of the paper. "You've got really good teachers here. You've got some okay teachers here, but everything below this line is just like, it just doesn't matter anymore, because Ms. Cole is up here." His hand shoots up off the end of the page. "She goes so far and beyond standards that I'm actually used to at Cherokee High School, that it's just awesome!"

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In thinking about Claire, John and Olivia's description of her as an "awesome" outlier felt right. Besides being the department head, she also was a highly successful and award winning teacher. In 2014-2015 she was not only named the Cherokee High School's Teacher of the Year, she later went on to win the title of District Teacher of the Year, decided on through a highly competitive process. Claire was rightfully proud of her accomplishments and wasn't

afraid to verbalize that. She often iterated to me that she was a great teacher, a successful teacher. Confidence was something that Claire had in spades. Yet, she also had her own insecurities.

Although she was a very successful teacher and department head, Claire struggled with the belief that she didn't quite fit in. *I've always felt a sense of disconnect with community in my life, and you know, I, I don't know if that's the human condition and everybody feels that way, but I feel that way profoundly. Just sort of this sense of not really fitting in with whatever group I'm supposed to fit into … in high school I felt like I didn't fit in and as an adult I feel like I don't fit in, you know, at work, and you, know things like that…* Claire grew up in Florida for the most part, which I have learned since living in Georgia is not really considered the South. This separated her from her peers who were all born and raised Georgians. She also didn't become an educator the traditional way, like the rest of the members of her English department. She never went through a teacher preparation program at the university; instead she obtained her credentials through an *alternative certification program.*

Although in many ways Claire felt like an outsider, I believe those experiences played a large part in being such an empathetic educator, and why her students John and Olivia felt like she cared for them. A lot of her life mirrored the issues that the students at Cherokee High School face. Claire *grew up in poverty.* Her *parents were divorced* and they *were alcoholics.* She had to deal with *drug addiction, abuse, things like that.* At times, she *was homeless as a child.* Her parents *didn't attend college,* so she *didn't really have a kind of solid idea of what, you know college would be, or what careers could be.* Claire told me that her *personal experience has really, helped me become an empathetic person. I think that, you know, we're the product of our experiences and I've experienced a lot of things that my students have experienced.*

Along with these childhood experiences, being a wife and mom of two children was also a big part of her personal identity that sort of bled over into her teacher identity. Her husband happened to work at Cherokee High School, too, but in the science department. In addition, she was a mother of a son with special needs. When her *son was 4 years old, he was diagnosed with autism.* In her desire to help advocate for her son better, Claire obtained her Master's degree in special education. She brought this knowledge and expertise to her English classes and students, whether they had learning disabilities or were honors students. Her philosophy was that *regardless of whether they're gifted or not gifted, or you know in an honors class or not honors class, or come from a good home or bad home, or get support at home or don't get support at home, I wanna have them feel special. And, I wanna have them feel accomplished and confident. And, I want them to have the opportunities that they deserve because I really feel like they deserve those things… I want them to feel special because they're my student, and, you know, I always tell them that like I get so lucky because I always teach the best kids in the building, and I don't know how I always get so lucky teaching the best kids in the building, but the reality is, is that if you help them feel that way, they will be.*

Making a difference in her students' lives wasn't just her job, though; for Claire, *teaching is a vocation.* Summoning her Catholic upbringing, she believed that what mattered most as a teacher was *your actions, not what you tell them*. E*very single time* she interacted with a student, it was motivated *from a place of love. And I don't always make it, because there are kids that I would just as soon strangle, but I try. I try really, really hard. And 99% of the time, I get there…It's just doing the right thing.* Those feelings of moral obligation can be a heavy cross to bear, though. Many of the teachers in the study sacrificed their own personal lives for their students, by staying late after school every day, for example, but for Claire this was very much

because she felt morally obligated to make sure she was doing her absolute best job so that her students *get what they need*.

Cherokee High School: "A little pocket of poverty." Claire was very attuned to the population of students she worked with at Cherokee High School. The community that the high school sat in was *kind of a little pocket of poverty* between two major cities and near *a lot of pockets of affluence.* Unlike those affluent communities, Cherokee High School had *a lot of kids that are really, really poor.* In addition, the district didn't *have access to better spending, you know, better facilities, and those things.* There was definitely a make-do-with-what-you-have sort of mentality. If you recall from Samantha's portrait, Cherokee H. S. was, according to her, "the bastard child."

But, according to Claire, the biggest challenge of working at Cherokee High School was that *our student's parents went to school in this county, their grandparents went to school in this county. People have been there forever and they feel very challenged by the introduction to new ideas, or the idea that maybe we should do something a little bit differently.* There were times when she felt like encouraging her students to go on to college was an uphill fight because *there's a huge push in the county towards vocational education* that the parents really endorsed. Particularly because she taught *AP Language and AP Literature and, you know, so I feel really challenged by that idea.* Claire saw *a lot of kids who, parents who, fight the recommendations and they ask to keep their kids in a lower class.* Despite Claire's perception that those classes weren't valued, the amount of students who took AP classes at Cherokee High School was pretty high for a school its size.

One of Claire's senior AP Literature classes became a focus for this study. Because she was such a busy woman with her many leadership obligations, and I was busy conducting

research at the other sites, it was difficult for us to find a unit that both she and I were both available and made sense for studying students' emotional responses. In the end, the class and unit we chose had more to do with what fit in my schedule than anything else, but it ended up working just fine. The students in her 2nd block AP Literature course were, according to her, *really reliable, gifted kids… 8 kids are on a gifted roster and then 19 kids who are honors students who have been honors students… consistently throughout high school.* Typical to many AP classes, the class was comprised of *a lot of verbal kids,* but there were also a good number of *introverted students* in this particular class. Claire described the class as having *one section of kids who should be doing really well who are afraid to be wrong, so they don't say anything. And then I've got another section who don't acknowledge that they are wrong and just talk all the time…and then like a third group of brilliant introverted kids who feel intimidated by the gifted kids in the room and just take a backseat.* As Claire stated, and I concur, it was *a weird dynamic,* but it worked; or, perhaps more truthfully, I should say Claire made it work.

***Othello:* "I think it's easy."** Spoken like a true AP Literature teacher, Claire loved Shakespeare. When she was in high school, she *read Macbeth and I really loved it and I remember being like, okay, I get it, I get why people care about Shakespeare now. You know, that rebellious part of me wanted to, like, think that surely that was not good. Like, I wanted to find, the, the underground, more subversive version of Shakespeare and then I realized how subversive Shakespeare really was and that was pivotal.* Claire confided in me that classical canonical literature was something that she really enjoyed reading and teaching, and she had never been into popular or young adult books. Some of that had to do with the fact that she had *never taken a single education course* where teacher candidates get exposed to that type of literature, but it also was because she really preferred *critically acclaimed texts.*

When we sat down and figured out that this unit on *Othello* was the one I was going to come to for this study, Claire was sure it was going to be a good fit. She described Shakespeare to me as *this sort of transcendent magical individual who taps into human emotion in a way that no one else can and did it so long ago and now with all of our research and all of our study and all of our, you know, ability to articulate these understandings of humanity, he knew it just intuitively, which may or may not be true, but I need to believe that it is.* Unlike Jenna Irving, the novice teacher described in the previous chapter who struggled with teaching Shakespeare, Shakespeare was not something that Claire worried about teaching. Unsurprisingly for an award-winning, veteran teacher, she recollected that *I've not had an experience with any Shakespearean texts that I've taught where I thought it fell flat, you know, I think it's easy.* When I asked her why she chose *Othello,* rather than some other text, she candidly remarked, *It's an engaging text, you know…Shakespeare is some of the easiest stuff that we get to teach as English teachers, just because it's so good and there's not really a lot that you need to do to sell it, I don't think… It's less of a challenge for a teacher, because it's just such a good play.* Although Claire has taught Shakespeare to more than just AP kids successfully, I do think the claim that teaching *Othello* was "easy" was an easy thing to say when you mostly teach highly engaged kids. The reason why it wasn't something she had to sell, though, was really a testament to Claire's teaching methods. The plot of *Othello* does some of the work of "selling it" for sure, but, in my opinion, Claire did a lot more.

The play *Othello* by Shakespeare is considered by many critics to be his best and most complex play. It covers issues of race, class, gender, mistaken identities, jealousy, and as you might imagine in a tragedy, quite a bit of blood and death. The play is about Othello, a Moor and a highly esteemed general, and Desdemona, the daughter of a powerful senator in Venice.

Although the two of them are madly in love, Othello gets wrapped up in a scheme by his overly ambitious friend, Iago, who plants seeds of doubt about his wife and Michael Cassio's faithfulness. Iago's jealousy of Michael Cassio, another soldier who gets promoted over him, prompts the deception and demise of just about every character in the play, ultimately leading to Othello murdering his own innocent wife.

The activities and choices that Claire made during this *Othello* unit were two-fold. First of all, she wanted to prepare them for the Advanced Placement literature exam at the end of the semester, a very practical reality of the course. Secondly, she wanted her students to *understand Shakespeare as philosopher and Shakespeare as a psychologist and humanizer.* Consequently, we both thought that the human aspect of Shakespeare's work, and the exploration of character motivations and identity, were a nice focus for the exploration of emotional responses to a piece of literature.

Claire's Approach on Emotion

In the following vignettes, I paint a written picture of Claire's approach to helping her students have emotional responses to *The Taming of the Shrew*. Claire's approach, in comparison to some of the other teachers, was really quite simple. It didn't make use of gimmicks or a lot of bells and whistles. Claire's approach fell very much in line with the ideas in her I-poem. In order to prompt emotional responses in her class, Claire did two things over and over—she modeled emotional response through her own vulnerable personal stories, and she tasked the students with visualizing and stepping into the characters shoes through re-enacting and skits.

"I think we have to be authentic." Out of all the different things that Claire did in her classroom to help students have an emotional response, perhaps the simplest, and needing the least amount of preparation was to be open and honest with them. Claire told me that *an*

important component of my teaching philosophy is honest, not all ironic, interactions with students. I mean, I think that, I think we have to be authentic, you know, in our approach. We really do. This idea of earnest, authentic discussion by a teacher to their students was something very important to Claire and the way she taught literature. These concepts came up continuously in the interviews and conversations we had. Through sharing personal stories, Claire modeled earnest, and honest emotional responses to the literature in her own life. She told me *I talk a lot about my life to my students, but it's part of my schtick, you know, it's kind of part of who I do and I, you know, I kind of joke around about my husband because a lot of them have him as a teacher… I'm trying to also model for them and emotional response to the text, you know, so if I can say I think about this when I read this scene or when this thing happened in my life the other day, I was reminded of this scene, then I'm um, I'm modeling for them how to be more empathetic readers*.

This idea of being authentic and honest though was a bit of a balancing act for Claire. Her stories, self-admittedly were *hyperbolic in nature.* But Claire tempered her humor with honesty, making sure *the kids know that* the stories are *hyperbolic in nature.* She was also quite aware of the power of jesting and making the humorous anecdotes, but the humor, she believed, worked because it's *never an ironic or sarcastic statement. It's never that…When we use sarcasm and when we use irony in our interactions with young people, we muddle all of that and they don't know what to believe and I think that people that explain to me well, kids don't understand sarcasm, I don't think that's true, I think they understand sarcasm, but I just don't think it's a healthy way to interact with other people and so I don't interact with my children that way, I don't interact with my husband that way, I don't interact with my coworkers that way and I certainly don't interact with my students that way.* So rather than sarcasm, Claire approached

teaching books with what might be considered just good old fashioned humor. *I'm really, really funny and kids will tell you that they laugh a lot in my classroom.* And Claire was not just saying that; the students confirmed it. Diamond told me, "She is hilarious!" This humor through her own personal stories made a difference in helping students have an emotional response to the play. Olivia, another student in the focus group, believed that "it's good that she's able to joke around with us too 'cuz I know that one of the teachers that I had, that we had read *Romeo and Juliet* with, it was just like, ugh! And I loved *Romeo and Juliet*, but it's like if you just read it a certain way it's so much *more* …I don't know how to say it…" Several of the students talked about how her humor influenced their ability to care about the play during the day to day routines of class:

Enrique:	It's just the general attitude she has is just like happy-go-lucky excited and that kind of, it helps when she's trying to teach the play because you know, even if it's a bad thing, she starts bringing up things that are making you laugh, or are making you see it in a different way and that's kind of good. 'Cuz having a depressing class period is a bit annoying.
John:	It's terrible.
Jeremy:	Yeah, it's really bad.
John:	Don't even say annoying…it's absolutely the worst thing ever.

In Claire's English classroom, her personal stories were a huge part of her strategy to help students to have an emotional response. But, when you share personal stories, it also makes you very vulnerable. Claire was willing to be very open with her students for this purpose. Claire argued that it's about *being a kind and empathetic practitioner, if we want to be able to use emotional response. You know, if we're jerks, if we don't allow ourselves to be vulnerable to our students, then we're not gonna have that same level of emotional response.* While some teachers ask their students to be vulnerable, she takes most of that responsibility on herself. *I think that,*

you know, that idea that these things do apply to my experience, you know, they don't have to feel obligated to talk about their own experience if I talk about my experience.

This obligation she talked about is really a key aspect that Claire struggled with though. She worried that with vulnerability there was also the potential to been seen as a manipulator of her students' emotions. She worried that because *we're in a position as teachers to really influence the emotions of the students around us, especially the school like my school where a lot of my kids are looking for an adult, you know, they're looking for an educated adult who has ideas and who kind of feels the way that they feel about things. You know whether that's politically or socially or you know like aesthetically, you know, whatever those things are…I don't want them, I don't, I don't want them to feel like I'm using them, I don't want to feel disingenuous. And I think a lot of it too is that like, well, like, I don't wanna be a phony, you know, like the sort of Holden Caulfield kind of. And I think because the kind of teenager I was, there was no adult in my life who was gonna convince me that they understood me or who I was. And that, that probably wasn't fair. But I find that the students I teach, and at, at both schools, everywhere I've been, they're not like that, they're not jaded, they are very much affected and I don't want to take advantage of that. I don't want that, I want them to feel the way that they feel on their own and not because I feel that way, you know, so I think it's one thing to say like oh my gosh guys, this is beautiful, you need to pay attention to this, this is so important, like that is just tragic, that's so sad. And to kind of speak about it externally, but to kind of manifest those feelings in a really real way. You know, I just don't want to be, I don't want them to perceive me as manipulating them. And I think that that's it more than anything.* What is implied in these statements is that when teachers model emotional responses for their students, there is always a risk that students take it the wrong way or feel like this is a tool to manipulate their feelings. For

Claire this would be the worst case scenario, because she holds authenticity and earnestness as values above all else. She did not want to be seen as a fake, as indicated by her reference to Holden Caulfield from *A Catcher in the Rye.* Yet, she felt that sharing these personal stories helped them to understand the play, the characters motivations, and universal themes that she felt the students needed in order to have an emotional response.

I wish to call attention to two aspects of the way Claire describes her approach to emotional response. These aspects will also be illuminated in the vignette that follows. In Beach's (1993) book about reader response, he argues that, "the value of publicly sharing emotional responses is much needed in classrooms in which students rarely discuss their subjective experiences" (Beach, 1993, p. 53-54). In Claire's classroom, emotional responses are shared openly through discussion of her own personal stories. However, unlike Rosenblatt's (1995) transactional theory that sees the aesthetic response as student-centered, Claire's approach to emotional response was very teacher-centered. Rosenblatt (1995) argued that "Much of even the best literature teaching is analogous to typical American spectator sports. The students sit on the sidelines watching the instructor or professor react to works of art" (p. 57). If students are not "living through" the experience of reading themselves, she argues that the aesthetic experience is difficult.

However, Claire's approach outlined here most closely resembles those who see emotional response pedagogy as testimony and witness (Dutro, 2011). Too often students are asked to be the ones to provide testimony, while the teachers sit back and witness the personal and sometimes traumatic stories students bring to the classroom. Dutro (2011) believed that "to be effective witnesses for the testimonies of our students, we need, in turn, to allow them to be our witnesses—even when it is hard, even when it feels too risky" (p. 194). Claire noted that sharing her personal stories placed her in a vulnerable position. Her concern about whether her personal testimony was a manipulative practice can be understood through the notion that Claire, as a teacher, is an authority figure, of which she has power to legitimize what emotional responses might be allowed in her class. Strongman (2003) argued that "the reader's emotion can be manipulated in a number of ways" (p. 247). However, I might note that this places students in a passive, receptive state, rather than in an agentive one concerning the expression of emotions in the classroom. In a teacher-centered classroom, such as Claire's, this concern of manipulation has validity. Boler (1999) asks, "why should [students] make themselves emotionally vulnerable to me particularly in the public forum of the classroom? (p. 139). Claire's openness towards sharing personal responses offers the potential for a new kind of space in her class—a "space [that] shifts emotions from being seen as the property of idiosyncrasy of their individual, towards a collectivist account" (Boler, 1999, p. 164).

To illustrate the way that Claire used her personal stories to help students have emotional responses, I am going to provide an example of a conversation that took place near the end of the play. The excerpt is quite long, and because of that you will be single-spaced, but I feel like it is needed in its entirety to see all the factors of honesty, earnestness, vulnerability, humor and even the fear of manipulation that Claire wrestled with. This piece of data speaks to all of those things, and so rather than giving a bunch of small examples, and there are plenty to choose from, I present just this one.

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As the bell rings, and students are settling in to their seats, Claire passes out copies of *Othello* to students. The students bustle about trying to find the page they left off in the reading from the day before. There are several new roles in the next section of the play, so Claire asks students to take on those roles and read those lines.

Claire quiets down the class and reminds them where they left off in the action of the play. *Okay! Are we ready? So we are in Cyprus as usual. Othello and Iago are here. Today is the day we have to use our prop. I have brought the tree and have it here all year long, just so I can use it. So we are stepping into a conversation that is already in progress. Make sure when you read these lines you project your voice.*

Students begin reading the play aloud, and as typical to Claire's style, she stops them before they really even get started. *So my stage directions say that he has fallen into a trance. Do yours say that?*

Some students say yes and some say no. There are two different folio editions of the play circulating in class, and Claire often has to stop and point things out that one version or the other doesn't have.

So we need to go back to a conversation that we had the other day when we discussed Shakespeare's idea of personality as being constructed. It is called dramatalurgical. I want you to think of the stage as a way of describing personality. I have my front stage persona-- Ms. Cole, the teacher. I have my back stage persona-- me in her room, in sweaty pajamas on the 3rd day of a Netflix binge, with a slew of snacks all over my bed, knowing full way my kids are hungry in another room. But I am so lazy that I wait to see what Ketchup sandwich they are making. And because no one is monitoring me, that is really who I am.

Jeremy interrupts, "I kind of believe that!" Several students giggle and nod.

Do you? I don't know. That could not be honest… Because I would never let you know what my back stage persona really is. You could never tell. I would never tell you how horrible that is. We could approach that, right Ms. Falter? Claire attempts to pull me into the conversation. *The plucking of the eyebrow, looking at our lips in the mirror. But, there are things I wouldn't let Mr. Cole even know. They are the secret things. It's what is behind Poopouri. You know that? Have you all heard of that?*

Didi responds, “My personal trainer has some.”

Mr. Cole got me some for Christmas. Maybe he knows a little bit more about my backstage persona, Claire laughs. *But I dunno!*

“What is it?” a student asks. Another student explains that Poopouri is something that you put in your toilet to make it seem like you never went to the bathroom, so there isn’t any smell at all.

The commercial is hilarious. And we should watch it some time. The whole idea is that people cannot possibly know that you have pooped.

“It's like leave no evidence,” Didi adds.

Right! And that everyone's poop smells and we can't have anyone be aware. Are you guys back with me? I use it. I like it. Claire shrugs her shoulders nonchalantly. *So, like, there is the front stage persona, we could also say we are in the wings. So we have a select audience from time to time. But some people get an outside -- when Ms. Jeffrey and I debrief afterward our filters might be different. I am never going to use certain language in front of you,* Claire explains, pulling in her student teacher, Ms. Jeffrey into the discussion now too.

Jeremy asks, “Like a cuss word?”

Well yes, you got me. Some words okay I would use.

“I was going to say…” Jeremy responds.

But other ones no. Like if you participate in a club or a sport. Let's say your coach is also your social studies teacher. I don't know Brown is tricky. I feel like he is always on stage. Claire searches for an example, and picks about Mr. Brown, a social studies teacher who also coaches at the school.

“Yeah. He is always the same.” Another student mimics Mr. Brown’s voice speaking in monotone.

“Like he tells a joke and then he doesn't smile. And the joke is funny. So he should laugh,” Kristal says.

“I have never seen him crack a smile!” Michael adds.

Okay, so let’s maybe think about this different, in a more advanced way. My favorite thing about coaching tennis was that I could cuss at kids. Who has a coach that cusses? About half the class raises hands. *Who is the cusser?* Claire inquires.

“Coach Grady. Do you know him?”

I do know him.

“No filter.”

I bet he has a filter though with his 9th graders he is teaching. Well, I can tell you that I did cuss at the tennis players. Anybody play tennis? A couple students raise their hands. *There are only a couple times you can watch a freshman almost step on a tennis ball on the court before you lose your mind. My point is that we have lots of different audiences that we expose ourselves to. This brings me back to our Brown conversation. I think Shakespeare is saying that we cannot control our personalities as much as we think we can. That personality is not something that exists as a true you or a real me. So, I don’t think that me in a 3-day Netflix bender is who I really am. That me that just watches* The Gilmore Girls *for the 20th time with a tube of cheese Pringles. That is not who I am. That is not me. That may be the persona that I am, like the first three days of a Christmas break. It might be me during that time, but I wouldn't say that is the real me. My real personality has to be a combination of all the parts of me every day. I am precise about what I allow or disallow. That is still who I am. It isn't that I come to school in*

a mask. I think that is a simplistic understanding of personality. And Shakespeare is going to agree with me on that. Have I talked to you guys about fancy party?

"Yeah," a few students verbally answer.

Fancy party was an absolute study in this. Fancy party -- I talked to my friend Melissa bout this—she is very educated and smart but also very working class at the same time in that she waits tables. She has an Ivy League education but she waits tables now. She has a degree in art history and the plan was to go to graduate school and become an art history professor. Unfortunately she picked up an addition problem. She has been mostly addicted to hard drugs—heroine mostly—and we have been friends since we were 16, so this is something we have explored. I find myself in a similar situations. But I don't make a lot of money doing it. I don't feel that on the regular. I make more money than most of my friends do for the most part. I don't feel like I am put upon. I can buy nice things and all. So, I went to fancy party. And fancy party was at a doctor's house. There were doctors and lawyers there. There was a veterinarian there too and she was married to a doctor. These guys were making hundreds and hundreds of thousands of dollars And I know I make $54,000.

Michael interrupts, "I know because you showed us."

Yeah, I just got my W-2. So I know what I am making. This was the same night I got my W2 form. So I had a conversation with Melissa and I said, I can't not shut my mouth and get along with people in these conversations. I become really aggressive. Because people want to ask teachers stuff all the time. It is like a sociological study. So what do you think? One time a copyright lawyer came up to me, and was like should I send my children... They live in a fancy part of Atlanta, in Buckhead. They feel they are doing a service in sending their kids to public school. That is a very different kind of public school folks. That is like sending your kid to [our neighboring affluent county] and feel like you are in the thick of it. So he asked me, should I send my children to a regular mediocre school?

"He said that? A mediocre school?" a student asks.

Yeah. Yeah. So he is saying this to me so I think he means like Cherokee. Should I send my kids to a mediocre school… with really phenomenal teachers-- and I think that does characterize Cherokee. And you have no frame of reference for this, but my little freshman who just transferred in she knows how lucky she is. How different it was for her. So, is it better to send them to deal with a mediocre school with high poverty, or is it good to send my kid to a really great school with mediocre teachers, and that would be like a lot of the private schools? Trent you could speak to this? I never went to a private school.

"It was only like 1st grade, but it was exactly like you described. The teachers were mediocre. Christian like," Trent responds.

I know they can kick kids out.

"There was a kid who had a meltdown. And he was never seen again," Trent adds melodramatically. Students laugh.

Yeah. Riley was kicked out of private school. He is autistic, right? So, the school basically was sold to another family. And we were asked about three months later, if we didn't pay more in tuition he would have to go somewhere else. They weren't willing to make room for him. Now I don't know if it is the chicken or the egg sort of thing. Now I do know we get paid more in a public school. We get better benefits. But we have to get a lot of training and teachers will complain about that. And so these jobs are more competitive than a private school. We are faced with challenges all the time, and so we have to get better. I have had kids have

breakdowns. Here is my point. It is very very hard for me to shut down that part of me, at a fancy party, when I am asked these kind of questions. And I find myself talking about this experience and what I do all day long. And the stressed and how much money I don't make. And so it ends up with me saying that the starting salary of teacher should be $80,000 a year. And that is going to solve all problems. Ms. Jeffrey, here, is going to get a job no matter what. If you say $80000 a year there would be more competition. One is much more noble profession -- lawyer vs. teaching. I think that a lot of people would want... I got a little loud and a little shrill. Even at fancy party.

"What you are saying, and correct me if I am mis-saying, but if more teachers have to get a master's degree and further their education …then teachers would be better that way. Rather than $30,000?" Trent asks.

In my mind the idea is that we have a position where we have to take whomever shows up. Claire talks about the lack of candidates for jobs who are qualified. *We end up with who we end up with. If we start at $80,000 it becomes far more competitive. We have very little open positions in English -- so I am not talking about English, when we study English this is about all we can do. Cassie?*

"About private schools, um, I have a friend that goes to St. Anthony …" Cassie begins. "They have like no money. They have no janitorial staff and, she the teachers hate the students there. They have some different classes, like she took Latin but she learned nothing."

Catholic school is a little bit different. And I think that was the question this guy was asking me was is it better to keep kids away from the riffraff?

A student interjected, "Their classes are not any harder!"

Claire continued, *I always felt like the private school kids could afford the drugs that would kill you. Anyways, I had another conversation at fancy party with a guy who seemed more normal and used to be an English major. We had talking about Cardinal Wolseley's speech. Every English major has read King Henry the 8th, so we talked about that. But, then I opened my mouth and, you know, things came up. Like I teach undocumented students. When you are teaching kids, and trying to help, you know, things, I have kids who look in my face and say that's great you teach me these things but I can never afford college. And this was even before DAFA was passed…So find out that the guy started to feel guilty. That guys' wife is the mayor of [a big city]…he was the husband of the mayor. That was my whole experience at fancy party. All of the different parts with our interactions with other people. They are all a part of the personality.* Claire pauses and then continued. *The point here is that we can't really control our personalities. Most literary critics -- this is an excerpt from Herald Bloom. -- from his book* Shakespeare: The Invention of the Human. *Remember we did those tests and who is an introvert, who is a thinker or a feeler. We learned that about ourselves. Before we had personality tests, Shakespeare was writing personality types. We can look at that psychology and understand that psychology. Shakespeare believed that personality is fluid. If you haven't taken it, look up Meyer Briggs. When I was in high school I was a feeler and a judger, but now I'm a thinker and a perceiver. So this idea that our personality is static, isn't holdin' up. What could account for that.?*

Davante answers, "Your experiences."

So, I gave birth to a kid who once peed on bush in a putt-putt gulf course, Claire says seemingly out of nowhere. The students laugh. *Okay, his social filter is so low that he did that*

thing. Maybe my judger got chipped away after I had a special needs kid. Maybe it was easier for me to empathize with others and their struggles than it was when I was younger.

Lona asks, "What did the golf people do?

No one saw as far as I know. And he peed on the AstroTurf. And in his mind he could pee behind a bush if no one saw. Personality is not something that we can control, Shakespeare could argue. Claire pulls out her *Othello* book and starts thumbing through the pages. *So let's look back at the scene where Othello falls into a trance. So what happens in Othello's language?*

The students, who were transfixed for the last fifteen minutes on the stories that Claire shared with them, suddenly pop to life. They mimic Claire, and open up their books again.

We start to see the interrupted short sentences and more questions. Claire reads lines aloud emphasizing the choppiness of the lines and the questions. *His personality is changing in the moment and it is such an overwhelming change to him that he loses his consciousness all together. He loses his sanity. That idea that he is already a cracked shell. That it is not hard for him to succumb to that. So, this is how I handle stress. I am stoic, I am tough. I do not get rattled. I would not cry at Cherokee H.S. except twice. It happened twice in 2nd period. Remember we had really bad news at the beginning, and then when Sydney Carton died I was feeling particularly fragile that day? That did not happen in 4th period. 4th period I was like whatever psshhhhhh that happens every year. But 2nd period I cried.*

Didi remarks, "Haley was screaming at you about why you like Sydney Carton."

And that's probably why.

"She was really screaming and I was like girrrl… chill," Didi continues.

Maybe that's it. Maybe it's that self-conscious sort of thing that I couldn't control that. I felt bad about it. I felt manipulative. I was like if these kids do my homework more because I just cried. That's not honest. You know? That's not alright. But this is how I handle stress. I handle it very steadfastly. It doesn't bother me. It doesn't bother me. It doesn't bother me. And then when it does. I am all done. Like physical emotional, I have to go to the bathroom every 20 minutes. It is all aspects of my body are affected by that. So I can do it. I can do it I can do it. I can do it way more than a human can, and then I can't. And then it's about 24 hours of some kind of odd catatonic state which involves a lot of trips to the bathroom, and you know not a lot of tears, but my whole body shuts down. And I can't deal with that. And at that point I know I have lost control of my personality and I am not in control. And we can see that in Othello. So we've spent some time last semester talking about adversity and talking about trauma. Chelsea you talked eloquently about terrorism. We can look at the childhood trauma scale. The questions might be lived with alcoholic parent, etc. And they get to very dire. And how ever many of these checks you get, the more susceptible you are to mental illness in adulthood. Is adversity good for us or bad for us? I think it is questionable. I am not self-conscious or care about my looks. I am a really good mom and a really great teacher, and all of these things are great but is it worth experiencing everything I experienced in childhood? No. I would much rather have not experienced those things and been a less impressive human being right now. So, these are the questions that we ask.

"It's like a short trip down a bad path," a student says.

I like what you said Finn, a short trip. Talk about childhood trauma. When these boys were made to be child soldiers in the Sierra Leone the first things they had to do was kill their parents. I don't know if Othello had to do that, but what Shakespeare is doing is genius because a 2014 study talks about the childhood trauma scale and what happens later on. This was

written, this was written in the last decade of the 1500s. We could say this was a short trip because of the personality skill. I think that in a lot of classrooms we don't stop and talk about this, but we had to stop and talk about it for 30 minutes because that is that important, and we are going to discuss the concept of madness in journal #5. I don't know if we call him falling into a trance madness. I mean you could argue that it is just a plot device, because Othello gets a …I mean Iago gets a soliloquy while Othello is on the stage. But I think we should continue to think about how Othello got to this point. Let's continue reading.

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In this excerpt from my field notes, Claire uses multiple personal stories, some very serious (i.e. fancy party and Sydney Carton's death), and some very humorous (i.e. Poopouri and putt-putt peeing), to help the students understand the downfall of Othello and empathize with him as a character..

Claire shared things about herself openly. She believed that if a classroom and a teacher *doesn't allow themselves that level of vulnerability, then I think that the kids don't have an emotional response. They look at the text as matter, you know, versus what it's supposed to be which is emotion. I mean, that's what it's supposed to be. Okay. This is tragedy, you're supposed to experience, we can't experience it if we didn't attach ourselves to the characters so we need to allow that and model that.* The students knew about the struggles of raising an autistic child. They knew that she came from a background of poverty and drug abuse. They also even knew how much she was paid to be a teacher. She spoke to her students as though they were her equals, or at very least, adults. She did not patronize them or sugar coat things. And her earnest stories drew the students in. The students were completely transfixed. They did not move in their desks once. All eyes were on Claire or whatever Claire was doing. When she moved, they moved. She was in complete control over the class, particularly in the amount that she talked and the subjects that they talked about. And, it is in those moments, though, that one can also see why Claire worried about the power of being vulnerable and sharing that much of herself.

This moment she described, where they were reading *A Tale of Two Cities* in the unit before *Othello* and she cried in front of her students, Claire brought up to me in our interviews and casual conversations a few times. It bothered her enough to bring it up to her own students. Claire *felt very guilty about it afterwards, and I felt like it was manipulative, but I didn't mean…so I, so I know that it wasn't manipulative because that would, that would, um, that would mean that I was actively trying to manipulate them and I wasn't. I was just very affected by what had happened.* Claire laid bare those very concerns to the class, and in her earnestness, she let her students be the judge of whether it went too far or not. For the students in the focus group, they didn't think it did. Olivia explained, "It's not like it's inappropriate ever. I mean I think the fact that also that she, when we, she doesn't just like make us read the play and doesn't explain anything to us. She connects…like, she explains, like….she'll stop for like one sentence and then explain it for like 25 minutes. And she relates things from like, she relates personal things to her and then that like makes everyone more involved because of… it's more personal." The question remains as to whether teachers have to be this personal and vulnerable to help student have an emotional response, but in Claire's English class, it is what she did and it seemed to work.

Britzman (1998) uses the term "difficult knowledge" to describe the painful or troubling experiences that readers bring to the text or that the text brings out in the reader. In this vignette, Claire's personal stories exemplify the act of providing testimony to traumatic and difficult knowledge that *Othello* and *A Tale of Two Cities* brought out in her reading and interpretation. This "testimonial reading," however, is not an internal emotional response, but one in which Claire sees as part of a "collective educational responsibility" (Boler, 1999, p. 164) towards modeling an aesthetic transaction with a text for and with her students. Claire's entire story-telling shows "a self-reflective participation: an awareness first of myself as reader, positioned in a relative position of power by virtue of the safe distance provided by the mediating text" (Boler, 1999, p. 166).

This vignette also illustrates how emotional responses are performed, through actions, but also through language, in both space and time. Ahmed (2014) states that "emotions tell us a lot about time; emotions are the very 'flesh' of time. They show us the time it takes to move, or to move on, is a time that exceeds the time of an individual life. Through emotions, the past persists on the surface of bodies. Emotions show us how histories stay alive, even when they are not consciously remembered" (p. 202). Claire's guilt over crying in front of her students continues to come up. Emotional response has a "rippling effect" (Ahmed, 2014) in that they pop up and move around, and then disappear, only to resurface again. Emotions are also embodied in the sense that they press upon us, and thus "become impressions" (Ahmed, 2014) that resurface. For the students, Claire's personal emotional stories left many impressions upon them, as they continued to talk about the topics she brought up both in class and beyond.

Not like "Ferris Bueller's teacher." Altair told me, "The energy in like the interaction was definitely a good thing. 'Cuz it made you actually pay attention more and get involved more. Because generally teachers that teach Shakespeare will sit up in front and just in a monotone voice kind of like, I imagine, like, Ferris Bueller's teacher up there reading Shakespeare, just so boring and you don't understand a single thing that's going on, but the way that she acted it out and read it made it a lot easier." Altair's comment about the lively way that Claire interacted with the text was another way that she fostered student's emotional responses in this unit through helping them visualize the actions of the play. Really three strategies were used to do this—skits, assigning students to read aloud, and then re-enacting parts of the play.

First of all, on the very first day of the unit Claire had students create skits to build intrigue and interest into the basic plot of the story; in addition, it was also an attempt to have the students put themselves in the characters' situations.

Claire tells the class, *Okay, you are creating a skit. You have five minutes to put this together. This is more of an improvisational thing. So there is this guy, okay? And he has got a girlfriend or a boyfriend.*

"Can it be two girls?" a female student asks.

Let me rephrase. It is a couple. And then there is this friend. But the friend isn't really into this couple. If we did this ten years ago, we would do this up traditional. But we have clearly transcended. So, anyways, this friend, tells his one couple friend, your mate is cheating on you and I have proof. But here is the thing. Mate is not cheating and there is no proof. But friend produces proof, but it isn't proof. So, you are going to write the scene and you need to determine what the proof is and be able to produce the proof. I am going to give your group an additional piece of secret information that another group doesn't know. So, I need you to move yourselves to form a group.

Students get up and move their desks together. Claire goes around the room and tells each group a little bit of information they need to include, but she doesn't tell them that these bits of information are actually from the play itself. There is visible energy in the room. Students playfully hit each other or point at each other as they figure out what roles they will play and how they will act out their skit. Students are laughing and joking with each other.

After five minutes, Claire shouts out, *Okay, let's get our desks back in rows. Desks back in rows, everybody.* Claire points to a group and says, *You guys will go first.* And then addresses the class who are still buzzing with excitement. *Are we ready? Are we ready?*

Group by group goes up to the front and presents their skits about proof. In the first group the students use the line "Netflix and chill" which sends the class in a wild uproar of laughter. Another group decides that the proof is a piece of paper that says "She cheated!" on it. A third group, which decides that their scene is about a gay couple, says the proof is that there is a Tinder account of one of the men in boxers hitting on girls, meaning he is not actually gay.

After all the groups present, Claire says, *That was great work guys. Great work. So you can see that in the scenarios everyone had different kinds of reactions. In some places the motivations were clear and in others the motivations weren't. What we are going to be exploring in this play are some of these themes and issues of betrayal, friendship, jealousy that come up. So I want you to remember that as we start.*

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The skits were a very short activity, but a very purposeful one. Claire wanted the students to use their imaginative powers to create a skit that put themselves in the shoes of the characters in the play. In doing so, they lived out the emotions of the characters, and tapped into potential motivations. The students' emotions were definitely engaged as they could not contain themselves even for such a brief part of the class.

Besides inventing skits, Claire also either acted out scenes herself or asked students to re-enact the play while they were reading. Claire made a choice to read the whole play aloud in class, rather than have them read it for homework. Although Claire told me that reading the play aloud was really only just *90% making sure they understand what they read… I think that they need support of the community to really help them understand what's going on,* the students in the focus group felt that reading aloud was an approach that did more than that. It really helped them have an emotional response particularly because Claire assigned certain people to play certain roles. Diamond noted, "It made me more connected." John told me that "it matters to have a role in the play because before I started reading *Othello*, which I didn't even plan on reading *Othello* at all, I planned on sitting there and just reading the book and just going along, but then she chose me for Othello because Jeremy raised my hand for me and then I kind of attached to him because I got really mad when he would do dumb things throughout the play…

But I really do feel like when you get to read someone, you get to put your own emotions and feelings to it and it makes you feel more connected with the actual character." For the students, the simple act of reading for a character assisted in their abilities to care about the play, the action, and the characters specifically.

On top of that, Claire often stopped the students' reading to act out what was happening in the play. It happened usually several times a class period. Sometimes she would act out the scene herself, and other times she would sort of lovingly manhandle the students, make them get out of their comfortable desks, and figure out what the scene would look like and sound like. The students in the focus group remembered one of these times being very memorable.

Diamond:	Let's talk about that tree.
Me:	Okay, yes. Tell me about that.
Diamond:	I wrote down that we used the prop as a tree. I mean the tree as a prop, we use the tree as a pop and she made it a point that you know, she kept that all year for these two scenes so that kind of showed you how much she loved it, like and I really liked it and you know it is kind of like a tree so it did make you think of Cypress and you know being on an island and all that stuff, so I liked the prop she used, and that she like hid behind it. It was cute.
Olivia:	She's cute. She's so adorable.
Diamond:	I love her so much!

There was something about that plant and the way that Claire used it that helped the students not only visualize what was happening in the play, but also to help the students to understand the emotions of the play. Claire noted, *when the kids get up and they move in their seats, they're just, they make learning a little bit more aesthetic. So, it's helpful to put Othello over here behind a plant and have this conversation going on over here.* In addition, the students were having their own emotional responses to the play by being actively involved in the scene, in stepping into the characters shoes through the humorous use of the tree.

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So, now I need my plant. Hey plant it is your big day. It's kind of heavy so let's make a path. Carly, you are going to have to tell me if it is worth it.

"What is that big bottle?" a student asks.

That's how he gets watered. He will never get fertilizer in his life. That is not his fate. Claire pushes the huge ferny bush to the front of the classroom, and takes a moment to catch her breath.

Whew. That tired me out. She laughs. *Okay, so Othello retires. We don't mean he goes to sleep. It means he goes and hides behind the plant.* Claire crouches down real small behind the ferny bush. She motions for a student to come behind the plant with her. *C'mon!* she loudly whispers.

The student who is playing Othello is not picking up the cue. "So I have to come up and stand behind the plant?"

Come stand here, Claire whispers. *So you are right here.* She points behind the plant. *So, Iago you ready? Come up here too.*

"I'm taller than the plant. I don't think I can hide—"

You are crouching. C'mon like this. Claire crouches again. The students giggle. *Othello, man, he is a big guy too. Just crouch.* The student acquiesces laughing, and squats in what looks like an uncomfortable position. *Are your thighs burning? I could only do that for like thirty seconds. Okay, anyways, Iago you are right here. Iago go stand in the middle of the room.*

The student playing Iago gets up and moves to the middle of the room. *Cassio are you ready? So face the audience* she indicates to the student playing Iago. *Now we know that Othello, Othello is distanced enough that he can't here you. You ready? So you get a little soliloquy so let's hear it!*

The scene continues and the students read lines and Claire moves them about the classroom. As the bell rings and students file out of class, I overhear a student say to his friend who is not in the class, “Man, today was so good! Ms. Cole is ridiculous. She pulled this tree out from nowhere, like she literally keeps this tree in the classroom just for this scene we did. For this like, one scene, and she made Jeremy hide behind it. It was hilarious! God, I love this class!”

In this vignette, I wish to highlight two aspects of emotional response. First, Ahmed’s (2004) notion of happy objects, i.e. “those objects that affect us in the best way” (p. 22), can be seen through the fern plant used to help understand the characters’ circumstances in the play. Through their roleplay, happiness, excitement, and humor all stuck to the plant and rippled out through the class.

Additionally, Claire positioned her students to have emotional responses through role playing. Parsons (2013) study distinguished between different types of emotional connections students take up when relating to characters. In Claire’s class, students moved back and forth between personally interacting with characters and actually becoming the characters through reading and acting out their character’s parts and being called by their character’s name. Students in the focus group indicated that these approaches to emotional response resulted in a strong connection to the characters. Mar, Oatley, Djikic, and Mullin (2011) calls this “emotions of identification.” These emotional responses occur when students “identify with a character [and] we imagine ourselves to be in his or her position" (p. 823).

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Like Jenna did in her unit on *Taming of the Shrew*, Claire made use of the genre of drama, and invited the class into the storyline with her. I could overhear students talk about the ferny plant for the next week in their side conversations. Emotions circulated around the room and stuck there, on that plant. Claire was not afraid to literally get down with the plant, but in a figurative sense she wasn’t afraid to do that either. Claire allowed the students to play, like little kids do, and to figure out how the characters felt and behaved through acting, re-enacting, and reading aloud with specific parts. Claire’s goal was to examine the characters’ emotions, but the

outcome was that students also ended up exploring some of their own emotions as well, by connecting to and stepping into the role of the characters.

Students' Emotional Responses

The two approaches that Claire used throughout the unit did provide fodder for students to have multiple and varied emotional responses to *Othello.* I believe that through Claire's modeling of her own personal responses and her physical acting and prodding of her students acting, Claire created an environment for students to care deeply about the themes and characters of the play. The students' emotional responses became most apparent in a Socratic seminar and in how they approached their final paper on the play.

"I emotionally connected with Iago." The final assessment for the unit on *Othello* was to write a synthesis essay on one of the characters. The prompt was simply, Who is _____? Students could pick one of the five main characters in the play, Othello, Desdemona, Iago, Michael Cassio, or Emelia to write about. Claire provided the class with articles to draw on, but their objective was to make an argument about the character and what motivated them, pulling from the idea that Shakespeare believed our personalities were not stable, but malleable. While seemingly a simple prompt, it was quite a complex task they were being asked to. What was interesting about this assignment was that the students really got into writing it, and that is not necessarily typical, particularly because this was a timed in-class essay. Jeremy said, "I really liked the exam we did on Monday." Diamond agreed, "I liked it because we got to choose who we wanted to, you know, if we had a favorite we were allowed to write about them, but what I did, I liked it because it kind of inspired me to go deeper into a character."

The essay provided evidence of students' deep emotional connections to the characters in the play that had been building throughout the unit. Had I not asked them about the paper, I

might not have realized the extent to which their emotional connections to the characters went, and how that provided motivation to write an essay. However, Claire knew because she read their papers. *The essay allowed them to tap into human emotion… articulate these understandings of humanity, by allowing them to select a character that they wanted to select. We could have easily made the prompt who is Othello? But that would negate the relationship that students had developed with Emelia or Iago, you know, like Jeremy needs to write about Iago, Jeremy can't write about Othello.* John noted that "this was the longest paper I've ever written in my life." Olivia agreed, saying, "Me too and I've never, like I said, I haven't even, I usually get, you know, less than a page on timed writings and I finished two full pages." What accounted for their interest and depth they were able to go into in the paper was their emotional transactions with the characters that had been growing throughout the unit. A pivotal moment for many of the people in the focus group was Claire or another student asking them to take on the character, either through reading aloud, or acting out the scenes in front of their peers.

Jeremy:	I made John be Othello and I so enjoyed that! I enjoyed hearing him read! I found it not humorous, but really enjoyable. Well, okay a little humorous. And then he made me read, and he made me read Iago. And I honestly feel like don't wanna say, I emotionally connected to Iago, because that's awful, but I did. I emotionally connected to Iago.
Olivia:	That's funny.
Diamond:	It's funny because I felt like that too and I didn't even read his part. Like I just feel like, and I'm one of those girls that's like what's it called, you know, I love underdogs, so I feel like Iago was definitely an underdog and I feel like anyone who is hated in a story you know, I have to love them.
Enrique:	I read this quote one time that said, um, we love people because we the characteristics that we want to see in ourselves in them. I definitely feel like that's what you guys are relating to with Iago and Othello and stuff, but I totally disagree with you. Iago was the scum—
Diamond:	I feel like you're not trying to understand him at all.
Enrique:	I'm not, I'm not. I'm really not at all. I'm just a straight kind of guy, he did like the worst thing. He got made because he lost a promotion. To me, that's when I was like really, that's what you're getting mad over?
Diamond:	I think it was that and he was jealous.

John: That's the only thing he was and he's just like you know, he lost promotions and it's like good, go on and do something else, like people understand that he was a war buddy to Othello, but you know, I'm just, I'm a good guy in general, at least I like to think I am, like you know heroes are my thing and then Jeremy over here is one of my best friends. He's like the opposite and he's like anti—hero, pro-villain, and it's like such a good clash because I've been like me and him are kind of like Iago and Othello in the sense that we're buddies and Iago's kind of more, I guess more chaotic and Othello's more lovable.

The students in the focus group felt for the characters, empathized with their plights in the play, and in the case of John and Jeremy, the roles that they were assigned when they read, actually became the characters they both "emotionally connected" with. The characters that the students chose to write about for their final essay very much had to do with the connections that they described. For example, Diamond, who liked the underdog, chose to write about Iago because "he had a rough life and everything, and I always feel bad for the underdog. And even though Othello had like a rough life and everything, I didn't have a connection to him like John did, so it'd be kind of weird for me to write about him." Jeremy noted that "Iago would have been like my brother, my cousin, second Uncle, so yeah, I picked Iago because I felt like I'd be able to actually trace his emotional change through the play." And John, chose Othello, because he "kind of got attached to him…because I, you know, read him." These remarks underscore how small moves like Claire made, with having students take on the characters in interactive ways, can make a big difference in helping students have an emotional response. For the students in the focus group, at least, they were able to empathize with characters and make connections to their own lives, which made writing the final paper less of a chore, and more like a doable and enjoyable undertaking.

Baum (1996) calls empathy one of the "obligatory" emotions because it has a positive connotation. Most teachers hope that their students will have this type of emotional response (Alsup, 2015). In this vignette, the students' emotional responses fell within all three positions outlined by Parsons (2013). Diamond felt "next to" Iago in her sympathy for his situation. Jeremy positioned himself as Iago, in a heightened personal shared connection with that character. And John kept his own identity, but participated in personal interactions with Othello. Claire's prompt for the final assignment, offered students the opportunity to study a character, which, like Jamieson (2015), helped the students to deepen their empathetic response by exploring their motivations. Because the students had strong aesthetic connections, this made writing the papers easier. Rosenblatt (1995) argued that for analysis and interpretation to occur, a student must first have a transaction in which "the work has been aesthetically evoked (p. 295). For the students, their connection to characters led to greater engagement and longer essays. The fact that the students connected to different characters, also highlights the transaction that occurs between the reader and the text. Rosenblatt suggested that "the transaction will involve not only the past experience but also the present state and present interests or preoccupations of the reader" (p. 20). As each of the students brought their own interests, personalities, and experiences to the text, each of them gravitated towards different characters. Claire's open-ended assessment allowed for the students' transactions with *Othello* to evencontinue beyond the reading of the text.

"Perfect love…it's not real." The Socratic seminar was another of the class's major assessments of the unit, and occurred about two thirds of the way through the unit. Students had done these seminars with Claire before, and so they weren't something new she did just for this unit. But, perhaps it was the topic of the Socratic Seminar that seemed to offer really rich emotional responses to blossom. The students had been assigned an article by John Welwood (2005) titled "The Perfect Love We Seek, the Imperfect Love We Live," (see Appendix N), and were asked to annotate the article in preparation for the class, making note of the ways that the ideas in the article corresponded to the events and characters in *Othello.* Unlike most of the class periods, during the Socratic seminar, Claire remained in the background, letting the students have center stage.

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"So, what I got from this article is how Desdemona and Othello had absolute love at first but then it changed to relative love because of his insecurities," Sarah states.

"Yeah, I am. I agree. It's…Her love. The way she used her love is absolute love, but it turns into relative love because of all the lies that Othello told, and kind of like a metaphor through this. What is it? Carley points to the paper.

The article, Claire interjects.

"The article. Yeah. It's like the metaphor of the clouds in the article. There is just too much blocking their way," Carley continues.

"I just want to say that I don't think they ever actually had absolute love. Othello already had insecurities before they met and it actually took them a lot to open up. Because of what had happened to him, the racism, he was already going through currently," Finn adds.

"I agree with you. They didn't have absolute love," says Altair.

"I think it is really hard for people to have absolute love because everyone has insecurities. It just gets in the way. Especially since Othello had that extra extra baggage and he was already so different, and that already created some insecurities even though that jealousy thing wasn't brought up right away. He felt like it was that way…that was his escape. He knew something was probably going to go wrong. And it was almost too good to be true and that is what absolute love is. And relative love makes more sense. I mean we all want absolute love but it is almost impossible. It's an I-thou relationship once you start thinking about it," Enrique suggests.

Fin agrees, "Absolute love is a fallacy."

"I really do think absolute love is perfect love, it's not real. It's like movies. *The Notebook*, and all that stuff. And relative love is real love, it's got insecurities and flaws, like what real people have," John comments.

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This excerpt is from a much larger transcript of the Socratic seminar on Welwood's article about perfect love. But, despite not seeing the full 35 minute discussion, the seminar discussion excerpt is indicative of the type of topics the students were able to explore. It also showed how they had begun to make connections not only between the article, which dealt with the emotion of love, and the play, but also how those ideas expanded beyond the texts, to the real world.

Claire told me that she thought *the article was really pivotal* for the students. And, even though the actual article *really had nothing to do with Othello, it kind of just read like a, you know, philosophical understanding of the relationships we build with people,* she felt the article acted as a springboard for the students to explore love and relationships, something that *everybody thinks about and people don't necessarily talk about.* In reflecting on the seminar, she noted that it served her larger goal as well. It *really help[ed] them to realize these characters as people and not just characters and understand that, the Shakespeare as philosopher, Shakespeare as therapist, knew that too, 'cuz these are all topics that we as people go through. We can connect to those moments of thinking maybe I love my partner more than he loves me or whatever, you know?*

One of the teacher moves that Claire made during the Socratic seminar I believe also cemented the students' ongoing emotional response to the article and the issues that they brought up during the seminar about insecurities and whether absolute love exists. *I realized that it was*

totally okay to leave a lot of things unsaid… I wanna stop with engagement peaking. I would rather stop and you know, write a ten minute response. I think some kids might get frustrated with that. Well, why are we stopping to write something when we could still be talking about this text? Well, that's because we're not all, you know, we won't be engaged for ten more minutes so I'd rather stop now than, than allow that other thing to happen. And I think that as teachers, that's something that we really need to make sure, especially when we're talking about emotional response. Leave some things unsaid, you know, let there be some burning questions that the kids have to grapple with on their own and that's gonna allow conversation that's gonna allow the discussion of the text beyond this class period. For Claire, emotional response was not just something that stopped the moment students exited her classroom. Genuine emotional response was ongoing, something that they would keep coming back to because it resonated with them. The focus group discussion with the students demonstrated just that. When I asked the students what stood out in the unit in helping them have an emotional response, they immediately began talking about the seminar.

John:	I liked the love one, the perfect love, the absolute love and all that stuff.
Enrique:	That one 'cuz I had just gone through a bad time and I was like dude.
Me:	Because?
Enrique:	Because, um, well, I mean I guess a lot of stuff that we did talk about was really like relevant like to things that were going on for one. But there was a lot like truth and what that the whole what is love paper, like there was a lot of truth in like what we annotated and just a lot of like what people brought up throughout the seminar really just like got to me.
John:	I totally agree with Enrique, me and Enrique actually had this moment, like we were in the seminar 'cuz it was a fishbowl, right? And like I said, um, absolute love is the one that you find in like the movies and all that stuff, like *The Notebook* and all that other junk and Enrique was like yeah, man, I agree with you 'cuz I mean like it gave me such true understanding of actually how love works, like you can't force it no matter how hard you try and people tell me that, people tell everyone else that, it's like, but you don't really understand it 'cuz they just tell you, hey you

can't force something. But then when we read the, what was it, was it an essay?

Me: Yeah.

Altair: When we read the essay, it kind of gave a lot more meaning to the fact that you know, you can't force something because this this this and this because all these things are happening.

Olivia: I like the fact that we read something that, I like the fact that we read that article or the essay or whatever it was and then we were able to connect to every single character or main character and not just one specific person because someone would talk and bring up one specific person and I'd be like okay, I agree with you, but this relates to this character more than maybe that would and I liked the fact that we were able to, I like being able to hear what other people say, not just my um, like what my thoughts are on it, I like to hear other people's because it makes me think like oh yeah, I totally agree with that, yeah. Yeah, like someone um, someone, it was actually me I think that brought up that we don't know exactly who Iago is, we know who he is in the play and we like heard about Othello's like childhood and like we know what he went through then, but we never saw like Iago's like younger years.

Me: Anyone else have something to add?

Altair: Um, definitely liked the love one, that discussion because I'm kinda in the same spot as Enrique there was something that happened um, in real life that I could definitely relate to that and um, it was unfortunately, I think towards the end me that was loving more than she was, um, but she uh, just it was something that I was actually very easy to relate to, and you know, you said that it's most of the time the female?

Diamond: Well, but then I took it back and it was Othello.

Altair: Well yeah, and you were like you know it was Othello in that case, and I can actually say that the majority of the time that it is the female that loves more, but in my case it was the opposite way around.

Diamond: I definitely take what I said back though because when I said that I was like wait, that was stupid, because I mean that's like a stereotype of love.

Altair: Well no, it's not necessarily stupid because you are right, it's a stereotype, but it's also proven.

Diamond: I feel like sometimes we think that the girl loves more, but really, like, she's just obsessive. Like I know it's true for me, like, I can't say that my boyfriend doesn't love me more, I think so, but you know, just because he goes to the gym a lot and doesn't text me doesn't mean he doesn't love me.

Altair: That's the thing too, you guys keep saying you know all these different scenarios, he texts me back more or first and all this stuff, but it wasn't like that when you ask someone, why are we still together and she doesn't even stop to think and just says I don't know, it kind of destroys it.

Diamond: Yeah, definitely.

Me: Whew. I'm a little sad now.

Olivia: Is it hot in here?

Diamond: Yes, it is really warm in here.

The discussion in the focus group ends with the students so impassioned by their discussion about perfect love that the room literally was sweltering. Their emotions were on the surface, raw and exposed. I myself was very touched by the somberness of Altair's sad love story. They shared with me some of their deepest concerns about their own relationships with their girlfriends and boyfriends, and carried the discussion from the Socratic seminar into the focus group and even beyond. Claire told me that several of the students are in yearbook with another English teacher in the department, and the discussion continued in there too. The students were able to not only apply the article's philosophical ideas to the play, but were also able to relate the scenarios to their own lives, thereby having a true aesthetic transaction with the text. Furthermore the openness and vulnerability they shared with me, a relative stranger, is also a reflection of the vulnerability and openness that Claire modeled for them in preparation for reading and discussing this article. It also shows, as Claire told me, the importance of leaving some things unsaid in class, and letting burning questions smolder a little bit. When this happens, students will have emotional responses to literature that last beyond the classroom.

Out of all the classes I was in, Claire was the only one who utilized a Socratic seminar. This interested me because her usual modus operandi was teacher-centered pedagogies. However, it was through this teacher-centered approach that Claire scaffolded emotional responses (Rosiek & Beghetto, 2009) for her students by sharing her own personal stories as she transacted with the play. Developing "pedagogies that effectively invite emotions into discussion as well as develop critical inquiry is not an easy task" (Boler, 1999, p. 111). But, the Socratic seminar fit the bill. In giving the students autonomy over their discussion, she released the rules and control she had over specific emotional responses. Emotions always "'embody' and 'act out' relations of power" (Boler, 1999, p. 3), but Claire attempted to mitigate the power hierarchy through the seminar. Interestingly, Thien et al. (2015) found the Socratic seminar to be full of "emotional rules." However, in contrast to the teacher-centered approach Claire had, the seminar felt less "ruled."

Boler (1999) also distinguishes between feeling power and the power of feeling. Boler sees power of feeling to be about fear and control, but for the students in Claire's class the power of feeling in the seminar was all about love. The seminar positioned the students to have many emotional responses about the concept of perfect love in both the play and in their own lives. This seminar enable the students "to express himself freely…The young reader should feel free to let his comment take the form dictated by what he has lived through in reading the book" (Rosenblatt, 1995, p. 64). The students were "free to reveal emotions and to make judgments" (Rosenblatt, 1995, p. 64).

This vignette also calls attention to Ahmed's (2004) notion of the "rippling effect," or how emotional response return again. As Claire noted, her choice to leave some questions unanswered provided fodder for further consideration of the students own emotional responses to the article. The lasting impression that the article and its connection to the play had on the students was much more profound than what was at first visible. Robinson (2005) wrote that "part of the social value of reading novels arises the from fact that novels expand the list of those with whom we can sympathize. We discover that even *those people* are human beings like us, with the same troubles and problems, the same loves and hates, the same longings and hopes" (p. 110). In the focus group discussion those longings came to the surface.

In an English class, when we ask our students to read a text, we are, as Sumara's (1996) book title suggests, asking our students to do "private readings in public." Although this sets up a problematic dichotomy of emotions as private, I think there is some merit to this concept. Although the Socratic seminar was free from overt regulation, the students did not share all of their emotional responses. Some of those came out only during the focus group discussion away from the public venue and oversight of the rest of their classmates and Claire. Within the focus group, the students shared their traumas (Dutro, 2008) with me allowing me to be a witness to their testimonies. As Dutro (2011) discovered, literature study has the capability to expose "wounds." Claire's vulnerability provided a model for students on how to engage with texts in deeply personal ways, but this vulnerability was easier to reciprocate outside of the classroom space.

Reflecting on Claire's Stance toward Emotion in the Classroom

Emotion is an important component of instruction, Claire told me. *Which isn't to say that I haven't known how impactful emotion is, as far as, you know, remembering things and caring about things, but in, just in the past couple of days, a lot of things have been made clear to me about students who are successful and it's the students who allow themselves to be affected by what they're studying …And that's it. It's those people who allow themselves to feel something*

about it. Through this study, Claire became more attuned to the benefits and also the struggles with helping her students have emotional responses. Claire worked very hard at providing those moments for her students to have *an experience,* one where her students *feel something* about the text they were reading.

For Claire, emotional response meant engagement and care. *Emotion's role is…it's the engagement. If they care, they're engaged and everything is better.* But I think it went beyond that too, in this unit. Claire's portrait also brings into question if it really matters what piece of literature an English teacher picks. Does the book determine the emotional response, or does the teacher, or does the student? In this unit on *Othello,* I believe it was a little bit of all. Claire believed *that a canonical text is a canonical text because a lot of people liked the book, you know, along the way, you know. It adds a lot of value. And if you can help kids experience that or feel that value in that text, they'll have an emotional response to it. Othello* worked for Claire because she was able to help her students experience the story through creating a space, a community, in which she was free to be vulnerable with her students, and then they, in turn, were willing to be vulnerable too. When teachers position students to have emotional responses through these strategies, it also highlights the fine line between sharing personal stories with your class and the fear that your vulnerability might actually be manipulation. It begs the question of how much of a teachers' personal life does one have to share in order to model an aesthetic transaction with a text. .

Bobbi Harris, 11th Grade Co-Taught English, *Between Shades of Gray*

I first met Ms. Bobbi Harris when I was supervising student teachers at her school four years ago. Bobbi graciously volunteered to be a mentor teacher when one of the teacher candidates in the English Education program needed to switch schools half way through the year

because of a bad match in this student's previous placement. Bobbi stepped up to the plate when we asked for help, and that epitomizes the caring and helpful person she really is. Since then, I also got to know Bobbi through a feminist pedagogy graduate class that we took together, which cemented a vision of what teaching could be like in the English language arts classroom that we both share.

Out of all of my participants in this study, Bobbi and her students welcomed me in their classroom in the most expansive way. I wasn't just a researcher in their class who sat in the back and furiously typed notes. I was truly a part of the class, acting as a helper, and sometimes a collaborative teacher. Bobbi made me feel like an equal in her classroom and that was clear to the students on day one. One of the students, Alex, affectionately called me their "class friend" and the name sort of stuck. Throughout the time there, students frequently came to me to ask my opinion on their writing or to help them understand the book they were reading, *Between Shades of Gray.* Sometimes this happened with me even more than with the collaborative teacher, Ms. Warren, who was in the classroom every day as well. I say all of this as an introduction to the type of community that Bobbi developed in her class and that I was fortunate enough to get a glimpse into during my time at Eastern High School in her 11th grade co-taught English class during her unit on the young adult novel, *Between Shades of Gray*.

What follows is a portrait of Bobbi Harris, her school and classroom environment, her philosophy and approach to teaching the novel with emotion in mind, and the effects of that unit on the students. First, though, is her I-poem that provides her voice on what emotion's role is in her classroom.

Bobbi's View on Emotion: An I-Poem

I think that [emotion] is coming in whether you want it to or not

I think that [emotions]'s important
I think that emotion is really…
I think [emotion]'s the only way you make kids care
I think
I think that [emotion] plays a critical role
I think that emotions give you the reason to think critically
I think
I don't see [emotion and critical thinking] as divorced
I see that, that, emotion is a tool
I think
I have to prepare [students]
I understand having to do things just to do them

But…
I think
I don't know
I think

If…
I was just supposed to completely ignore emotion
    I don't know if I wanna be a teacher
I really don't think
I don't really think you are teaching literature

It's important to me
I try
I have
I know
I know that [students] don't always like everything
I thought
I thought
[Emotions]'s important to me

I think
I just really believe
I think
    I give [students] space
I think
    I give [students]
I don't think [students] are having emotional responses all the time
I think
I think
I give [students] space to have [emotional responses].

In Bobbi's I-poem several things stand out in terms of the discourse around emotion. First of all Bobbi sees emotion as a pedagogical tool, which indicates in some sense it has a "material reality" as emotions are "lived and expressed in and through bodies and cultures" (Micciche, 2007, p. 105). Out of all the participants, Bobbi is the only one who talks about emotion in this way. She also does not buy into a discourse that sees emotions as lesser than logic (Jaggar, 1989). In fact she sees cognition and emotion as linked. Bobbi's I-poem also orients emotion as part of a space that she, the teacher, creates. This belief is echoed in Ahmed (2014) where emotions are described as part of both discursively and socially produced spaces. Her poem also hints at society's subjugation and attempt to marginalize the role of emotion in schools (Audigier, 2005) and her rejection of this belief. As Bobbi says, emotion is "important to me."

Context

In understanding what occurred during this eight week unit, it is first important to get a sense of who Bobbi was as a teacher, the school she worked within, the students in her class, and the piece of literature she taught for this study. Elements of the I-poem will continue to return throughout her portrait.

Bobbi Harris: "An advocate for kids." In another circle of life kind of story, Bobbi, like the teacher participant, Jenna, also ended up teaching in the same area as where she grew up. In our first interview, Bobbi told me that *I grew up in [this] county…I am not teaching in the same school that I graduated from but in the same county. And that was not my plan. When I was in high school I never would have thought that I would have been back.*

Yet, it seems the stars kept aligning for that to occur. Bobbi ended up doing her *student teaching at Eastern H.S. because that was close and I knew the students and I still was not thinking that I would be teaching where I went to high school, in the county where I went to high school.* However, the economy took a downturn during this time and there weren't very many jobs available, but she *was offered one at Eastern H.S., but it was in Special Education, which I didn't have a background in. So I started as a co-teacher with an understanding that when there*

was something available, that I would be able to switch out. But that didn't happen for four years... Her experiences both in understanding the students she teaches and the community they come from and her journey from being a special education teacher to a full English teacher has helped Bobbi develop into the teacher she is now. Bobbi said to me, *I learned what it was to be an advocate for kids and I am not sure that without that experience that I, that I would have any real understand…I don't know that I really would have come to understand a lot of things…that I do about relationships with kids and about struggles that they have, and how struggles don't limit what they can do.*

Although Bobbi is still relatively young, in her early 30s, and is not married or has children, there is a maternal quality about her and the way she talks to, advocates, and cares for her students. In some ways, she reminds me of an elementary teacher, which is not meant as a slight, but rather to indicate that her mannerisms, personality, and spirit is one that is often missing in the high school classroom where teachers sadly put content before students. Bobbi knows that not all of her colleagues support her approach. She tells me, *I think my department would say I am a strong teacher, but the main criticism might be that I'm too focused on relationships.* Yet, Bobbi's energy bubbles up in the way that she talks, with her sort of sing-song speech pattern, and in her big arm gesturing. Bobbi talks with her hands and her body. She is always moving. She is always checking on people.

This maternal quality, or her ability to make and form strong bonds with people, becomes apparent in the fact that she is now the English department chair, despite only being fully an English teacher for the past three years. Bobbi believed this came about because as a collaborative teacher in special education she *got to work with basically everyone in the department, so I knew them. I knew what they were doing in the classroom. I forged*

relationships and things like that. Apprehensively, Bobbi told me that the English department at the time was riddled with *a lot of drama* and the administrators saw her *as someone who is going to work hard and is a competent teacher* who can *kind of work with anyone* and they knew that *we just weren't functioning.* Despite the huge honor of being promoted so quickly, Bobbi is very humble about her role as the department head and English teacher. She says she is just *okay.* That she doesn't *try to hide my insecurities or weaknesse*s with her colleagues. She admits in our final interview with me: *I feel like I'm a good teacher but I feel like there are areas that I need to improve on….I think, I really care about doing a good job, and I really care about teaching well…And so I don't know… I think I probably said that over and over but I am not under the impression that every moment in my class is awesome and amazing. And I am not under the impression that I don't need to grow, but I do think, I am…I don't know… proud.*

Her humble confidence in the classroom makes her very endearing to her students, who see her as approachable, but also a bit of a pushover. In a focus group discussion with some of Bobbi's' students, the girls told me:

Sawyer:	I really like how she teachers. She's like my favorite teacher.
Elizabeth:	Yeah, she's really like really flexible with her schedule. You know, like if you don't finish it today, you know there's always a tomorrow that you can finish it.
Alexandria:	She is very flexible, that is true. And she gives us a lot of options to do things…
Elizabeth:	But that's kind of a problem though. I think that's kind of a problem with her.
Sawyer:	Yeah, some people take advantage of it.

Elizabeth also voiced her concern that perhaps Bobbi was too easy, and wasn't really preparing them for college, something I know Bobbi would disagree with. Alexandria added, "I think she should go like harder on some kids so they can like challenge themselves better, because I mean like we're not freshmen anymore, we're like juniors about to be seniors and high school is

supposed to prepare you for college…I think that some teachers here still think we're babies and you know, we need to get babied and stuff….so I kind of think she needs to be harder on the class." Not all of her classmates agreed with her though; a good number of them verbalized every day that they felt very challenged.

Throughout the time I was in her class, students consistently told me that Bobbi was their favorite teacher. As I entered the class on about the third day of the unit, waiting for Bobbi to begin the lesson, Alexandria approached me and asks me why I was there. When I first was introduced to the class, she was happened to be absent. She raised her eyebrows at me and inquired, "Are you here because Ms. Harris needs work?" I assured her that was not the case at all and that I was there to see all the great things she did in her class. Alexandria relaxed her eyebrows and sat back in her chair, and matter-of-factly stated to me, "Yeah. She cares. She's like the only teacher that does." The students seated around her piped in and agreed. Peter, one of the many at-risk students in Bobbi's class, confided in me that "she's cool."

Eastern High School: "Almost like a graduation mill." Driving to Eastern High School was always a pleasant experience. In order to get to the school you get to travel down a highway with quant towns that flank the sides and Georgia pines everywhere you look. The final road that takes you to the school entrance is a winding road past cows, tall grass, ponds, and farms. Then all of a sudden the school is upon you. Built less than ten years ago, the school is majestic amongst its humble, yet idyllic, surroundings. The school is a two story brick building with gigantic white pillars in the front that were no doubt meant to evoke a sense of regality, grandeur, and importance resembling ancient Greek edifices. However, the building gives one a false sense of the population of students it reaches.

Students that attend Eastern High School have many cards stacked against them and Bobbi throughout our time together, acknowledged those barriers and limitations. Although the school has 60% of the population of students who qualify for free and reduced lunch, the school has not put in Title 1 paperwork, which would give the school more federal money to help support the impoverished community. Additionally, Bobbi tells me that they have *parents who care a lot about their kids and their education and what it can do for their kids, but are not very involved.* On the positive side, Bobbi never worries about parents questioning what happens in her class, but she also realizes that this places an even larger responsibility on her *to make sure that what I am doing in my room… that you are thinking things through.*

Bobbi was very forthright with me about the challenges and pressures of working at Eastern high school. But one thing is for certain, she speaks highly of her students. *I think our kids are great…what keeps me there are the kids… I love our students. They are pretty well behaved and they, I think, probably anywhere will say they fight apathy and we do fight apathy. But, kids value education because they believe that they have to have it in order to get a job, and so they definitely see it as a means to an end and they… I don't know if they value that to the extent that I would like them to but I don't think that's their fault. You look at what they sit through day in and day out and what learning is to them…*

However, the school's culture itself didn't always seem to support the students' academic success in ways that Bobbi hoped for. A previous principal put in a place a policy where students never received zeros even if they didn't do the work and it created a culture where teachers *had to do whatever it takes to make sure kids aren't failing, so I think that the standard has really been lowered, where what was an A even five years ago is not an A now. I mean kids that are maybe C students five years ago are making high Bs and low As … more kids were honor*

graduates than were not that were graduating. That to me shows a very low standard…all the pressures in making sure that kids are not failing and it's almost like a graduation mill, come in and its harder to fail than to not.

The students in Bobbi's class are keenly aware of the effects of these lowered expectations, too. They paint a slightly less rosy picture of their school and classmates than Bobbi does. Alex, one of the boys in the focus group, says, "It really annoys me how much people don't care in this school. They don't care about their education, the school they are at, and they should be thankful for having an education and even going to the school or even having the friends they have, and stuff like that." Emphatically frustrated and sullenly, Alex bemoaned, "It's just, this entire school needs to leave." Elizabeth, a diligent and hardworking student in Bobbi's class, empathetically told me, "I'm upset that when a teacher hands you something, you're supposed to get it done and I just felt like the class doesn't have any respect towards the teacher and they don't what she's going through every day." Although these two students seemed to be overly discouraged with their peers, in my estimation the students at Eastern H.S. are pretty much like students at any random high school in the U.S. Some students work hard and others don't.

For this study, Bobbi told me that I could really come to any of her classes, but she thought her 2nd period were an interesting group of kids. The course was an 11th grade American Literature class that had a large amount of students who were being served by the Special Education department. Due to the fact that about half the class was labeled with some sort of learning difficulty, Bobbi was given a collaborative teacher, Ms. Warren, to help her. Because of Bobbi's background in special education, the relationship between Ms. Warren and Bobbi was one of the best collaborative teaching experiences I have ever witnessed. They had open

communication, they respected each other's decisions, and both teachers took the lead at different points throughout the class.

It is important to note, however, that the students in Bobbi's class did not like Ms. Warren. They found her to be abrasive and way too strict, which was in direct opposition to the way they viewed Bobbi. Despite the sometimes antagonistic regard several students had for Ms. Warren, generally speaking, her presence was a welcome one in the class and provided the individualization that many of the students in the class needed. Throughout my time in Ms. Bobbi's class, I noticed students struggle. English was not a subject that came naturally to many if not most of them, and this influenced many of the decisions that Bobbi made about how to approach writing and reading in her classroom.

Between Shades of Gray: **Not "just a starter book."** Bobbi, like many English teachers, has *always loved reading***.** But, she *stopped loving reading when I was in school, in probably middle school, and stopped reading as much on my own. I didn't like it. I didn't love. I can't remember ever reading a book in high school – just like half reading the stuff I was supposed to read.* Because of this experience, she makes a conscious effort *to make sure they* [her students] *are reading some things they enjoy. It does matter to me.* And I think this comes out in the types of books that Bobbi brings into her classroom. While she does teach some canonical literature, a large portion of her literature choices are young adult and contemporary works. When I first met with Bobbi about the research study, we talked about a variety of options of pieces of literature that she might use with her students to engage them in an emotional response. Unlike many schools in Georgia, and unlike the rest of the teachers in this study, Bobbi had a lot of flexibility in what she could teach.

We had bounced around the idea the young adult novel, *The Absolute True Story of a Part-time Indian* by Sherman Alexie. She decided to start the year off with that text, though, instead. We also talked about a nonfiction contemporary book called *Just Mercy* by Bryan Stevenson. And for a short time, Bobbi had considered doing *The Crucible* by Arthur Miller – not necessarily because she wanted to, but because she felt pressured to by her colleagues who *had already taught the play and the kids had already learned about it in US History.*

Instead, Bobbi decided to use the young adult historical fiction novel *Between Shades of Gray* by Ruta Sepetys. Highlighting Bobbi's close relationships with her students, she told me that *it was actually recommended to me by a student last year that I taught in my AP class. I knew from her reaction and the reaction of the kids who had read the book on their own that it was a piece that students did respond to because it was something that they would pick up and read on their own. When I read it, I liked that it was accessible.* Knowing that her students generally struggle with reading, and knowing that they would be focusing on writing narratives because this style of writing was on their EOC (end of course) test, a standardized test requirement in Georgia schools, she wanted to choose a book that was *accessible for them to read.* She contrasted the fact that *Between Shades of Gray* was accessible with thinking about other choices that are typically taught in American literature, such as *The Scarlet Letter* and *The Great Gatsby,* where they are *having a struggle with the language….they don't understand what's going on…until you explain it to them what exactly is happening.* In contrast, she felt *Between Shades of Gray*'s accessibility lent itself well to emotions. Bobbi said that *if you just read it, then your emotions are engaged. It not only didn't inhibit their emotions, I think it really just provided a way for them. I mean it facilitated it, in a lot of ways. In ways that, you know, other books don't. I think a lot of young adult literature does that for sure.*

As an avid reader of young adult literature myself, I had heard of *Between Shades of Gray* before Bobbi mentioned it to me. However, I had not read it until right before I came to observe the unit in her 2nd period class. The story definitely does tug at the heartstrings telling the story of a lesser known Holocaust. It is not a light or fluffy book, like many critics of young adult literature try to claim. The book is filled with rich description and many literary elements like symbols, flashbacks, and foreshadowing that an English teacher can grab hold of. The novel is a heartbreaking yet hope filled story of fifteen year old Lina Vilkas and her family, taken from their home in Lithuania by the Soviet secret police and sent on a harrowing journey moving from the Baltics to the Siberian tundra that led to imprisonment in labor camps during Joseph Stalin's reign during the 1930's and 40's. While the book is very accessible in terms of the writing style and language used, it definitely is not an easy read due to the horrific and difficult topics it addresses. As Alex, one of the boys in the focus group, so eloquently told me, this is not "a starter book."

Although more could be said about Bobbi, the school, the students, and the book that she chose, as I share what unfolded during the unit, I think you will continue to get a growing sense of what Bobbi's classroom is like, her approach to emotional response in this literature unit and the outcome of her choices.

Bobbi's Approach on Emotion

The following vignettes offer a closer look at the ways in which emotional response seeped in and through *Between Shades of Gray* with her 11th grade students. Much of what I have already shared about Bobbi and her classroom come back into play within the following stories, whether it is through her instructional decisions, the ways she organized the unit, or her own responses to students' emotions.

"I think I give them space." Walking into Bobbi's room is a bit like walking into a teenager's bedroom. Some teachers have elaborate filing systems, labeled drawers, shelves and baskets, and then there is Bobbi. Looking around the classroom, there are piles everywhere: piles of student homework, piles of handouts and computer paper, piles of books, piles of laptops, piles of projects, and piles of other things I couldn't get to. I totally get it. Bobbi is busy, between working on her own PhD, being the department head, teaching AP and on-level classes she doesn't have time to worry about what it looks like to an outsider, me. I wasn't known for having the neatest classroom when I taught high school, either.

But, in all that chaos, there was something quite homey about her room. Whether it was the paper lanterns hanging from the ceiling, or the student artwork all over the walls, or the way the class was arranged, or the fact that Bobbi had an espresso machine sitting on her desk, her classroom space felt welcoming. It was like a come on in, keep your shoes on, put up your feet, have some coffee, let's talk, kind of space. When I asked Bobbi about her classroom, she laughed. *Yeah, kids have a very strong reaction when we start talking about sort of the organization of the class. Some of them were like I really like that it's not organized, because I feel like free and it makes me think of my room or whatever. And then other kids were like you really need to do something about the boxes or about whatever…I think they had different reactions and a lot of it may have been focused, but I do think there's an emotional connection there, when they're saying it makes me think about my home or it makes me think about my room. Or, you know, when my mom would never let me have papers strewn all over…*

Despite the seeming disorder, Bobbi is quite purposeful about the arrangement of her class. Her class has a combination of desks that are shaped in an L along the back wall and one side wall, large rectangular tables in the front middle part of the class, and two comfy chair that

sit in front of her teacher desk. In Bobbi's class, *kids can sit where they want.* And although Ms. Warren, her co-teacher, was a stickler for seating assignments, it really wasn't a big deal for Bobbi. Even when she would give them a seating assignment, Bobbi would often forget where she told them to sit, so she sort of gave up on doing it. Because the class was made up of students with a variety of different learning needs and styles, the different arrangement of desks and tables and chairs worked really well for her and the students.

The two comfy chairs in front of Bobbi's' desk, though, were something quite special even though Bobbi picked them up quite cheaply at Target. It was truly fascinating how attached some students seemed to be to those chairs. One of the students, Alex, *really sort of put a claim to one and he's someone who kind of stays to himself a little bit, but he's gonna go, you know, to the chair.* Typically high schoolers avoid hanging out near their teachers, but those chairs, situated right by Bobbi's' desk, were a hot commodity, and students would make a beeline to them or even bicker over who had dibs on them for the class period. *They like to sit in those chairs because I think…I think the chairs, they have an emotional kind of like, I don't know if it's independence or breaking the rigidity of their day, but that's why I have them. I wish I could have more, but they're there to give them a little bit of control over what, you know, they're doing with their bodies and where they can place themselves.* Students' emotions stuck there, to those chairs, but they flowed throughout the classroom too.

Whether or not Bobbi had actually planned for emotional responses to be attached to her physical classroom, she definitely had thought about providing a space for it to occur. *I think I give them space, if that makes sense. I don't think they are having emotional responses [to literature] all the time, and I think that moments, it is, it can be hard to create them. I don't know. I just try to give them space to think, if that makes sense.* Although her students weren't

tapped into the literature 24/7, she did believe that emotions were always present in the classroom, and it was her job to provide space for them to occur. She told me, *It's coming in whether you want it to or not. You don't know where all of your kids are coming from and so kids are going to react in ways that you can't anticipate. So, I think that it's important to create a place where that's not seen as bad.* Bobbi was good at rolling with the punches, or, in this case, emotions, in her class. Good or bad, and regardless of whether I was in their class or not, Bobbi believed emotions are *gonna happen.* The key, it seemed, was giving them places and spaces.

In this vignette, a few elements stand out. First of all, emotional response is approached through comfort, in a "safe space" (The Roestone Collective, 2014). Her classroom acts as "holding" environment in which "conditions of physical, intellectual, and emotional safety [are present] so that students can take the many risks needed for learning" (Fisher, 2001, p. 121). Furthermore, in her class emotional comfort circulates and sticks to the chairs through the students. Ahmed describes objects as sticky when "it involves a transference of affect" (p. 91). They become a comfortable object and even a happy object for the students who need them to be.

An "experience with reading that was not torture." Another part of Bobbi's approach to teaching literature so that students have an emotional response, is paying more attention to the experience than to result. The fact that a good portion of the students didn't finish the book came out during my focus group conversation with the students. I asked one of the girls, Alexandria, about that, because she was the most vocal about not completing the reading. Sawyer also piped up and said she hadn't quite finished either. So, I asked the group if anyone else hadn't finished. Out of the five, three of them had not.

Patrik: I'm like right at the end of the—
Me: —You're close. Okay. Alright.
Alex: At least we're honest.

Me: Yeah, no. I want you to be honest.
Alexandria: I mean like from what I read, I do like it. Like I wish I kind of like would have kind of made myself finish reading it, but it's just like, ugh! I just hate reading. Like I do have the audio book, but it's just like, I can sit there and like go along with it, but I just go to sleep. I just knock out...
Me: Did you enjoy the part you read?
Alexandria: I did! I did. And like everything that we kept like…well, I read the stuff on there [indicating the parts of the book in the writing prompts] and stuff. I like it. It kind of made me to, like, continue reading it and kind of made me…I did want to finish reading it.

While most English teachers might see the fact that the students didn't finish the book as a total failure, Bobbi did not. She was aware that *50% finished, and 50% didn't.* Bobbi told me, *they don't have to finish. I believe that when they were reading, they were enjoying the reading, even though it's a sad piece. I believe that they read a book that they can enjoy instead of something that they feel like is torture…Just because they don't finish the book, it doesn't mean they didn't learn from the book. And it doesn't mean that they didn't do, you know, other things, so the finishing of it is less important that what they get in the process.* This philosophy that the process rather than the product was the most important part of literature study was truly a novel idea to me. I personally had never considered that it truly was the journey rather than the destination might be a way to approach teaching novels in my own English classes.

Bobbi told me two stories, one about herself and one about her students, to help me understand her approach. *So, I think, I think that when we get so focused on reading a book and we, the experience of the reading is, you know, goes to the wayside, I think of things that I read, like Anna Karenina. It took me years to get through it, and…but, when I was reading, I was there. You know? I was there for it and then something would happen in my life, and I would put it down and I would come back to it later. And, they may never come back to this book, but I think it's important that we focus on where kids are because so much of what they do is all about*

the future. And, I think even reading and trying to finish a book is about that too. It's about where you're gonna go instead of where you are and I think it's important that they learn to just kind of be present and to have that experience with reading.

Many students in her class were having that kind of "present experience." Alexandria, as I noted above, was one such student, but there were many others. *Annie wrote me a little Christmas note and in her note she was like, 'Thank you for picking books that I enjoy, because I always hate reading and I didn't." So, that works for me. Like even if, you know, even if…I think she did finish, but even kids who didn't get all the way finished had an experience with the reading that was not torture. And by the time they become juniors, so much of what they do is just torture. That they have some, a positive experience with reading and that they, they wrote, you know, and felt… And, Edgar was another students who said that he never gets into his writing and he got into his writing, so it's those little comments, those individualized comments that matter.*

While teaching my pre-service teachers to instill the love of reading in their students so that they, too, would not find reading torturous, I would show them Daniel Pennac's (2008) "Rights of a Reader" (see Figure 3). Some of the rights were easier to latch on to than others. My students would always say to me, "Yeah, this is nice and all, and of course when you are doing independent or personal reading, you can do these things, but how can you *actually* do this as a teacher, when you're required to teach certain things to your whole class?" Sadly, I never had a really good answer to that. It always has been a philosophical approach that I believed reading *should* be, but I had never really seen it fully enacted. However, Bobbi' classroom was the living embodiment of those ten rights. And, I think that this approach was vital in helping her students have an emotional response to *Between Shades of Gray.* As Bobbi said, *I do understand that*

[learning] is not fun every single moment…but I think it is just as important that you are creating moments that they are having success and they are enjoying reading and writing. Bobbi was quite skilled at "sucking the marrow," as Henry David Thoreau would say, out of those moments in her class.

The Rights of the Reader
By Daniel Pennac

1. The right not to read
2. The right to skip
3. The right not to finish a book.
4. The right to read it again.
5. The right to read anything.
6. The right to mistake a book for real life.
7. The right to read anywhere.
8. The right to dip in.
9. The right to read out loud.
10. The right to be quiet.

Figure 3: The Rights of the Reader

Rosenblatt (2005) states that "A reading event is like a journey. Some reader—perhaps a student who faces a true-false test about it—may be focusing mainly on what he is to remember after the reading journey is over. Another may be focused on just enjoying the journey itself, mainly paying attention to the ideas, scenes, characters, and feelings lived through during the actual reading. Another, without a clear purpose, may end with a blurred, shallow impression" (p. x-xi). This notion of reading as a journey is highlighted in this vignette. Bobbi's approach to the study of literature through emotional response is all about the process and the experience, rather than the destination.

Too often students see reading as torture because, "throughout the entire course of their education, the element of personal insight and experience has been neglected for verbal abstractions" (Rosenblatt, 1995, p. 49). Luckily for her students, Bobbi's approach to emotion is more about "the personal lived-through experience" (Rosenblatt, 1995, p. 49) than finishing the book. Bobbi's beliefs line up with Rosenblatt's (2005) idea that reading aesthetically is not about having "a pleasurable, interesting, experience for its own sake" (p. 94). Pieces of literature can be come sticky objects through which emotions circulate through or are blocked depending on the affective orientation of the reader (Ahmed, 2014). Rather than having books become "affect aliens" who torture students, Bobbi wants positive emotions to stick to the books, by stressing the importance of the experience over the result.

"Exploding the moment[s]." In Bobbi's class, it is really all about creating those moments for emotional response to happen, and most often, writing was the main vehicle through which that occurred. As I entered class on the very first day of the unit, this approach was made clear through a writing activity that was literally titled "Making the Words Yours: Exploding the Moment and Evoking Emotion, An Exercise in Storytelling" (see Appendix O). Students had just finished watching the film *The Book Thief* as a way to give students some background knowledge and set the mood for the book *Between Shades of Gray.*

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Bobbi gets everyone's attention. As she begins talking, she moves around the room. *Alright. So, a little bit quickly…When I watched this for the first time, I was very sentimental when I finished watching it. I was thinking about my family and people who I lost touch with. And then, I was also thinking about the bigger implications of this movie which was also a book first. I wanted you to have a little bit of background. I wanted you to think about storytelling in general. We are going to have a more narrative creative writing process in this unit. On the last essay, you all need to be pretty proud. You all attended to the writing process and got a great product. Most of the writing that we are going to be doing this time around though, it will be a little more creative and freer. It's still going to be polished and professional, but it will be a little more unique. I am going to give you this handout on evoking emotion. I want to show you this clip at the beginning of the movie. But first, let's review a few things. What skill does Liesel not have at the beginning?*

"Reading," a student shouts out.

Good. What was the first book that she had? Bobbi asks.

"The Gravedigger's handbook," another student responds.

Bobbi stops and reads a line from the book. *"What does a nice girl like you want to read this book for?" is what Max says to her, right? She doesn't even know what the book is. It just makes me think about how privileged we really are. Y'all know how to read and write. It is such a privilege that some people don't have. And that takes commitment. Think about how committed she is and how she's able to transform her life. She is able to find her voice and write. Death, the narrator, shows that without words and without stories, things are forgotten. I am going to show you this little part. The part is where she is writing out loud.*

Bobbi cues the film to the scene where Leisel, the main character, writes for the first time aloud. The students stop fidgeting and ease back in their seats, as they watch intently. When the clip ends, Bobbi passes out a handout to the students. *If your eyes could speak, what would they say?* She says aloud, quoting a powerful line from the clip they just watched. *That is what I want us to think about as we start on this writing activity.*

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The activity required the students to pick a moment, a single moment in time, and explode the details. But, more specifically, Bobbi wanted them to think about the emotions from the film and use the clip from Max and Liesel as a model for their own writing. The directions on the assignment asked the students to do the following: "The point of this assignment is NOT to tell an entire story. Instead, you will work to evoke the specific emotion of a single moment in time. Your goal is to explode the moment with an abundance of sensory details. You are going to write the moment into existence. You want your readers to feel like they are there experiencing it, too. You may choose any moment you like. It may be something true, or you may make it up."

Like most high school students, they struggled to begin. So, Bobbi, Ms. Warren, and myself circulated around the room to offer some guidance to those who needed it. Students

came up with some fairly creative and also quite personal moments to write about. Cindel, a girl who struggles with English, asks me to help her. We work together to narrow down her moment to when she and her family immigrated to the United States, particularly when she saw the sign "You are Now Entering Georgia" for the first time during their long trip from Mexico with her family cramped in the car. Another student, Violet, asks if I want to read what she wrote. She decided to write about breaking up with boyfriend and the feelings of nervous anticipation and happiness she felt, because it needed to be done. A third student wants some advice on how to make her writing better. It is a fantastic description about being bored to death in a class as the hands on the clock tick away.

This writing assignment set the tone for the rest of the writing activities in this unit. *I think that they really got into it, probably more than anything, and that was what we did at the very beginning,* Bobbi told me. *I think that they showed emotional response the most in, like, the shorter writings that they did. Not the workshops, but like the emotion, exploding the moment emotion. I think that that was short enough that it engaged them, and structured enough that they knew what they needed to do, but then free enough that they had control.* Really, though, all of the writing activities Bobbi did helped the students have an emotional response to *Between Shades of Gray.* One of her workshop mini-lessons was on writing interior monologues (see Appendix P), where students had to step inside a characters' shoes and write from their perspective and imagine the emotions that the characters would be feeling during a scene. And then the final assessment (see Appendix Q), which was writing a creative narrative piece, also helped the students to emotionally connect to the book through picking a character and a moment from the book that the students could imagine might happen, and then having fun playing and constructing a story. For Bobbi, again, it was about creating moments and experiences for her

students to be successful, rather than *worry about writing an essay, you are just going to respond* she told the students.

In my final interview with Bobbi she talked about the power of the different writings the students had doing. *I think that [their writing] was a way for them to sort of express, something they felt.* One of the students in the class, Peter, who was at-risk for failing this class and many of his classes at Eastern H.S. really seemed to transform over the course of the unit. He would chat with me before class started, and was usually one of the students who would claim a spot in the comfy chairs. During those chats he would confide in me how much he hated school, that he just didn't care about getting his work done, and that Bobbi's' class was the only class that was halfway decent. On other days, he would also share with me his dreams for the future. Peter knew he wanted to get out of the small town atmosphere and do something with his life, but he didn't really know what he wanted to do or how to do it, and he felt that nobody at the school really cared whether he succeeded or not. To hear that from a high school kid who was wicked smart but felt lost was truly heartbreaking. But, Bobbi noted that *Peter…he, he really had an emotional connection to the writing. I don't know if he would have actually ended up saying it or not, but I think he did. Like his cherry pie simile [he wrote about] and all of these things. And you could just tell there was a difference in him from before we started that unit to where he is at, and the interactions that he and I have, and the interactions even that he has with Ms. Warren.* Writing allowed Peter to tap into his emotions while he also was reading the book, as it did for many of the students.

"Writing is a means for expressing deep feelings" (Coles, 1999, p.1). In Bobbi's class, students wrote both about their own feelings, and also wrote *through* the lived experiences of the characters. In both cases, students made use of "the habit of introspection" (Daly, 2002, p. 40) where students can examine within themselves their own thoughts and feelings. Many English classes neglect emotion even through the types of writing that are assigned to students (Boler, 1999). Instead of "traditional" writing assignments where students are asked to analyze a book without using the word "I," Bobbi takes up a feminist, reader-response pedagogy that honors the personal, and subjective experiences of her students that honors.

"She didn't force the book down our throats." It's a very typical Monday morning. Students saunter in and look like they just have woken up even though it is second period. Several students say hi to me and Cindel waves to me from across the room.

Alright, while Ms. Warren is passing out your writing folders, I want to talk to you about this week. We are going to start today with a workshop on flashbacks, Bobbi says as the students settle into their desks. They groan…loudly.

As Ms. Warren passes out the flashback handout (see Appendix R), Bobbi continues, *Okay, here is the challenge that you are going to face. It's been a long time since we did our brainstorming, so you might want to revisit that. When we get to the lab, you can just type into your draft and it will be good. So today, you can work with a partner to do this. You and your partner can bull it out. But, one of the things we get from the flashbacks is a sense of Lina's life before they were taken by the Soviets. But what else? On the top part of your sheet I want you to discuss with a partner whether you think the flashbacks aid or hinder your understanding? What is their effect on you? Okay. You can work with your partner now.*

Ms. Warren interjects, "Just work with someone near you. You don't need to be getting up and moving. We're just going to do this for seven minutes." Bobbi projects a timer set for

seven minutes on the whiteboard, and then all three of us began shuffling around the room to make sure students are on track.

Make sure you write down the example I just talked about, but also think about specific examples from the book to support your opinions, Bobbi announces to the class.

"I skipped the flashbacks," a student shouts out.

"Me too!" said another.

"I read them," someone retorts.

"I didn't like them at all. They were boring," another student mumbles.

Well, why don't you go back and read at least one for now. You need to read at least one, Bobbi urges them. Bobbi walks over to me and says, *I was not anticipating that! I didn't think they would have such a strong reaction to the flashbacks.*

"It is really interesting," I note.

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This moment in Bobbi' class became the starting point of an ongoing discussion about the merits of flashbacks in the novel that lasted the rest of the unit. What was unique about the ongoing discussions was that Bobbi *value[d] their opinion and I think that matters because I think that if they disagree with something that I say or they have a reaction, an emotional reaction that's different, I don't think that they feel judged by that, and I think that they feel like it's okay for me to have a different opinion. And I don't think, at least in my experience, a lot of teachers…it's hard, you know, to do that. So, I'm definitely not criticizing, but I do think that so much of what is expected of us is to generate kind of the right answer, and that it takes them some time to realize it's okay, you know, you don't have to feel, even with the books, like, even with Trip and Darren not even liking the book, and Tim not even liking the book. I never wanted*

them to feel like, you know, I was mad at them or judged them or didn't like that they didn't like the book, or that they should like the book, or something like that. I always tried to keep it open.

Bobbi's philosophy about being open to diverse opinions was definitely an approach to teaching the novel that seemed to help the students have emotional responses. Bobbi called herself a *dialogical teacher* because she wasn't *in front of the class a lot, telling kids to write notes or telling kids what to do.* Instead, she tried *to not make things artificial. Like trying to really…because the way that I respond is not necessarily the way that they're gonna respond, and so they might respond in different ways. So, instead of forcing an emotional connection and emotional responses, I try to provide experiences that will allow them to sort of honor their own responses, and maybe to think about things in a way, you know, that they didn't before. But, that's the biggest challenge, you know, like not trying to force it on them.* One of the students in the focus group really picked up on this. Alexandria told me, "Yeah, she wasn't like forcing the book down our throat. She was letting us read it on our own and like, pretty much give our opinion about the book. Like she wasn't making us like here, she wasn't making us, like you get what I'm saying? Like she wasn't forcing it down our throats. And if we didn't like it, she understood that, and like she accepted that and like she's pretty lenient with that."

This dialogic approach allowed the students to continually process what they were learning about and to continually explore their own emotional responses to *Between Shades of Gray.* During the focus group, the students felt very passionate about the flashbacks and continued the discussion with me.

Sawyer:	Ugh, the flashbacks!
Alex:	I did not like the flashbacks.
Elizabeth:	I loved the flashbacks!
Me:	You liked the flashbacks? What did you like about them?
Elizabeth:	Because it kind of describes, like, when they used to be happy, about

their birthday, about their grandma, and how, like, the kite…and just…it kind of gives them hope about, you know, we were not going to die, you know, we have hope that, you know, how our mom looks and, you know, everything that kind of impacts their life before all this.

Alexandria: She kind of does make a good point, like the flashbacks are pretty good because it like shows you how close they were, it shows you how happy they were back then and then how they are, like at that moment, like the difference…so that is a good point on the flashbacks.

Alex: I think that was the only reason why she added the flashbacks 'cuz when she first wrote it all through, she probably had all the main bit of the story and then she was like—

Alexandria: —It was too dark—

Alex: —Whoa! This is, this feels like a depressing book! You're gonna be sad throughout the entire thing, so I might want to add these little uh, tidbits of happy.

Alexandria: 'Cuz it also gives, like, the *reader* kind of hope too.

Patrik: I felt like they didn't really contribute much to the story.

Alex: I knew that a lot of people said that it, it like you get like really heavy in the details of the book and then a flashback would appear and it would just cut off your thought and you would just get away from the book.

Patrik: I feel like she used them more as a cliffhanger than anything.

Elizabeth: I thought, I thought everybody would like the flashback because it's like giving you what they, what happened before then, but everyone's saying it's a spoiler, which I don't understand because how is that spoiling—

Alex: —if it was before—

Elizabeth: —so I didn't really understand, I was like—

Alex: —flashback means before, not ahead. That's foreshadowing.

These students, most of which had learning disabilities, demonstrated a sophisticated discussion with me that built off of each other in such a respectful way even though they were extremely passionate and in disagreement about their opinions. They also showed a mastery of literary terminology, which again, is impressive given the fact that this class is comprised of struggling readers and writers. The fact that they were able to hold such a dialogical discussion about flashbacks, sans their teacher, validated for me that Bobbi' approach to openness and community helped to develop their high level critical thinking through their emotional responses. Because Bobbi didn't force things down their throats as Alexandria described, students were able

to have emotional responses to the book. This was seen in their discussions of flashbacks but also in the choices that Bobbi gave the students.

The final writing assignment, the creative narrative based on the book (see Appendix Q), was one such example of the options and choices that Bobbi gave to her students. That assignment alone had over twenty different options for the student to choose from. Alex really appreciated this; he told me, "I think it was interesting, because she wouldn't like…most teachers of literature, they'd be like 'alright, so here's this section of the book, give your interpretation on it and try your best.' But, she allowed us, she gave us several options we could choose and try to make it our own, and I think giving us those options made some people's stories a lot better than they ever thought it would be. When I asked the students how Bobbi helped them to have an emotional response to the book, they told me that giving them options was a big part of it because many teachers don't let them do that.

Sawyer:	Letting us pick what we wanted to write about… Like, we picked from all the things to write our narrative. Like, we got to pick so we could make a connection to it.
Elizabeth:	I think, whenever we did symbolism, she made us choose, like, a part from a book that made us connect to that part…I think that she kid of did that for use to reflect on how we felt about it and write about. I think she did a good job on that, kind of not throwing that down our throats, saying you need, you need—
Alex:	—Have this symbol or you can't have anything else.
Patrik:	Yeah, she really let us put our own twist on how we did our work. 'Cuz, I mean, you know, instead of making it, you know, to where like Alex said, only having one thing, she's like you got the whole book, find what you want and you know—
Alex:	—Like we said, she's just…I wish more teachers did this. She has more flexibility with what a student wants 'cuz some teachers they want you to do this, this, this, and this, and we just find that boring, but if you give the student the flexibility they need, in like the certain things they really like… Or, say they really like a particular part in the book and the teacher wants you to do something else, and you can't do it, so it's just going to be boring, and the page, or the story, or the narrative you're going to write is

> just going to be absolutely boring. So her being more flexible, just gives us more choice to have fun with it.

For Bobbi, keeping things open with plenty of choices was a strategic move. *I wanted to give them lots of options. I wanted to show them there's so many opportunities and there's so many ways that they could tackle their writing that they could hopefully find something they could emotionally respond to, within all those options.*

The incident with the flashbacks described in this vignette shows how in Bobbi's class all emotional responses are accepted and valued, even if they were in disagreement with Bobbi's point of view. Within classrooms, there are typically "emotional rules" that "delineate a zone within which certain emotions are permitted and others are not permitted, and can be obeyed or broken, at varying costs. Emotional rules reflect power relations and thus are techniques for the discipline of human differences with respect to one's emotional expression and communication" (Zembyas, 2005, p. 20). However, there are no forced expectations or envisaged expressions of communication in Bobbi's room. Often classrooms are sites that center "on approval and disapproval for being right and being wrong" (Zembylas, 2005, p. 93) where students feel shut down. But, Bobbi's class works within the discourse of a safe space, where she gives her students "a certain license to speak and act freely, [and] form collective strength" (Kenney, 2001, p. 24).

Within the vignette, the students feel open to their opinions about the flashbacks without fear of retribution for reading the text "wrong" or having their emotional responses shut down. This is unusual as Sumara (2002) notes that it is typically in non-school settings were one designates a literary text as an "'open' text where readers feel able to insert, while reading, their own experiences and interpretation" while "'curriculum' in schools are generally treats as though they are closed texts" (p. 33). In class and in the focus group, the emotions around the flashbacks were "dynamic and relational, taking form through collisions of contact between people as well as between people and the objects, narratives, beliefs, and so forth" (Micciche, 2007, p. 28).

"It feels like I'm watching an Alfred Hitchcock movie." As I sat down with the students in the focus group, Patrik reflected on what he liked about the book and how Bobbi taught it. He remarked, "It feels like I'm watching an Alfred Hitchcock movie where anything can happen." One of the strategies that Bobbi used in her class was incorporating a lot of visuals, whether artwork or videos, to help the students to envision the action and to also help them have

those emotional responses. A difficulty that struggling readers often have is creating those mental pictures of stories, particularly ones that happen in foreign places and foreign times. Without those mental pictures, it is harder for students to feel anything for the characters or the situations they are in. So, although Patrik's comparison was slightly odd, given that the story is not science fiction, it kind of made sense knowing that the book was full of suspense. And it also showed that Bobbi's efforts were effective in helping students make that visual bridge between their own experiences and the text. Although there were many additional videos and images that Bobbi pulled from to help her students have an emotional response to the book *Between Shades of Gray*, three in particular were particularly impactful.

Bobbi started the unit with the movie version of *The Book Thief* to *provide them a little bit of context for what we were gonna be reading and it got them, I felt it set the stage for them to get into the book, for the emotional response.* Alex noted, "I liked that she let us watch *The Book Thief.* It kind of got us into the mindset of the time period." Elizabeth responded, "Yeah, I think…that movie…we cried." The class certainly had an emotional response to the film. On the last day that they watched the film, when the action was at its peak, there was not a single student with their head down in class. They were completely enthralled. As a bomb dropped on the town where the characters lived and everyone has just died, the whole class had a guttural response. I heard kids saying, "Oh man!" or "Oh no!" or "Everybody's dead!" I saw several girls in the front of the room with tears in their eyes.

Besides the film, Bobbi also had the students watch a video from the author, Ruta Sepetys, (see https://www.youtube.com/watch?v=GPiQ_LuKtDE) about why she chose to tell the story about the Soviet holocaust. The short video had pictures from the time period and interviews from actual people who survived the holocaust, including stories from her own

family's life. Bobbi said to me before class started that day, *I think you sort of have to be dead inside to not feel something when you watch that. It's just…so powerful.* It definitely set a somber mood, for sure, but many of the things the author talked about in terms of finding beauty even in the dark times was brought up in class conversations later while they were reading the book. Her message in the video seemed to resonate with the class.

A third video that Bobbi used was to help the students to think about symbolism both in the book, and then also how to create symbols for their own narratives based on the book. Students at this point, were fairly close to finishing the book and had already seen quite a few symbols in *Between Shades of Gray*. On that particular day, Bobbi addressed the students: *Okay, so this won't make sense yet, but write down on your sheet "the red bandana represents…" Today our writing workshop is geared up on symbolism. Now I know symbolism can be intimidating, but I really think you guys are going to do this seamlessly. We are going to watch a video, it's about 13 minutes long. This video is connected to something that you know something about. It's about 9/11. It's very powerful. On your notes, while you are watching, if something clicks for you as to what it might represent, try to jot it down while we are watching. It is called the Man in the Red Bandana. I think the story is so powerful, and it has the ability to resonate with us.*

The "Man in the Red Bandana" (see https://www.youtube.com/watch?v=MWKPjSirbcU) is a short video produced by ESPN about a college athlete who became a hero during the attacks on the twin towers on September 11th and whose red bandana represented quite a bit to his friends, family, and the survivors of the attack who he helped save. As the students watched the film, I myself had a hard time keeping back the tears, and as I looked around the room I was not the only one. After viewing the film, the students were able to discuss what the red bandana

represented effortlessly, just as Bobbi had thought, but they were also able to point out symbols in the book as well.

So you all talked about Lina's artwork. That it showed her personal agency and will to keep going, right? What about the stone? What did we say that symbolizes? Bobbi asked.

"Hope."

"Friendship," someone else adds.

So we have those two, and then even the references to time. So it takes a symbolic tone too. Before we move on, think about what we are going to be writing, and think about what symbol you want to use. Is it okay to use the stone, the artwork, time? Bobbi asked rhetorically.

"Yes." The students respond in chorus.

Yes. You can incorporate one that the author used. But can you do one of your own? Yes! So, it's totally up to you. As Bobbi finished introducing their writing task, the students had little difficulty coming up with symbols for their own pieces, because the film was so moving in its ability to capture the power of the red bandana as an emotional symbol. This really enabled the students to see the power of the symbols in the book and to effectively add their own symbols in their own narratives.

This vignette highlights the power in using images to foster collective emotional response in students. The videos were particularly impactful as they brought to light moments of "difficult knowledge" (Britzman, 1998) around painful historical events like war, genocide, and Sept. 11th. The feeling in the room was saturated with affect as students' emotions sat heavy. Strongman (2003) calls this localized collective response an "emotional atmosphere." These "pedagogical emotions" (Baum, 1996) helped the students to "make judgments about [them]selves, others, and the culture around" (p. 46) them as they read *Between Shades of Gray* and wrote about it. And like Friedman (2002) the visual images, in tandem with the book, helped to elicit empathy from the students.

Students' Emotional Responses

Bobbi's approach to teaching a piece of literature with emotion in mind was successful in many ways. Both her choice of novel and the focus on writing helped the students to have varied emotional responses, and to appreciate the story, even if they only read half of it. In this section, I paint a picture of how Bobbi's' approach left an impression on the students.

"It really hits you hard." The fact that the book dealt with the horrors and atrocities of the Soviet holocaust was not lost on the students. Bobbi acknowledged that she did *want them to explore what it means to them and then also why it matters in the world* but she never had deep discussions about this with the class or asked them to explore what those events meant or how it made them feel specifically. Basically, the students did this on their own. The book in itself provided that fodder. During the focus group discussion, the students talked about how the book really was hard hitting and impactful. Patrik noted it was "depressing and people are dying left and right." Bobbi reflected that the students *were mostly bringing out sort of heavier kinds of emotions.* The types of emotional responses that the students had to this text, as one might expect, were a combination of disgust, shock, and sadness. But they felt other things too.

Alex:	It made me angry. Angry, in a way, like I said, history…we focus on Hitler killing 30 million Jews or whatever else, and if you look at Stalin, he's killed twice as many as Hitler did for his own country to survive and stuff like that and we just, we don't even discuss it!
Sawyer:	I felt anxious. 'Cuz you don't know anything!
Patrik:	Well, I mean, I thought the book was you know, I thought it was very boring at first, because I thought it was just going to be another typical book where everything is gonna be okay in the end and I guess it was up until the point when the baby dies when I finally started getting into it, because well…I really didn't expect that to happen.
Alex:	Or the part when Anna starts to act up and she gets shot in the head—
Patrik:	—She gets shot in the head and you're like, uh….
Elizabeth:	Oh, yeah, she was just crying about her baby then they just fall, like she falls off and they shoot her.
Patrik:	I wasn't going to keep reading at first 'cuz I thought the train was gonna

like run over it.

Elizabeth: But I didn't like that part because, like, at the end where they're, um, they said they're gonna get a proper burial and stuff, I was like instead of killing another person that's already like dead, you could have at least, I mean, dealt with the smell and like bury the baby like when you got to your destination. So I just didn't like the part that they put in there, but I guess it is what it is.

Sawyer: When we did that narrative, that's what I wrote about is when they killed, or when the baby died and they threw it out, because it really stuck out.

Because Bobbi *provide opportunities for them to experience and work with and work through good emotions and bad emotions* for the reason that emotions are *not only just a part of literature, but emotions are part of life,* the students had a very strong emotional response to the injustices that the book presented. In their final narratives, the majority of them wrote about the hardest and most difficult scenes in the book.

Interestingly, many of them felt that they were able to have these emotional responses to the book because it was a true story.

Patrik: I think it also has a lot to do with whether or not it's based on something true, because I don't know why, that just has more of an effect on people. And I mean, even me, you know, it has more of an effect on people to know that it actually happened and it just ain't something that someone made up. You know?

Me: I see some people nodding their heads, do you agree with what Patrik on that? That it's easier to have an emotional response to something that's true? Not for you? Tell me more Elizabeth.

Elizabeth: Like what do you mean by if, like what do you mean kind of like by that?

Me: Well, Patrik was saying that he feels like that there's a lot of sort of power in, in somebody's story that actually happened to them. That in some way that that has more of an impact on you. Is that kind of summarizing what you said?

Patrik: The way I think of it is…is if it's a true story then you can visualize it easier, but if something that's like make believe, like a dragon comes flying out of the ground and starts to hit somebody or something like that, just as an example, then you can't really see that, but you can…but it had more of an impact if it's a true story.

Elizabeth: Yeah, I get it now.

Alex: It sticks with you in your head a lot more than it being fiction.

Sawyer: Like in the movies too, where like at the beginning it's based on a true

	story, like it really hits you hard.
Alex:	Like it sticks with you more.
Me:	So, this book is actually fiction though.
Elizabeth:	Yeah, that's why I was saying—
Patrik:	—But, it's the fact that it's based off an actual event that happened.
Sawyer:	It's not like, she didn't like…You can tell that it's, like, real. It's not like he said. There were no dragons coming up. Then you'd be like, "Oh, what the…?!"

The novel *Between Shades of Gray* most definitely did not have dragons. And it was this true-to-life aspect, and the historical nature of the book that really had a significant effect on the students. The students even had philosophical conversations outside of class, during lunch, about the meaningfulness of historical books like *Between Shades of Gray*. Alexandria told the rest of the focus group, "We kind of had a discussion…we kind of had that discussion at lunch one time. They kept asking us like why do we keep talking about the past and stuff, like, why do we keep bringing it up, like, why does it matter? And I kind of did say that, I was like we talk about it so like history doesn't repeat itself. So, we know how cruel it was back then, how hateful people were back then. So that's why we talk about it now, so we don't repeat that, so we don't put people through all the pain." Although the students read this book prior to the 2015-2016 presidential election debates really kicking into high gear, it certainly would have been interesting to see whether they would have made any connections between the past of the story, the present, and the certainly frightening potential future. Nonetheless, students found the unit on *Between Shades of Gray* to be incredibly impactful.

According to Sumara (1996), "young adult readers tend to choose realistic fiction because they wish to identify with characters and to think about their own lives in relation to those presented in the text" (p. 28). In Bobbi's class, she chose *Between Shades of Gray* for them, but their focus group discussion illustrates that these students found the truthfulness of the story, its realism, to be particularly impactful. In this vignette, the "difficult knowledge" (Britzman, 1998) that the text brought forward was almost too much for the students though, as many of them were horrified by the injustice of the baby's death. The book in this case acts as a testimonial, and the students are the witnesses (Dutro, 2011). Additionally, like Samantha, Bobbi legitimized anger as an emotional response in her classroom. Here too, anger is seen as "moral emotion" (Taylor, 1976) because it is linked to feelings of injustice for the characters in the book. Boler (1999) argued that emotions are a "mode of resistance" (xvii). In this vignette, the students resisted the pain that the characters endured and questioned why these cruel historical events keep happening; however, Bobbi's English class was a place they could examine those emotions in an exploratory way.

"Putting yourself in that character's shoes." Bobbi was keenly aware that her students could potentially have trouble relating to the characters in the story because clearly none of the students had personally experienced labor camps or the holocaust. Because of this, Bobbi helped students to *make personal connections to* or even to acknowledge their own personal *disconnections from the text.* This openness to *focus[ing] on things they wanna talk about* that was a part of her approach in this unit worked. Although the students were able to have emotional responses just because of the subject matter of the book, this wasn't Bobbi's complete goal. She told me *it's never just about the book. It's about trying to make connections outside of the book.*

When I asked the students in the focus group what it means to them to have an emotional response to literature, they replied:

Sawyer:	A connection.
Alex:	Yeah, a connection. Like the book to me had a historical connection cause I like history.
Me:	So, when you said connection, Sawyer, do you have the same kind of connection in mind as—

Sawyer: —Not historical, but I meant like people feeling like they've been in the same kind of shoes, so they can relate to it.

Patrik: Like that's where you're putting yourself in that character's shoes, seeing through their point of view.

Particularly in this unit, Bobbi used the writing workshops and the final narrative assignment (see Appendix Q) to quite literally help the students to step into a character's shoes. But just because you ask a student to write through a character's perspective doesn't necessarily mean that they develop empathy or even sympathy for them. Yet, it seems that the activities that Bobbi engineered did do that. The fact that they got had so much freedom and choice in what they wrote about helped.

Elizabeth: I think characters, how we chose our own characters in the book, I think that kind of helped me understand how they're going through, like I honestly chose her [Lina, the main character] mom, because the mom went through the most struggle in there, so yeah.

Me: So, that's really interesting. So, you chose the mom as part of your narrative. And you, I've heard you say multiple times that you felt like, you know, this mother daughter connection sort of thing, kind of really moved you. I'm curious as to which character each of you picked and why you chose that.

Alex: I chose the father.

Patrik: I've done forgot who I chose.

Me: Why did you choose the father?

Alex: Um, with Elizabeth, she has a strong connection with her mother and I have a strong connection with my father. We do a lot of things together, and even though I don't see him that much right now, because he's been working a lot. It's just. I felt the same in the book because if I'm Lina and her father's on a 200 hundred mile away, that way, in a train probably either dead or starving or just fighting for his life, from other people, just made me feel, like, I don't know… Very strong question you ask, and I have particular answers to the question you've asked, and I just… [Alex starts choking up, holding back tears].

Me: It's okay… [a moment or two pass] Sawyer, which one did you—?

Sawyer: —I picked Anna, because even though I am not a mom, and I don't plan on being one for awhile, I feel like everyone could relate to losing something that you created, like a child. I feel like that's terrible. Even though I don't have kids, like you still feel for people that lose their kids.

Often teachers are not privy to the reasons why students do certain things in their classes. And, as a researcher, in that moment, I felt very privileged to be able to hear how they had connected to the book in such personal ways. During the day to day routines of class, these connections weren't necessarily apparent, but I think Bobbi' approach to the book created an atmosphere that made them possible.

Reflecting on Bobbi's Stance toward Emotion in the Classroom

Bobbi told me that *emotion is really…I think it's the only way you make kids care about the learning. I think that if they are not having an emotional response to whatever the subject material is, it's because you haven't shown them why they need to care...and that happens by showing them I care.* Bobbi really cared and her students noticed. Alex, the boy who faithfully sat in one of the comfy chairs each day, said to me, "She cares for all the students, she doesn't just like focus on one person." Every day I was there she greeted her students enthusiastically as they entered the classroom. But more than that, over and over I saw her asking students about their personal lives, finding out why a student maybe had their head down, or pulling a student into the hallway not to necessarily yell at them, but to just check in on them.

For Bobbi, emotional response equated to care in her class. Once students cared, it was sort of like a gateway drug for critical thinking and understanding. She told me *that emotions give you the reason to think critically. I think that when you care about something and you have to learn that not everyone does care about what you care about, and then you have to be... you have to use critical thinking skills in order to think about your audience and where they're coming from and how you are going to engage them. I don't see them as divorced. I see that, that, emotion is a tool that makes kids want to think critically.* Rather than dichotomizing emotion and reason, Bobbi saw them as having a cause/effect relationship. Having students care

about a story with a family from a country that many of her class had never heard of was a tall order, but Bobbi found a way to do that. Three students in the focus group reflected on the book:

Alexandria: It kinda makes you be grateful for your mom, to be honest with you.
Alex: Yeah, it really makes you rethink, uh, your life and what you should do to the people who care about you and stuff like that.
Sawyer: I think it opens our eyes to all the problems 'cuz I never even knew that, like, the Stalin stuff that happened, until I read this book, honestly.

Bobbi modeled caring every day in her classroom. Because she cared about *doing a good job, teaching well, attending to my students as people,* her students in turn cared too. The students may not have all finished reading the book, or even finished half of the book, but I can tell you that the students learned. On top of that, Bobbi gave them the space, the flexibility, the openness and the care that created many opportunities for emotional response.

Bobbi never once forced a certain type of response on her students. She didn't think of emotions as good or bad, appropriate or inappropriate. They just were. And they were an essential part of how Bobbi taught. *The way that I understand emotions… I don't know… I don't think you can, I really don't think you can keep them out of an English course. I think that if you are keeping emotions out I don't really think you are teaching literature.*

Summary

In this chapter, I have painted a picture of emotion in two high school English classrooms. Unlike the two portraits in chapter four that show hesitancy and a sense of unsureness about how to handle the emotional responses the students had to the pieces of literature based on the strategies they employed, the two portraits in this chapter show a level of sophistication in their approaches to facilitating emotional response. Rather than starting from scratch and using new ideas, Both Bobbi and Claire felt confident that they were already doing this work before I did the study. Therefore, when I came to observe what they were doing, it

provided an opportunity to think more deeply into their own approaches and to question some commonly held beliefs that many teachers have. For example, Claire knew her students were going to have emotional responses based on what she did; she was certain of that. But what she wasn't certain of was how much of a role should a teacher have in creating those moments in class. Bobbi, who took a less teacher-centered approach than Claire, was fighting against the idea that a relational and emotional response based classroom might not be seen as rigorous to her peers or her students, something she was adamant against. The two units I observed from these two educators were dynamic. The students over and over again told me how lucky they felt to be in their classes because they knew that each of these teachers cared deeply about them and allowed them to express themselves in ways that other teachers in the past had not.

CHAPTER SIX

DISCUSSION

"I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." ~ Maya Angelou

In reflecting upon the various events that have happened in my life, I find Maya Angelou's words wholeheartedly true. It seems that the specific details of memories fade into the backgrounds of our lives, but emotions linger in our thoughts, our bodies, and on our tongues. Angelou's statement, though, is a far cry from the statement that David Coleman, architect of the Common Core State Standards, made that was discussed in chapter one. People do "give a shit" about what others think *and* feel. We use emotions every day as they help to shape our perceptions of the world and each other. In fact, literary scholar, Arnold Weinstein (2003), touches on this idea that our world is shaped through affective means. He wrote:

> We are somatic creatures, living in bodies, having emotions, bathed by sensations, at times bubbling and simmering, at times dawdling and eddying, hot and cold, nervous and calm, fearful and yearning, hungry and satiated. We are pulsions. Life is feeling. Our lives are affective from the get-go: from infancy to death, from getting out of bed in the morning to getting back in it at night (not to mention the time spent in it, in between). We all know this, yet the knowledge we acquire in school, and are taught is in books, seems not to take into account these home truths. (p. 1)

Here, Weinstein (2003) puts forth the notion that although our lives are filled with emotions, humans are negligent to acknowledge their profound impact and power. And, unfortunately

schools are implicit in this censorship. For this reason, Weinstein (2003) argued for the power of literature as a vehicle to transport readers into the emotions of others and ourselves. He stated:

> Art and literature are the ears we do not have, to hear the sounds of sentience, the emotions of others, and even our own; they are the eyes we do not always have, that can look beneath the surface to see revealed the currents of feeling that lie beneath our words, our actions, and our separate states, and also to delineate the larger community in which emotions inscribe us. (p. 5)

As indicated in this quote, emotional response can be highly personal and individual, but in a classroom, it can also be communal; it can shape a shared understanding of what connects us, what separates us, what motivates us. And, these richer understandings of the human experience are all important things to talk about in a literature class. But, emotional response does not just exist in classrooms. Emotion not only circulate but they also to stick to objects, people, and discourses (Ahmed, 2004). Sometimes emotions can even be rejected or blocked if they are too "alien" (Ahmed, 2014) from a person's "lived-through" transaction with a text (Rosenblatt, 1995).

In this study, I have attempted to make the case that emotional response has a value in the English classroom to help students understand the literature they are reading, to develop a passion for, and an interest in, the study of literature, and to connect with characters and their classmates, alike, by empathizing with and showing compassion for elements of the human condition. Yet unfortunately, the increasing pressures for English teachers to focus on utilitarian pedagogies so students will perform well on standardized tests has subsequently, in my opinion, pushed teachers to return to formalist approaches to literature that focus on ripping apart texts for the one "true" embedded meaning. However, there are English teachers who actively work to

support transactional experiences with texts that explore not only students' efferent understandings, but also their aesthetic, emotional responses (Rosenblatt, 1994).

My four participants, Jenna, Samantha, Claire, and Bobbi offer four unique perspectives on how an English teacher might work within and against a system that attempts to negate emotion as valid. They provide a complex picture of the difficulties and challenges of doing "emotion work" (Hochshild, 1979) when studying literature with high school students. During the study, the teachers used the language of emotion when planning and teaching the literature units. However, this was not something I asked them to do. One of the things I learned through working with the teachers was that emotional response was an implied theoretical lens that each of them believed in prior to the study, but typically it remained hidden and not verbalized to the students. In this study, all four of them used emotion openly in their assignments, their directions, and conversation. Although this work was challenging and difficult at times, the four teachers also saw value in using an emotional response framework because of the joy and rewards it can bring. These teachers' voices, in tandem with their students, paint a partial, but growing, picture of what emotional response looks like in a high school English language arts classroom, and what strategies best position students for emotional responses to literature.

Using portraiture as a qualitative methodology afforded me the ability to search for what was "good" in these teachers' classrooms, rather than researching problems that might exist. This, in my opinion, is too often the focus of educational research. Yet, finding what worked for students and teachers wasn't easy for the teachers and there were hiccups along the way. My portraits attempted to place the teachers' and students' experiences in the classroom within context, to show that doing "good" work is messy and hard (Kuby, 2013), and that social, cultural, and historical factors shape our perceptions, our action, and interactions at any given

moment. Before doing this study, I only had my own experiences and perceptions that fostering and/or inviting emotions into the classroom was something beneficial and needed. My four teacher participants and their students opened my eyes to the myriad of ways this might be accomplished. Yet, this study also raised many more questions along the way too.

Thus, this chapter contains my findings, interpretations, and understandings about the role of emotions in these four teachers' classrooms, what approaches were used to evoke emotional responses, and what happens when teachers position students to have those responses. Furthermore, this chapter discusses how this study complements and adds to the small, but growing body of literature on emotional response and literature study, and provides implications of this work as well as recommendations for future research.

What I Discovered

In the previous two chapters, through individual interviews with four high school English teachers, focus group discussions with students from each of their classes, and daily observations and field notes from one class period of a literature unit, I created four portraits. These portraits attempted to capture elements of emotional response in relation to the following research questions asked in this study:

1. What are English teachers' understandings of emotion and its role in the classroom?
2. What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature?
3. What happens when English teachers position students to have emotional responses?

Portraiture offered an opportunity to weave description and analysis together into stories of emotion seen in chapters four and five, but in this section, I will summarize what I found in each of the four classrooms related to these three research questions.

What Are English Teachers' Understandings of Emotion and its Role in the Classroom?

Each of the four teachers understood emotion to operate in their classrooms in teaching and learning in slightly different ways. Jenna understood emotion as primarily something the students did, rather than something she helped evoke. Additionally, she saw emotion as an investment and a connection; it was gendered and it was "catchy." Samantha understood emotion as both something she *and* the students do. She saw emotion as a connection, too, but also as an embodied practice, and one that merged passion and logic together. Claire understood emotion as embodied, a connection, an earnest empathetic response, and engagement. And Bobbi understood emotion as being about care, as well as being a space she created and a tool that prompted critical thinking. I have provided a table to illustrate the connections between these teachers' beliefs (see Table 3). Next, I will continue to delve into these teachers' understandings of emotion and its role in the ELA classroom.

Emotion is…	Jenna	Samantha	Claire	Bobbi
Investment	X			
Gendered	X			
Connection	X	X	X	
Catchy	X			
Role of Teacher		X	X	X
Role of Student	X	X		
Role of Book				X
Everywhere		X		
Embodied		X	X	
Passion & Logic		X		
Engagement			X	

Care & Empathy			X	X
Authenticity & Earnestness			X	
Space				X
Tool				X
All acceptable				X

Table 3: Teacher's Understandings of Emotion

Jenna. Jenna saw emotion as an investment by the students in the literature that they were studying and the work they were doing. This investment meant that students felt an attachment to the characters and the situations occurring in the book, or in this case, the play *The Taming of the Shrew*. She argued that "I don't think you can be detached and still have an emotional response." She also talked about how emotion in the classroom was highly gendered. Male and female students' emotions were valued differently by her students in her class, and it was something that bothered her. She worried that "A lot of times, girls' feelings might be dismissed." This was definitely the case in terms of Shana, the outspoken girl in her Jenna's class. Jenna also noted how boys in her class had difficulty expressing genuine emotions. She felt that "Especially with male heavy classes [it] is looked down upon. They kind of joke about it. They say what they actually think, but they say it in a different tone." Emotion, then in her class was something that boys hid but girls expressed.

In addition, Jenna described emotional response as "a connection with" a piece of literature. For her, emotional response happened in her class when students were "having a personal connection" by relating the book to themselves. In addition, Jenna felt that students had the largest impact on emotional response in her class, even more than she did. She called this the "bandwagon;" once a couple of students began having emotional responses, then "other people

can kind of hop onto it." For Jenna, emotion was something that "catches on" through other students.

Samantha. Unlike Jenna, Samantha understood emotion as both something she and the students did. She saw herself as an equal factor in shaping and fostering emotional responses. Samantha believed that emotion was "everywhere." She described emotion as "cover[ing] up my class." She saw it as having a place in "every aspect" from "being a teacher to me planning and thinking about what kids need and then them bringing their emotions in it." In Samantha's class, emotion was something physical and embodied. She knew students were having an emotional response through visceral indicators. She noted apathy through the student's body language of their heads being down or staring off into space. In addition, she saw impassioned emotional responses when "spit was flying" while they were speaking, or "bearing down super hard" on their pencils and pens when they were writing responses to the literature.

Samantha also understood emotion as the ability to connect to a text, which, like Jenna, shows that she viewed emotional response as something that was supposed to be a positive experience, with positive emotions attached. However, Samantha didn't necessarily think the connections needed to be personal, like Jenna. Instead, she saw emotion occurring when something was "relatable," which could include the personal but could also include making modern contemporary connections. Rather than just looking inward, she saw emotions as something that could occur through connecting outward to the world. Finally, Samantha saw emotional response as something that needed to be both passionate and logical. She didn't think emotion and logic were "synonymous," but she did feel "they have to work together" so that kids would "be passionate about a text."

Claire. Claire's understanding of emotion had some similarities with Samantha. She also described emotion as being embodied in her classroom. Emotion might exhibit itself through "students who wave their hands in the air and they get so excited and they sit on the edge of their seats" or when they discussed ideas they had, they "trembled." Claire also saw connection making as part of emotion in the classroom. She noted that emotional response is, "When we see a truth, and we slow down and we connect that truth to our experience, and we see how that truth is relevant to our lives. I think that that's it." Thus, when students were able to make those emotional connections, she believed they would be engaged. "Engagement" and emotions went hand in hand for Claire. However, unlike Samantha and Jenna, she saw that job as primarily something that she, as the teacher, did for her students with the help of a "great text" like *Othello.*

Furthermore, Claire believed that emotion found its way in the classroom through care and empathy. She believed that "teaching is a practice of empathy." Claire felt that teaching was about helping students "feel special" and "feel accomplished and confident." Emotional response in her classroom occurred because she attempted to "approach everything from a place of love and a place of earnestness." Earnestness and genuineness were the final aspect of emotion in Claire's understanding of emotion in her class. She believed that her role as a teacher could be very influential in the lives of her students; therefore, she wanted "them to feel the way that they feel on their own and not because I feel that way. I don't want them to perceive me as manipulating them." Claire attempted to approach emotion through "honest genuine interaction" rather than through sarcasm.

Bobbi. Like Claire, Bobbi also saw caring as one of the roles of emotion in her classroom. She wanted her students to see that she cared for them, and then in turn she hoped

they would care about the literature and writing they were doing in class. She believed that emotion was "the only way you make kids care. And I think it plays a critical role in helping them to care outside of just getting an A in a class." Bobbi believed that emotion was about showing students what a piece of literature "means to them and then also why it matters in the world."

Bobbi also understood emotion as a "place" and a "space" she created in her classroom where students felt free to express their emotions. Relatedly, she believed that any emotion in her class was acceptable. Whether the emotions were positive or negative, they all had a space or a role in her classroom. She thought it was "important to create a place where all emotions don't have to be good. That it's okay if you read something that makes you angry or it's okay if you read something that you don't agree with." In addition, Bobbi believed that "emotion is a tool to make kids want to think critically." For this reason, having an emotional response is the first step towards critical thinking in her class.

Altogether, the four high school English teachers in this study viewed emotion's role differently. This is in some ways not surprising, as even researchers who study emotion don't see eye to eye on what it emotion is or what's its role is in the classroom, as evidenced in my literature review. Emotions and affect are hard to describe, and often our language choices limit our ability to articulate what we see and mean. Boler (1999) stated, "Emotion defies language, and education discursively denies language to emotion" (p. 150). Despite this inability to express exactly what emotion was, it appeared that care and connection-making were the prevalent ways these teachers viewed emotion to operate in the English classroom.

What curricular and instructional approaches do English teachers have and what decisions do they make to facilitate emotional responses to literature?

Teachers have endless possibilities when it comes to designing lessons and units. Unless a teacher is in a school that requires them to follow-scripted plans, or teach from shared lesson plans that someone else created, English teachers are only limited by their imagination. Luckily, the four teachers in my study did not have, for the most part, restrictive curriculums, so they had freedom to explore new strategies. When it came down to it, it was very interesting to see how my four teacher participants approached the study of literature through emotional response. One thing I was surprised to see was that emotional responses were elicited and expressed in both teacher-centered and student-centered classrooms. Emotions are occurring all the time in the classroom, but I was particularly looking for emotions that the teachers planned for, and/or came about because of their plans, and it didn't really occur to me that this might work in a teacher-centered way. Given my theoretical beliefs in a transactional learning theory (Rosenblatt, 1994), this surprised me. What I will discuss in this next section are nine strategies and decisions that helped to facilitate emotional responses that the teachers planned.

Book selection. One of the ways that the four teachers attempted to facilitate emotional response to literature was through the texts they used. With the exception of Jenna, who had to teach *Taming of the Shrew* because she was the only 10th grade teacher who hadn't taught it yet, the other three teachers had varying levels of ability in choosing their texts. Although Claire and Samantha were at the same school, their perception of how much choice they had was different. Claire, the department head, could pick whichever book she wanted as long as there were copies in the bookroom. Samantha, on the other hand, felt she had to choose a piece of literature that corresponded with the U.S. History material that was being covered in the paired class, so she

had much less leeway in her choices. Bobbi had the most freedom of all the teachers, as she was able to purchase and order books that she wanted to teach in her class, and did not have to restrict herself to the literature that was already purchased from years past.

Interestingly, three out of the four teachers (Samantha, Claire, and Jenna) chose to focus on a play for this study, and all three plays are considered canonical texts. Yet, their reasons for picking the literature to facilitate emotional responses varied. Jenna had struggled in the past with teaching *Taming of the Shrew* and chose to have me come observe this particular unit as a challenge. She wondered whether changing her approach and incorporating emotional response would help. She wanted to make the experience "more bearable for them." Claire felt, however, that Shakespeare's *Othello* was "an engaging text" and "tap[ped] into human emotion" really well, so she "didn't have to sell it all." Samantha chose *The Crucible* because it was "an accessible" text that wasn't as "dry" as actual Puritan literature. She believed that because she had read the book in high school and had liked it, that AP kids would also like it. Interestingly, none of the three of them discussed the conventions of drama as a reason for their choices, although the strategies they used to elicit emotional responses incorporated role playing activities. In the end, Jenna was the only one who voiced concern over using a canonical piece, but neither Claire nor Samantha, who both taught AP students, shared those concerns. I believe this may be due to the difference in years of experience, or it could demonstrate how practices go unquestioned the longer one is in the field.

Bobbi's approach, however, was completely different to the other teachers. She chose a piece of young adult literature because those were the texts that she saw students digging into and connecting with the most. *Between Shades of Gray* was selected because she was really attuned to what her students were interested in. Her former student "recommended" it to her, and

after reading it, she knew it wouldn't "inhibit their emotions" but rather "facilitate it." She felt, it's "accessibility," and the fact that the storyline was "moving," made it a perfect choice for her co-taught, inclusion class.

In looking across these units, it became evident that choice of text mattered to a degree, but the students had emotional responses less because of the books, and more because of what the teachers *did* with the books. Other scholars, though, have found that text choice made a big difference (Ainley et al. 2005; Thien et al., 2010).

Next, I will describe eight approaches along with any scholarly literature that supports or refutes these findings. However, much of what was discovered, has not been written about in the existing literature. To make it easier to see the different strategies, I have provided an overview table to illustrate the overlap of approaches that the teachers used (see Table 4).

	Connections	Humor	Competition	Choice & Autonomy	Videos	Roleplaying	Discussions	Writing
Jenna	X	X	X		X	X	X	
Samantha	X			X	X			
Claire	X	X				X	X	X
Bobbi	X			X	X			X

Table 4: Approaches to Facilitating Emotional Responses

Connections. Making connections was a strategy that three out of the four teachers used to elicit emotional responses. They each had different ways of approaching this process, though. In Samantha's classroom, students' multi-genre projects and presentations were the place that students had the most emotional response during the unit. Students were able to make a modern day connection between *The Crucible* and a topic that they were passionate about relating to hysteria and witch trials. In Jenna's class, she approached emotional response by having the

students converse about topics related to their own lives, thereby making personal connections between the characters in *Taming of the Shrew* and themselves. The students' emotions were heightened when talking about their parents, siblings, romantic relationships, jokes, and other topics that related to them. Claire's approach to emotional response also included connections, but instead of having the students' directly and explicitly make connections to themselves or modern experiences during class, she was the one who was doing the connection making. Every class she would bring in her own personal stories. Like Dutro (2008), Claire allowed herself to be vulnerable in front of her students, and in turn, this evoked students' own emotional transactions with the text and characters in *Othello* due to her modeling.

Humor. Claire and Jenna used humor as a strategy to facilitate emotional response. Claire's approach was to be her funny self, which is not something every teacher can do. She was a funny woman, though, and used her strength as an advantage. She was not afraid to poke fun at herself or do silly things in front of her students, and this humor helped the students engage with the different story elements of the play. Jenna's approach, however, was much different. Jenna utilized the humor that was in the play *Taming of the Shrew* along with having discussions about pranks and jokes that the students had experienced or heard. She also used humorous memes written in Shakespearean language to draw out students' emotional responses to the humor in the play. While the students did have emotional responses because of this strategy, many of them were unexpected responses that Jenna had not hoped for, such as students playing a prank on one of their own classmates.

Competition. Another strategy employed by Jenna was competition. Out of my four participants, she was the only one who used any sort of game or competition to foster emotional responses. In her classroom, this approach was used because several students began sharing

hurtful comments toward other members of the class and Jenna wanted to make sure that all students were able to feel comfortable, within a "safe space" of her classroom, while talking about the difficult topics in *Taming of the Shrew*. She used the competition as a way to help curb behaviors, responses, and beliefs that might come across as hateful or hurtful to others. In doing so, she legitimized some emotional responses to literature and each other as acceptable while others were being policed or censored. Julie attempted to contain emotional responses that might be uncontainable, but the competition brought about different positive associated emotional responses to the literature too, which was her ultimate goal. Students became excited to share their knowledge with the class about the play, so that they could win points for their teams.

Choice and autonomy. Choice was another approach that three of the four teachers used. In Bobbi's class, students had infinite amounts of choices. Students could pick whatever topics they wanted to write about related to the book. Bobbi felt strongly that students had rights in her class—rights to their own opinions or rights to their own ability to choose what was interesting or manageable for them. This meant that some would not finish the book *Between Shades of Gray* and that was okay for her. In order to help students have emotional responses to the book, she let the book study be about the experience—their experience—and they had a lot of choice and voice in deciding how they would respond. Students were able to find characters they related to and talk about the topics that mattered to them that came from the book because Bobbi offered autonomy and choice that accepted all of their emotions, whatever they might be.

Similarly, in Samantha's class, students also had autonomy and choice in her classroom in the final multi-genre project. This project was by far the most successful activity that Samantha did, according to both the students and her, to evoke students' emotional responses. The fact that they had autonomy and choice with that assignment seems to have been a

contributing factor in prompting their emotional responses. In Claire's class, students were given the reigns through a Socratic seminar on an article about perfect love, where she stepped completely away from their discussion, allowing them to explore their own emotional transactions with the play and their own less than perfect relationships. Although Claire's pedagogy was teacher-centered, this actually allowed her to scaffold emotional response, so that students would be able to do it independently during the seminars. She did this by modeling vulnerability through her personal stories that connected her life to the story of *Othello.*

Videos. In Bobbi, Jenna, and Samantha's classes, videos were all used as a curricular choice to facilitate emotional responses to the plays or novel. Friedman (2002) also found that visuals were a powerful tool to elicit emotions because "text alone had not managed to elicit empathy" (p. 384). Bobbi used a variety of film clips and a movie to evoke emotional responses from her students. To help set the mood of the book, the students began the unit by watching *The Book Thief*, which had similar emotional storylines and themes to *Between Shades of Gray.* She also shared a video from the author Ruta Sepetys talking about her personal journey in writing about the book and the experiences that those in Soviet labor camps faced, and also a video about a 9/11 victim who wore a red bandana that symbolized hope through hardships. Students used those videos to help them think through how to evoke emotion through their own words.

Jenna brought in *Ten Things I Hate about You* a modern movie adaptation of *The Taming of the Shrew* which helped the students to connect to the characters and better relate to their situations. Using film versions as comparisons was also noted in Cole (2007) as helpful in facilitating students' emotions. Because emotional response in Jenna's class was all about making connections, this strategy was effective. Similarly, Samantha used the movie version of *The Crucible* to highlight the strong pathos seen within the play. The students found the movie to

be particularly emotionally resonant with them, even more so than just the written text of the play. Using the film and play script together was needed for the students to have an emotional response. Videos allowed the students to release their imaginations (Greene, 1995), thereby facilitating connection-making between the screen and the texts.

Role-playing. In both Jenna and Claire's classrooms, students were involved with role-playing activities that helped the students to emotionally connect with the characters and situations in the stories. Claire had her students literally get up and re-enact scenes from the play while they were reading, she assigned roles to students and had them read the lines aloud, and referred to those students by their character name, rather than their own name. All of these choices had an impact on how the students were able to empathize with the characters' plight and downfall in *Othello.* Similarly, Jenna had her students create shortened condensed versions of the play, along with creating a character panel, where students took on the role of the characters, answering questions as though they were the characters. These hands-on activities helped her tenth graders to feel what the characters might be feeling, and therefore help them to have an emotional response.

Discussions. Two teachers utilized discussions as part of their approach. Claire let the students direct the discussion in ways that they wanted to through a Socratic seminar. For example, Claire gave them an article about perfect love, and asked the students to find correlations between the article and the play. However, what they chose to talk about in terms of the contents and comparisons was up to the students. Jenna facilitated both whole class and small group discussions with her students. Claire's Socratic seminars and Jenna's aptly named "feeling circle" were places where emotions were allowed to be freely expressed, and students were not afraid share. This seems to be differ from Thien et al.'s (2015) finding that whole class type

discussions were less effective than small literature circles because there were more "emotional rules" attached to those spaces.

Writing. Out of the four participants, Bobbi was the only one who explicitly approached emotional response to the book through writing. The whole unit was focused on personal and narrative writing that connected the students to the characters, getting the students to write from the perspectives of the characters and walk in their metaphoric shoes. Students chose characters that they felt emotionally connected to in one way or another. And although it was not an explicit strategy aimed at eliciting emotional responses from the students, Claire's final writing assignment "Who is _____?" had a similar effect on her AP students. Many of them chose characters that they had felt an emotional connection to during the reading of the play.

These nine strategies and instructional decisions offered students multiple avenues for emotional response related to the four texts that Bobbi, Claire, Jenna and Samantha taught. In the next section, I will summarize some of the key findings related to what happened when the teachers positioned the students.

What happens when English teachers position students to have emotional responses?

If teachers are to use emotional responses in the classroom, they need to know the potential outcomes of this work. In this next section, I will discuss three things that happened when the teachers positioned students to have emotional responses: (1) Sharing of unexpected or unwanted emotions, (2) Empathizing with characters, and (3) Feeling engaged by literature.

Share unexpected or unwanted emotions. Through these four teachers' experiences, one of the things that became apparent quickly was that the teachers could not predict what students' emotional responses would be. When teachers offer spaces for students to share their emotions, anything can happen, whether it is good, bad, or in between. In Jenna's class, the

combination of the age of students she was teaching, the disproportionate number of male students in her class, and the topic of sexism in *Taming of the Shrew* provided fuel to these students' fires in ways that Jenna was worried about, but didn't know how to control or address. This was best exemplified throughout their discussions. Some students were so impassioned by their beliefs about how sexism operates in both the play and in society that they began insulting each other. Students felt the freedom to express their feelings about women, Muslims, and LGBT people that exposed sexist, racist, and homophobic ideologies and discourses. Cole's (2009) study on the role of emotion in Australian English teacher's classes noted a similar result for new teachers; beginning teachers had difficulty figuring out what to do when emotions were expressed.

As a young teacher, Jenna did not feel confident in how to approach situations like this, especially since her students were actually talking and making connections to the play *Taming of the Shrew*. By setting up a competition in class, and by making the focus of the unit around sexism, the lines became drawn and student's emotions sat on the surface, ready to pounce on the next unlucky man or woman to speak, In this class, it often was Shana, the outspoken female. This is not to say that Jenna's approach was not an effective one at bringing out emotions. It was, but it brought out certain emotions that teachers may not be comfortable with exploring or critiquing. Thus, what it does show is that positioning students for an emotional response is a risky endeavor. Although Jenna's approach was often about making the classroom a "safe space," her portrait offers evidence that achieving such a space is next to impossible.

In Samantha's class students also had unanticipated emotions over *The Crucible*. Students' main emotional response was boredom and apathy. When we think of emotional response, I think most people do not have those kinds of responses in their minds. However, I

think Samantha's portrait provides valuable insight for teachers who want to help their students have an aesthetic transaction with a text. Samantha's fatal flaw in this unit was making assumptions about what would work for her students. Rather than asking her students about what works for them, she assumed that because she liked the play in high school, they would too. She felt that if she was passionate about the book, then they would be passionate. Samantha provided meaningful activities for the students to learn and understand the play, yet she neglected to include them into the process of learning. As a result, they didn't feel the same things she felt. When she did allow her students into the process, though their final multi-genre project on a modern day witch hunt, students had the emotional responses to the play that Samantha was hoping for.

Empathize with characters. Another result of positioning students to have emotional responses is that students were able to empathize with people in and out of books. This finding adds to the literature that shows emotional response leads to empathetic interactions with characters (Alsup, 2015; Bal & Veltkamp, 2013; Jamieson, 2015; Louie, 2005; Parsons, 2013). In Bobbi and Claire's units, this was the most apparent, although it did occur in a small extent with Jenna's class too. Bobbi had students choose characters and situations in the book, *Between Shade of Gray*, and put themselves into the thoughts and feelings of those characters by writing a story from their points of view. Bobbi gave them agency over who and what they wrote about. The students in the focus group noted that they could empathize with the characters that they had chosen, which made writing their narratives easier. They also empathized with the situations that the characters were presented with although they themselves had luckily not experienced the horrors of labor camps, or losing loved ones in such horrific ways. They felt that Bobbi's choice of a young adult novel, with a main character who was close to their age, helped them to feel

what the characters were feeling. Both Jamieson (2015) and Louie (2005) also found that having students adopt a characters' perspective, which Bobbi did, helped to develop empathetic responses to literature.

In Claire's unit on *Othello*, she modeled empathetic emotional responses day in and day out by sharing her own stories and vulnerabilities. Students, in turn, demonstrated empathetic emotional responses to the characters during their student-led discussions. This was exhibited in the Socratic seminar and conversations that continued outside of class in other teacher's rooms, and even continued within the focus group. Claire had a wonderful ability to pull in topics, like perfect love, that high school students could relate to. This made it much easier for them to have an empathetic emotional response. Additionally, both Jenna and Claire's role-playing strategy helped to transport the students into the lives of others, and empathize. In both Jenna and Claire's classes, students felt like they were the character or understood what they were going through better through those activities. For example, Jeremy and John had been assigned the parts of Iago and Othello in Claire's class. Consequently, they felt very strongly about defending the characters' deplorable actions in the play. Ultimately, they empathized strongly enough about the characters that they felt compelled to write their final essay on them.

Engage with the literature. When teachers position students to have emotional responses, students become engaged with the literature. In Jenna's class, the students who moaned when they learned they were reading another Shakespeare play ended up enjoying the play *The Taming of the Shrew*. They thought it was the best unit they had all year. Students actively participated in class activities. Jenna was thrilled that for the first time she had taught the play (it was her third go-round when I came to observe her) students were doing their homework, reading, and were smiling and laughing. This was not her experience previously.

In Claire's unit on *Othello* students were physically enthralled. They expressed their engagement through their bodies. Micciche (2007) reminds us that emotional responses are embodied and performed in classroom spaces. Students leaned in, they slapped their desks with excitement, they made faces at each other, all while Claire and other students read the lines of the play aloud. Their engagement was also evidenced by the fact that they were excited to write their final papers, and for many of them, it was the first paper they cared about doing well on. Some of them even said it was the longest paper they have ever written for an in-class essay. The students noted that they loved coming to class every day because Claire made Shakespeare fun. This was in contrast to their previous experiences with Shakespeare in other English classes.

In Bobbi's class, the engagement was not as visually apparent as it was in Jenna's or Claire's classes, but her students, too, felt that the approach to teaching *Between Shades of Gray* was engaging for them. The autonomy, choices, and flexibility that Bobbi gave them allowed for ownership over their own learning. The students didn't feel like they had that in other English classes, which made reading the book not seem like such a chore. For a class filled with struggling readers, who had a history of being dragged through a book, Bobbi's approach was a refreshing change. Even though the students didn't all finish the book, the students and Bobbi argued that that didn't matter. It was part of an experience, and Bobbi created moments where the students could be successful during that experience. Without the threat of a lingering quiz or a scornful reproach for not being done with reading, the students were treated with care and compassion, which led them to be interested in the story, the characters, and book as a whole. In addition, many of the students who typically didn't do any work in her class, expressed how much they enjoyed writing the narrative, and expressed their appreciation to Bobbi for choosing a book like *Between Shades of Gray.*

What I Learned

As I think across the four portraits and the time I spent with Jenna, Samantha, Claire and Bobbi's classes, there were some new insights that I gained about emotional response in the literature classroom. Three main themes emerged through this study: (1) Students need to feel cared for; (2) Some emotions are valued more than others are; (3) Doing emotion work is hard. I will discuss these insights in relation to theoretical and conceptual frames and applicable literature on emotional response and reading.

Students Need To Feel Cared For

One of the biggest pieces of the puzzle that was illuminated through this portraiture study was that students felt that their teachers cared for them. This made them want to learn and be engaged in the classroom activities. Students' emotional response had to first start with teacher's emotional responses toward the students. Then, the students felt comfortable to express their emotions rather than keeping them hidden. The amount of students who talked about how caring their teachers in this study were, compared to other teachers they had in the past, was honestly surprising. Feminist scholar Nel Noddings' (1984; 1999) work, on the ethics of care in education, brings support to this notion that it is an important element. When student felt that their needs were being met, and that the teacher was giving of themselves, caring for who they were as individuals, and also creating a sense of community in their classroom, students had emotional responses. When they didn't understand their teachers' motivations, or felt as though their teacher didn't care about them and their interests, they didn't have as many emotional responses. The teachers in this study all cared greatly about their students, but I think this aspect of care was most shown in Claire and Bobbi's units.

Students in both of their classes described how they went above and beyond other teachers. And that it was the first class they had where they could tell their teacher cared just as much about them as they did about the subject matter. Fitzsimmons and Lanphar (2011) also found this to be true in their study of emotional response to literature in a middle school English class; there, the "core driving force of this classroom, was perceived by the students, was that it was powered by love" (p. 37). The middle school students saw love as an umbrella for all the other emotional responses to occur. They also didn't worry about saying the wrong thing or that their opinions wouldn't be valued (Fitzsimmons and Lanphar, 2011). In both Claire and Bobbi's classrooms this was modus operandi. Claire, in fact, went to great lengths to argue for her ethical obligation to meet the needs of her students. She didn't want them to feel like she was manipulating them or that she being disingenuous. She completely honored the idea that teaching was a vocation. And, in addition, she loved her students dearly. Bobbi's classroom was a place, too, where students felt extremely nurtured and cared for. Bobbi wanted her students to know that she valued all of their opinions, even if they might be different from hers. The students acknowledged and appreciated that they she didn't try to cram her opinions and understandings down their throats.

bell hooks (2003) called teachers to cultivate an emotional connection with their students in conjunction with best academic practice, and in Bobbi and Claire's classes this was happening. Both Bobbi and Claire's special education background provided a context for them to understand how important the relational aspect of learning is. They understood that teacher's need to demonstrate that they care about their students through talking about their personal lives, checking in with their students, or acknowledging their efforts through earnest and honest interactions. Although one doesn't need to be a special education teacher to understand these

things, their backgrounds aided in this knowledge. Noddings (1984) argued that academic and emotional well-being of students cannot be separated and that when we do separate academics from emotion, we form students "into something less than fully human by the process" (p. 120). The intellectual and the emotional well-beings of the students in Bobbi's and Claire's classes were very much intertwined, creating classes that had extremely positive interactions with *Othello* and *Between Shades of Gray.*

Some Emotional Reponses Are Valued More Than Others Are

Feminist scholars, Boler (1997) and Jaggar (1989) have argued that certain emotions have more value than others do in our society. These value judgements make it possible to deem certain emotions appropriate or inappropriate for places like school, in a classroom. Within my study, it was clear that empathy was the emotion that was valued above all others. Several scholars have noted that teachers prefer empathy because it is an acceptable, "obligatory" (Baum, 1996), and easy emotion to revert to (Alsup, 2015). Although the teachers used different words to describe what they are talking about, all four wanted their students to put themselves in the characters' situations or to understand "the human condition" through reading the plays or the young adult novel. Through watching videos, doing role playing activities, relating the book to their own lives, and writing activities, students were able to put themselves in the characters places and empathize with their situations.

While this emotion was considered acceptable, some emotions were not. These "outlaw emotions" (Jaggar, 1989) were often ones the teachers in the study did not expect. It threw them off. In Jenna's classroom, intense emotions or "rogue intensities" (Stewart, 2007) were flying out of the students constantly, as they discussed the themes and topics in *Taming of the Shrew.* Jenna wanted her students to demonstrate civil emotions though, not outlaw ones. Yet, the students did

not cooperate. Their "emotioned beliefs" (Trainor, 2008) about sexism, in particular, refused to be regulated, despite Jenna's intentions to do so through creating the competition. Jenna attempted to control their emotions for good reasons; students' comments were hurtful toward others and made the classroom at times uncomfortable or amusing depending on which side of the discussion you fell into. As a new teacher, she attempted to assert pastoral power (Boler, 1999), where the students would regulate their own behaviors, rather than her squashing any thoughts and feelings they had.

Samantha's unit also demonstrated other unacceptable emotions in the classroom—apathy and boredom. Samantha was upset that her attempts at eliciting an emotional response did not work. In her mind, boredom and apathy did not equate to her notions of what acceptable emotional response entailed. Roland Barthes (1973), along with other scholars, has claimed that there is a sort of pleasure in boredom, or what he calls *jouissance d'ennui* in "readerly" texts. That boredom is in some ways a yearning for more. If boredom and apathy are turned on their heads in this way, students' emotional response becomes more understandable or acceptable in the English classroom. Who wouldn't want their students to yearn for something more? Yet, apathy and boredom are typically seen as an insult to a classroom teacher who hasn't adequately engaged their students. I will admit that I am guilty of this mindset too, and probably even in this study.

However, this notion of boredom as a yearning does ring true for Samantha's students in the focus group. And it doesn't negate an aesthetic response, especially one that Rosenblatt (2005) believed in. She wrote, "Frank expression of boredom, or even vigorous rejection, are more valid starting points for learning than are docile attempts to feel 'what the teacher wants'" (p. 64). With respect to Rosenblatt's ideas, the students from Samantha's class enthusiastically

offered starting points to discuss those areas in *The Crucible* that had not been explored in class. Because of their *jouissance d'ennui*, they likely continued to pontificate on the play's meaning. While my ideas here hope to bring a new insight into apathy and boredom, the reality is that Samantha and her principal would not find these emotional responses acceptable. We have not progressed that far.

Bobbi, however, was the one teacher who accepted all emotions in her class. She repeatedly made it clear to me and to her students that she wanted them to speak up for what they believed, and if they disagreed with her or felt differently than her or their peers, that was perfectly fine. For example, about half of the class hated the flashbacks that the author of *Between Shades of Gray* used as a stylistic device. Some students were indifferent, and then the rest of us, including Bobbi and myself, enjoyed the hopefulness portrayed during those sections. Instead of shooting down the students who thought they were "stupid," Bobbi asked many questions and addressed why the flashbacks might not be as helpful as she had first thought. Her dialogical approach to learning made it easy for her take an inquiry stance, rather than a dictatorial stance that stomped on her students' emotional responses to the book. As a feminist educator who valued social justice, Bobbi put her beliefs into practice. In return, the students felt much more willing to express their emotions in the class both in discussions and in writing.

Doing Emotion Work Is Hard

Hochschild (1979) described emotion work "as the act of evoking or shaping, as well as suppressing, feeling" (p. 561). In this study, the four English teachers actively tried to do the first part of her definition, evocation of emotional responses. Hochshild's (1979) ideas of evocation resemble Rosenblatt's (1982) transactional theory. Both see the aesthetic response as involving both cognitive and affective aspects. Rosenblatt believed that aesthetic response needs both. The

evocation happens when "the cognitive focus is on a desired feeling which is initially absent" (Hochschild, 1979, p. 561). It is an assumption on the part of each of the teachers in the study, and myself, that something needs to happen in a classroom for emotional response to occur; and, teachers need to place their "cognitive focus" on strategies that will evoke, or suppress, the students' emotional responses so they will learn and enjoy the literature. However, emotions were circulating constantly. The key was and still is to find better ways to respond to the emotional responses students have. How might we recognize when students are having emotional responses to the literature? How do we make sure that students' emotional responses will lead to critical thinking and engagement? And what is our capacity to use emotional responses to transact with texts in meaningful ways? Although many of the teachers in this study told me that some literature sold itself, if that were ultimately true and believed, then teachers could probably get away with very minimal lesson planning. Teachers' lives would be easy and this study would not have happened. In the four teacher's classes, it became clear that there were a lot of obstacles and barriers that the teachers faced that made this study challenging.

In Samantha's class, emotion work was difficult for a few reasons. Out of all the teachers in the study, she felt the most constrained in terms of how and what she could teach. She felt strongly that AP Language and Composition was "antithetical" to emotional response, as it supported deep rhetorical analysis of texts that focused on sound, logical arguments. Interestingly, Stenberg (2011) found that many composition teachers feel this same need to teach rhetoric as devoid of emotion, although college rhetoric professors teach rhetorical analysis as both an emotionally responsive and intellectually driven practice. This knowledge does not seem to have been passed down through the College Board to the Advanced Placement curriculum. Therefore, making space for emotional response felt daunting in Samantha's class.

Jenna, also faced similar barriers; for example, she did not have choice over the books she taught. She was told that she would teach *Taming of the Shrew* because the rest of the 10th grade teachers already had. She also had no control over the students who populated her class register, nor the values and beliefs they came to the class with. This is, of course, true of all teachers. However, when Jenna prompted her students to have an emotional response, through the varying activities, she wasn't necessarily prepared for the emotions the students shared, nor the ideas that they disclosed. She experienced what Kuby (2012) described as "emotional collisions," moments that seemed off task but were actually places where dialogue could take off. However, facilitating emotional responses, particularly these "collisions" to literature was risky because it can bring up "difficult knowledge" (Britzman, 1998) from students' lives or from the text that especially young teachers may not have experience dealing with. For Jenna, she let these moments of collision happen, but didn't know how to disrupt or push through them without becoming totalitarian in an attempt to "contain" the emotions that she didn't like.

Additionally, emotional response asks for some level of vulnerability on the part of the students or the teacher. Dutro and Bien (2014) talked about how "the difficult—challenging life experiences that inevitable are carried into and lived within classrooms—can and must be made productive relationally and pedagogically" (p. 11). Claire offered a lot to her students in terms of sharing those difficult experiences in her own life with them. She didn't "expect students to divulge personal traumas in order to make meaningful connections with a text" (Jarvie & Burke, 2015, p. 86), without first risking her own vulnerability. This sentiment made Claire feel incredibly guilty. She saw her vulnerability as potentially being manipulative. However, the students in the focus group offered a different interpretation that respected Claire's testimony. It also opened up a space for her students to feel vulnerable too, which I witnessed as part of our

focus group discussion. Her classroom was a "space of testimony and witness" (Dutro, 2008) that allowed the otherwise unspoken and silenced emotional responses to breathe.

What It Means

I believe every researcher wants his or her work to matter. I am no different. This study is a labor of love that began well before I even started my PhD. I have been told throughout my life that I am too emotional. I have had principals and other teachers tell me I take things too personally, or that emotions don't belong in the classroom because we're here to do "serious" work after all. However, I have always rejected that belief that there was something wrong with emotions and that they weren't worthy of "serious" study. This study has allowed me the opportunity to show how important emotional response is in high school English classroom. But, after collecting the data and creating the four portraits, I have realized that this work implicates new theoretical understandings of what teaching literature might look like given the complicated role emotions play in the classroom. In this section, I offer some recommendations of the taking up this work for English teachers and for teacher educators. I will also address future research ideas that were generated from the data, in light of both the limitations of this study, and new areas that this study brought forth. But first, I offer a theoretical perspective based on my study for the further use by teachers attempting to do this work.

Implications for Theoretical Understandings of Literature Study

Bobbi's classroom space got me thinking a lot about what an emotional response theory of literature study might include. Emotional response can be understood if we imagine it, metaphorically, as a teenager's bedroom. Emotional response is *messy goodness.* I use these two words purposefully to highlight the contested and seemingly paradoxical task of helping students

have emotional responses to literature, particularly when they are already always having emotional responses to a myriad of stimuli around them.

My study can offer five possible implications for a theoretical understanding of emotional response as *messy goodness.* These ideas are outlined below.

1. *Messy goodness* means accepting both negative and positive emotional responses in the classroom. Like a teenager's bedroom, you never know what you might find hidden under the mattress or in the sock drawer. The same is true of a classroom space. Finding ways to see how all emotions can be productive is key.
2. *Messy goodness* means orienting yourself as a caring relational teacher. It is about searching for that goodness in our students and letting them know we care, so that they are open to sharing their emotional responses with us.
3. *Messy goodness* has a ripple effect. Emotions tend to expand outward, disappear and resurface again. Emotions bubble and reverberate as students ponder what they have been learning about the human condition through the books one reads.
4. *Messy goodness* is about being open about emotional response. Much like parents take a teenager's door away to reveal all the glory that is the bedroom, teachers too need to open up their language by using emotion words in the classroom. They should not be hidden behind a door, or a book. Students want to hear that feelings and emotions matter in studying literature and that it isn't just about the standardized test.
5. *Messy goodness* is about proximity and space. Teenager's bedrooms feel cramped, disorganized or even dirty to an outsider, but when I was a teenager, I knew where everything was, and I kept the important things closest to my bed or door. A theoretical orientation of emotional response that embraces messy goodness is about

> creating (dis)comforting spaces in your room where students and teachers are safe to take risks in topics and book selection. It is also about getting close to the literature rather than having the literature be closed off, not allowing access unless you find the "right" New Critical key.

These five aspects of messy goodness have come about through witnessing both the good and the mess that happened in Bobbi, Claire, Jenna, and Samantha's classes.

Implications for English Teachers and Teacher Educators

Like case studies, portraits are not generalizable beyond their own contexts. However, these four portraits should have applicability to other English classrooms and teacher education. Portraiture allows the researcher to paint a picture of a phenomenon in full context. It doesn't just tell what was there; it shows it. It is through this lens that I hope other English teachers might see themselves represented in Bobbi's, Claire's, Jenna's and Samantha's portraits. Furthermore, I hope their portraits might be a useful tool for teacher educators to begin discussing the affordances and difficulties of an emotional response pedagogy.

Teacher educations programs need to prepare English teachers for both positively and negatively oriented emotional responses students might have when they read literature. My study has highlighted the emotions of empathy, excitement, pleasure, moral anger, sadness, care and love are "wanted" emotions, while "emotioned beliefs" (Trainor, 2008) that reveal racist, or other hegemonic discourse, along with apathy, boredom, anger, silliness, hatred, and hostility, are "unwanted" by teachers. In my own experience teaching an undergraduate method's course, preservice teachers felt ill prepared to have conversations that were uncomfortable to either themselves or students. Preservice teachers need opportunities to practice with emotional response strategies, so that when they enter schools they are better equipped to work with

emotions rather than against them. Teachers also need to see the value of forming relationships with students that show a level of concern for their emotional selves as well as their academic selves.

Additionally, and relatedly, teachers and teacher educators need to be concerned with critiquing the ways that emotion is regulated and controlled in schools. Even in classrooms such as Claire's, where the majority of emotions were positive in orientation, emotions were being contained or silenced through discourse and actions. Part of a school's hidden curriculum is formed through the regulation and punishment of certain emotions that are less desirable. Teachers need to know what to do when students exhibit these less desirable emotions like apathy, boredom, and anger. Consequently, rather than seeing those emotions as failure, they need to learn how to use them as a springboard for continued discussion and reflection with students.

Finally, for me, an obvious implication to this work is thinking about how we approach the study of literature in general. It has never been my intention to say that emotional response pedagogies are better than other ways of teaching. In fact, like many areas of life, I think that there needs to be a *balance* of emotion and cognition, in the classroom. So then, the question is what is gained by adding emotional responses back into the classroom? How do we maintain a balance between approaches, or should we? If the goal is helping students to have emotional responses, does a teacher need to sacrifice critical thinking and analysis? My belief is, no. It is more a matter of reframing teachers' understandings of emotion as something not separate from reason, but instead integral and interconnected.

Implications for Policy Makers

Samantha's portrait highlighted the need to open up conversations about well-established curriculums like Advanced Placement, and to continue to have discussions around newer curricular policies like The Common Core State Standards. Although the teachers in my study did not find the standards to be inhibiting, they all acknowledged that emotional response was not something valued in the standards. The teachers were able to nuance the standards to fit what they were doing by tweaking the wording a little bit. Generally, though, there weren't standards for what we were doing. Whether or not there should be standards for emotional response is another question, for further study. Perhaps, in their absence, they are less regulated than if they were included.

Additionally, Samantha struggled to make emotional response fit within the confines of what AP Language and Composition asked her to do. Policy makers and those who work for Advanced Placement need to reexamine the philosophies and beliefs that are espoused through their exams, as many of them show preference towards New Critical approaches, rather than transactional ones.

Recommendations for Future Research

Given that there are only twelve previous studies on the role of emotional response in the high school classroom, really any research related to this topic is still needed. It will be a long time before we can come close to saying we understand how emotions work in an English classroom. My study adds one more piece of scholarship to this mix, but there is so much that I still do not know and was not able to explore in this research. I offer the following recommendations for research.

First, one of the most difficult parts of this study was figuring out how to describe the emotional responses I witnessed during my observations. Schutz and DeCuir (2002) have discussed similar conundrums about how to actual study emotions. Different and more ways of documenting and describing emotions for qualitative researchers are sorely needed. I felt very limited by my vocabulary. Additionally, describing what I saw was very difficult. My observations felt limited in that I could only observe outward expression of emotions. It was evident through the focus group discussions that the eyes cannot see all that there is to know about emotional response in the classroom.

There is preliminary evidence that nine different curricular and instructional strategies and decisions I found may be effective in facilitating emotional responses to literature in high school English classes. My study has just scratched the surface on this topic and provided the first step in figuring out what an emotional response pedagogy might entail. To determine whether these approaches work in other contexts with different students and teachers, researchers should examine each of those nine approaches as individual and separate studies.

Additionally, I discovered that as the study went on, I wanted to see how different teachers approached emotional response to the same piece of literature. I think limiting some of the contextual elements might address the issue of determining how much influence the piece of literature really has on a student's emotional response.

Furthermore, while the teachers in this study taught a range of classes, from an inclusion co-taught to AP level classes, and they were in three different settings, my research was limited in that all the teachers in this study were White, taught in suburban and rural schools, and were female. While this information does not invalidate the findings, it does show a gap in

understanding of how emotions are conceptualized in an English classroom from a male, urban, or racial minority perspective.

And finally, there were many times throughout the study that teacher's emotional responses affected the way in which they were teaching and the interactions that occurred. Some emotions that the teachers displayed, like care, became part of their pedagogical approach to eliciting emotional responses from their students while reading literature. However, there are many emotions teachers have unrelated to the planning of a unit that impact learning. While those types of emotions were beyond the scope of the current study, a final recommendation for future research is to look at the role of teachers' emotions in the English classroom and its effect on student engagement and learning.

Conclusion

So, what's emotion got to do with it? This question has spun around in my head, lingered on my tongue, whispered in my ear, and danced in my heart for the past year and a half as I met with, observed, and talked to four high school English teachers and their students. As previously noted, I have always felt intuitively that emotion has a lot to do with making reading not only enjoyable but meaningful. Talking with the students in each of the four teachers' classes has even more impressed upon me the need to merge critical thinking with emotional responses. Literature study loses something by only sticking to the facts, as Dicken's novel *Hard Times* satirized.

To conclude this study, I'd like to think about this struggle in English education between emotion and reason by bringing up a seemingly unlikely comparison—*Star Trek*. As a child, I grew up watching *Stark Trek* with my father who loved all things science fiction. I remember sitting down as a whole family and watching both the new episodes and reruns. The interaction

between the human characters and the alien races they encountered fascinated me, and I was impressed by the forward thinking and imagination of the writers to tackle topics and ideas well before we, as viewers at home, were even discussing them.

Specifically, the Vulcan race intrigued me the most. Probably the most well-known Vulcan was Spock, played by the late Leonard Nimoy in *Star Trek: The Original Series*, from the 1960s. Spock was born half Vulcan and half Human. His Vulcan side valued logic and reason above all else, while his Human side valued intuition and emotion. Raised as a Vulcan though, he had difficulty understanding the emotions of his Starfleet Human friends. Spock was the perfect combination of both logic and emotion, but he fought against his emotional side in favor of rationality. He often said to Captain Kirk, "emotions are illogical." For this reason, throughout this series, Spock attempted to understand and appreciate this emotional part of himself, and why Humans, his friends, valued this aspect so dearly.

Ahead of its time, as science fiction usually is, *Star Trek*'s storyline was forward thinking in examining the role of logic and emotion in science exploration. *Star Trek*'s mission was to boldly go where no person had gone before on what really could be described as a giant educational expedition. During their voyage, having both emotion and logic was seen as incredibly useful.

Spock's quest to understand his Human side of himself really is a larger philosophical question about what it means to be human. As a literature teacher and an educator of future English language arts teachers, this question is important as it leads us to another question: What does it mean to teach humanities? For me, and for my participants, teaching a subject in the humanities is all about bridging and blending both logical, critical experiences *with* aesthetic, emotional experiences. Schools and English classrooms need to take stock of where they

currently stand in terms of bridging the two. Otherwise, if we continue this educational voyage to a place where our Vulcan side rules over our Human side, I would have to agree with my participant Bobbi, who said, “I think that if I was supposed to just completely ignore emotion all the time, I don’t know if I want to be a teacher.”

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APPENDIX A

RECRUITMENT LETTERS

Dear English Teachers at_____,

I am writing to you to tell you about a research study that I will be conducting at your school. My study is titled: "Portraits of Emotion in Secondary English Teachers' Planning and Facilitation of Literature-Based Units of Study." Through this research study, I hope to learn about how teachers make pedagogical decisions relating to emotional responses when planning and facilitating literature-based units and discussions. I am interested in your school, because there are many great English teachers here who are providing quality instruction to their students. I want to see what works and highlight those successes for other teacher-educators who are interested in teaching ELA in ways that are more holistic and not so standardized. My research questions that I am interested in exploring with you are:

- What are secondary English teachers' understandings of emotion and its role in the classroom?
- What happens when secondary English teachers purposefully plan and facilitate literature units with emotions in mind?
- How do secondary English teachers position students to have emotional responses in literature-based discussions?
- What happens when secondary English teachers encounter emotional responses in the classroom? What moves do they make?

I am interested in female teachers who are interested in exploring emotional response in the teaching of literature in a high school classroom, and I am wondering if you might like to participate. The study would require your involvement in the following ways:

- Select one literature-based unit of study within your school's curriculum and one specific class that will be doing this unit (approx. 4-5 weeks of your time) during the FALL semester.
- Be willing to create, change, adapt or re-think your novel unit by keeping emotional response at the forefront of your planning and instruction in ways that make sense to you.
- Create and submit to me, the researcher, your lesson plans, activities and assignments that facilitates emotional responses with the literature being studied.
- Be observed in your classroom throughout the entirety of the unit under study by the researcher.
- Have informal conversations about the lessons during a prep/planning period or after school with the researcher.
- Be formally interviewed three times, for approximately an hour each time by the researcher. The first interview will be completed prior to teaching the unit. The second interview will happen during the unit of study and the final interview will occur after the unit of study is completed. The interviews will be audio-recorded and transcribed.
- Help the researcher select 5-8 students within your class that will do a focus-group interview with the researcher.
- Be asked to look over preliminary findings to help make the study as authentic and accurate as possible.

If you are interested in this opportunity, have questions or would like to talk more about it, please email me, Michelle Falter, at mfalter@uga.edu or call me at 706-461-7413.

Sincerely,

Michelle Falter
PhD Candidate
The University of Georgia
Department of Language and Literacy Education.

Recruitment for Students. This will take place in-person, during class:

Hi everybody,

As you know I have been in your class watching and observing the activities and lessons that your teacher Ms. _____ has done. I am now interested to hear about your perspective of this unit. So, I am looking for 5-7 volunteers to talk with me as a group about your thoughts and opinions on how this unit went. If you are interested, you would need to get parent permission to be a part of the study. You would need to be available before or after school for 1-2 hours. I will be audio-recording the conversation we have. If you are interested, please see me or Ms. _____ to get one of the consent forms.

Thanks!

APPENDIX B

INTERVIEW GUIDES

Teacher Pre- Unit Interview Guide

1. Tell me about yourself. What are your experiences that have brought you to this place? Demographic information:
    a. Years of teaching experience
    b. Years at present school
    c. Current grade level
    d. Years at current grade level
    e. When and why did you become a classroom teacher?
    f. What changes have taken place in the county of your school since you began teaching here? How have they affected your instruction and decision-making?
2. Tell me about your teaching philosophy.
    a. How do you believe students learn best?
    b. How do you believe teachers teach best?
3. Tell me about your classroom learning environment.
4. Tell me about a time you read a book and it made you feel something?
    a. Positive feeling
    b. Negative feeling
5. Tell me about a time you taught a book and it made the students feel something?
    a. Positive feeling
    b. Negative feeling
6. Walk me through your thought processes when you plan a unit around a piece of literature, from the initial conception up until you teach it.
7. Walk me through a typical lesson in your classroom from the moments the students enter to the moments they leave the room.
8. Tell me what a good discussion of literature looks like.
    a. Give me an example of a time when you had a really good class discussion around a novel
    b. Give me an example of a time when you had a really bad class discussion around a novel
9. What places and roles do emotion have in your classroom?
10. How important is it to you that students like the texts they are reading and can make connections to them?
11. How has the Common Core State Standards affected your teaching and decisions? How is teaching pre-Common Core similar and different to post-Common Core?

Teacher Post- Unit Interview Guide

SORTING PROTOCOL: We are going to do an exercise. I would like you to look through all the lesson plans, documents, activities, handouts, etc, and I would like you to sort them into categories. You can determine how many categories you would like to have, but my only criteria for these categories as that I would like you to think about how to categorize everything related to emotional response/teaching through emotion. I would like you to also verbalize your thought processes as you are sorting. You can think of it as a sort of think or "feel aloud".

1. Walk me through your thought processes on planning a unit with keeping emotions in mind, from the initial conception through teaching it.
    a. What worked for you?
    b. What didn't work for you?
    c. Let's look at your unit goals and essential questions—walk me through how how you selected these goals and questions and how each of the goals relates to emotional response for you?
    d. Let's look at your assessments – tell me about how you decided upon these assessments in relation to both your goals and emotions?
2. What was the most difficult or challenging aspect of planning and teaching a literature unit with emotional response in mind?
    a. How did you adapt your plans to negotiate these tensions you were facing?
3. What was the easiest aspect of planning and teaching a literature unit with emotional responses in mind?
4. In what ways did you feel students made emotional connections to the literature? Give me an example.
5. Describe for me a time in class when emotions were very visible to you?
6. Tell me about a class discussion that stood out to you in this unit? Describe it to me? What makes it stand out?
7. What teacher moves did you make to facilitate the discussion of literature to incorporate emotional responses?
8. What are your impressions of using Taming of the Shrew as the text when thinking about emotional response?
9. Would you teach this way again? Would you do anything differently, if you could go back? Why or why not? Tell me about the factors that played into your decisions?
10. What advice would you give other English teachers attempting to do this work?
11. Anything else you would like to share?

Student Focus Group Question Guide

Protocol:

1. Let them know there is no right or wrong answer. I want their honesty even if it is something you do not think I would want to hear
2. I will not share specific details about who said what to Ms. _____, but may talk generally about the comments you made.
3. If you agree with someone I want you to let me know and why… and if you disagree with someone I want you to not be afraid to be vocal about it.
4. I want everyone to have an opportunity to talk, but you do not have to talk if you don't feel comfortable answering a certain question.
5. If you don't understand something I am asking you, just ask, and I will rephrase it.
6. The more details, explanations and reasons for your opinions you can give me the better.
7. If you want to talk a break, just let me know, and we can stop and start again.
8. I can either pick your pseudonyms or you can come up with one.
9. Try your best not to talk over someone—I know that is hard.
10. Any questions before we begin?

General Questions:

1) So, do you guys know why I was observing Ms. _____'s class?
2) Let's make a list of all the activities, and assignments that you did for this unit.

Broad questions

1) What did you think about the _____? What was your impression of this piece of literature?
    a. What did you like or dislike about it?
2) What did you think about the unit as a whole? The activities and assignments and things that you did?
    a. What did you like or dislike about it?
3) How was this unit similar or different to other units that you have learned this semester with Ms. _____? In other English literature units?
4) What were your favorite activities that you did in this unit? Why?
5) What were your least favorite activities that you did in this unit? Why?
6) How did you feel about class discussions in this unit?
7) Tell me about a class discussion that stood out to you in this unit? Describe it to me? What makes it stand out?

Specific to my Topic:

1) When I say to you that I am studying how students have emotional responses to literature, what does that mean to you?
2) How do you think emotions were involved in this unit on _____? Give examples?
3) What types of emotional responses did you have to this piece of literature? Why did you have these responses?
4) What was Ms. _____ doing or not doing that allowed for these emotional responses?
5) In what ways did the activities and assignments allow for you to think about literature through emotional responses?
6) What was your impression of the "feel" of the classes (where your classmates interested or lethargic, was _____ excited, or unenthusiastic)? What might have contributed to this atmosphere?
7) Are there other things/suggestions for _____ in helping students to have/make emotional responses?

APPENDIX C

CONSENT AND ASSENT FORMS

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Institutional Review Board
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Approved on: 3/17/2015
For use through: 3/16/2016

UNIVERSITY OF GEORGIA
CONSENT FORM FOR TEACHER PARTICIPANTS
STUDY TITLE: Portraits of Emotion in Secondary English Teachers' Planning & Facilitation of Literature-Based Units of Study

Researcher's Statement
I, Michelle Falter, am asking you to take part in a research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether to be in the study or not. Please take the time to read the following information carefully. Please ask me if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in the study or not. This process is called "informed consent." A copy of this form will be given to you.

Principal Investigator: *Michelle M. Falter* (Under the direction of Dr. Bob Fecho)
Department of Language and Literacy Education
The University of Georgia
Aderhold Hall #315
mfalter@uga.edu or bfecho@uga.edu
Cell # 706-461-7413

Purpose of the Study
Through this research study, I hope to learn about how secondary-level English teachers make pedagogical decisions relating to emotional responses when planning and facilitating literature-based units and discussions.

Study Procedures
If you agree to participate, you will...

- Select one literature-based unit of study within your school's curriculum and one specific class that will be doing this unit.
- Create and submit to me, the researcher, your lesson plans, activities and assignments that facilitates emotional responses with the literature being studied.
- Be observed in your classroom throughout the entirety of the unit under study by the researcher.
- Have informal conversations about the lessons during a prep/planning period or after school with the researcher.
- Be formally interviewed three times, for approximately an hour each time by the researcher. The first interview will be completed prior to teaching the unit. The second interview will happen during the unit of study and the final interview will occur after the unit of study is completed. The interviews will be audio-recorded and transcribed.
- Help the researcher select 5-8 students within your class that will do a focus-group interview with the researcher.
- Be asked to look over preliminary findings to help make the study as authentic and accurate as possible.

Risks and discomforts

- I do not anticipate any risks or discomforts from participating in this research.

Benefits

- The opportunity to be reflective practitioners and improve your teaching practices.
- The opportunity to help educators and researchers understand the role of emotions in the secondary English classroom

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Incentives for participation

- There will be no monetary incentive for participating in this study.

Audio Recording

For this study, all formal interviews will be audio-recorded and then transcribed in order to most accurately retain your thoughts and ideas. Upon completion of the research, audio files will be archived.

Privacy/Confidentiality

I will not use your name or school on any papers that I write or publish about this research, unless this is something you wish to include. I will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law. The data collected will be kept indefinitely and will be used only for the purposes described in this consent form.

Taking part is voluntary

Your participation in this study is voluntary, and you may withdraw from the study at any time without penalty or loss of benefits to which you are otherwise entitled. Your participation will not affect your employment status. You may choose not to answer any questions that you don't wish to answer at any point in time. If you decide to stop or withdraw from the study, the information/data collected from or about you up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed.

If you have questions

The main researcher conducting this study is Michelle Falter, a PhD Candidate at the University of Georgia, under the direction of Dr. Bob Fecho. Please ask any questions you have now. If you have questions later, you may contact Michelle at *mfalter@uga.edu or at 706-461-7413,* or Dr. Fecho at bfecho@uga.edu . If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Research Subject's Consent to Participate in Research:

To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire consent form, and have had all of your questions answered.

Name of Researcher	Signature	Date
Name of Participant	Signature	Date

Please sign both copies, keep one and return one to the researcher.

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UNIVERSITY OF GEORGIA
PARENT CONSENT FORM FOR STUDENT
STUDY TITLE: Portraits of Emotion in Secondary English Teachers' Planning & Facilitation of Literature-Based Units of Study

Researcher's Statement

I, Michelle Falter, am asking **your child** to take part in a research study. Before you decide whether or not to let your child participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether or not to allow your child to participate in the study or not. Please take the time to read the following information carefully. Please ask me if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want your child to be in the study or not. This process is called "informed consent." A copy of this form will be given to you.

Principal Investigators: *Michelle M. Falter* (under the direction of Dr. Bob Fecho)
Department of Language and Literacy Education
The University of Georgia
Aderhold Hall #315
mfalter@uga.edu or bfecho@uga.edu
Cell # 706-461-7413

Purpose of the Study

I am inviting your child to take part in a research project titled "Portraits of Emotion in Secondary English Teachers' Planning and Facilitation of Literature-Based Units of Study." Through this research study, I hope to learn about how teachers make pedagogical decisions relating to emotional responses when planning and facilitating literature-based units and discussions. Your child is a student within Ms._____ class, who is one of the participants of this study, and therefore is being invited to be part of a focus group discussion with several other classmates about the unit of study within which I will be observing. Your child's participation will help provide a student perspective on the types of pedagogical decisions that were made during the unit of study.

Study Procedures

If you agree to let your child participate in this research study, the following will occur:

- Students will meet for approximately 2 hours either before school or after school to discuss with 4-7 other students both their individual and collective ideas about the types of activities, assignments, and discussions they were involved with during the literature unit.
- The focus group will be led by a focus group facilitator (the researcher, Michelle Falter).
- The session will be audio-recorded and transcribed for later analysis.

Risks and discomforts

- I do not anticipate any risks or discomforts from participating in this research.

Benefits

- The opportunity to help teachers and researchers understand the role of emotions in the secondary English classroom

Incentives for participation

- There will be no monetary incentives for participating in this study.
- Participation will not affect your child's grades or class standing.

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Institutional Review Board
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For use through: 3/16/2016

Audio Recording
For this study, the focus group will be audio-recorded and then transcribed in order to most accurately retain the students' thoughts and ideas. Upon completion of the research, audio files will be archived.

Privacy/Confidentiality
I will not use your child's name or school on any papers that I write or publish about this research. I will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law. I cannot guarantee completely confidentiality due to the limited control of maintaining confidentiality in a focus group. It is possible that participants may repeat comments outside the group at some time in the future. In addition, the data will be kept indefinitely and will only be used for the purposes described in this consent form.

Taking part is voluntary
Your child's participation in this study is voluntary, and you or your child may decide to withdraw from the study at any time without penalty or loss of benefits to which you are otherwise entitled. Your child may choose not to answer questions that he/she doesn't wish to answer at any point in time. If you or your child decide to stop or withdraw from the study, the information/data collected from or about your child up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed.

If you have questions
The main researcher conducting this study is Michelle Falter, a PhD Candidate at the University of Georgia, under the direction of Dr. Bob Fecho. Please ask any questions you have now. If you have questions later, you may contact Michelle at *mfalter@uga.edu or at 706-461-7413* or contact Dr. Bob Fecho at bfecho@uga.edu. If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Research Subject's Consent to Participate in Research:
To voluntarily agree to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire consent form, and have had all of your questions answered.

Name of Researcher	Signature	Date

Child's Name _____ (Please Print)

Name of Participant	Signature	Date

Please sign both copies, keep one and return one to the researcher.

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UNIVERSITY OF GEORGIA
STUDENT ASSENT FORM (for minors)
STUDY TITLE: Portraits of Emotion in Secondary English Teachers' Planning & Facilitation of Literature-Based Units of Study

Researcher's Statement

I, Michelle Falter, am asking **you** to take part in a research study. Before you decide whether or not to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether or not you wish to participate in the study or not. Please take the time to read the following information carefully. Please ask me if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in this study. A copy of this form will be given to you.

Principal Investigators: *Michelle M. Falter* (under the direction of Dr. Bob Fecho)
Department of Language and Literacy Education
The University of Georgia
Aderhold Hall #315
mfalter@uga.edu or bfecho@uga.edu
Cell # 706-461-7413

Purpose of the Study

I am inviting you to take part in a research project titled "Portraits of Emotion in Secondary English Teachers' Planning and Facilitation of Literature-Based Units of Study." Through this research study, I hope to learn about how your English teacher makes instructional decisions relating to emotional responses when planning and facilitating literature-based units and discussions. Because you are in Ms. _____'s class, you are being invited to be part of a focus group discussion with several other classmates about the unit of study within which I will be observing. Your participation will help provide a student perspective on the types of instructional decisions that were made during the unit of study.

Study Procedures

If you agree to participate in this research study, the following will occur:

- You will meet for approximately 2 hours either before school or after school to discuss with 4-7 other students both their individual and collective ideas about the types of activities, assignments, and discussions they were involved with during the literature unit.
- The focus group will be led by a focus group facilitator (the researcher, Michelle Falter).
- The session will be audio-recorded and transcribed for later analysis.

Your Rights

You do not have to say "yes" if you don't want to. No one, including your parents, will be mad at you if you say "no" now or if you change your mind later. I will also be asking your parent's permission to do this. Even if your parent says "yes," you can still say "no." Remember, you can ask us to stop at any time. Your grades in school will not be affected whether you say "yes" or "no."

Privacy/Confidentiality

For this study, the focus group will be audio-recorded and then transcribed in order to most accurately retain the students' thoughts and ideas. Upon completion of the research, audio files will be archived. I will not use your name or school on any papers that I write or publish about this research; each of you will be given pseudonyms. I will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law. I cannot guarantee completely confidentiality due to the limited control of maintaining confidentiality in a focus group. It is possible that participants may repeat comments outside the group at some time in

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the future. In addition, the data will be kept indefinitely and will only be used for the purposes described in this consent form.

If you have questions
You can ask any questions that you have about this study. If you have a question later that you didn't think of now, you can contact me, Michelle Falter, a PhD Candidate at the University of Georgia, or Dr. Bob Fecho, my advisor: Michelle Falter can be reached at *mfalter@uga.edu* or at *706-461-7413* or contact Dr. Bob Fecho at bfecho@uga.edu. If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Name of Child: _____ **Parental Permission on File:** ☐ Yes ☐ No

Signing here means that you have read this paper or had it read to you and that you are willing to be in this study. If you don't want to be in the study, don't sign.

Signature of Child: _____ **Date:** _____

Signature of Researcher: _____ **Date:** _____

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Institutional Review Board
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For use through: 3/16/2016

UNIVERSITY OF GEORGIA
STUDENT CONSENT FORM (18+ years)
STUDY TITLE: Portraits of Emotion in Secondary English Teachers' Planning & Facilitation of Literature-Based Units of Study

Researcher's Statement

I, Michelle Falter, am asking **you** to take part in a research study. Before you decide whether or not to participate in this study, it is important that you understand why the research is being done and what it will involve. This form is designed to give you the information about the study so you can decide whether or not you wish to participate in the study or not. Please take the time to read the following information carefully. Please ask me if there is anything that is not clear or if you need more information. When all your questions have been answered, you can decide if you want to be in this study. A copy of this form will be given to you.

Principal Investigators: *Michelle M. Falter* (under the direction of Dr. Bob Fecho)
Department of Language and Literacy Education
The University of Georgia
Aderhold Hall #315
mfalter@uga.edu or *bfecho@uga.edu*
Cell # 706-461-7413

Purpose of the Study

I am inviting you to take part in a research project titled "Portraits of Emotion in Secondary English Teachers' Planning and Facilitation of Literature-Based Units of Study." Through this research study, I hope to learn about how your English teacher makes instructional decisions relating to emotional responses when planning and facilitating literature-based units and discussions. Because you are in Ms. _____'s class, you are being invited to be part of a focus group discussion with several other classmates about the unit of study within which I will be observing. Your participation will help provide a student perspective on the types of instructional decisions that were made during the unit of study.

Study Procedures

If you agree to participate in this research study, the following will occur:

- You will meet for approximately 2 hours either before school or after school to discuss with 4-7 other students both their individual and collective ideas about the types of activities, assignments, and discussions they were involved with during the literature unit.
- The focus group will be led by a focus group facilitator (the researcher, Michelle Falter).
- The session will be audio-recorded and transcribed for later analysis.

Your Rights

You do not have to say "yes" if you don't want to. No one, including your parents, will be mad at you if you say "no" now or if you change your mind later. Remember, you can ask us to stop at any time. Your grades in school will not be affected whether you say "yes" or "no."

Privacy/Confidentiality

For this study, the focus group will be audio-recorded and then transcribed in order to most accurately retain the students' thoughts and ideas. Upon completion of the research, audio files will be archived. I will not use your name or school on any papers that I write or publish about this research; each of you will be given pseudonyms. I will not release identifiable results of the study to anyone other than individuals working on the project without your written consent unless required by law. I cannot guarantee completely confidentiality due to the limited control of maintaining confidentiality in a focus group. It is possible that participants may repeat comments outside the group at some time in

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the future. In addition, the data will be kept indefinitely and will only be used for the purposes described in this consent form.

If you have questions

You can ask any questions that you have about this study. If you have a question later that you didn't think of now, you can contact me, Michelle Falter, a PhD Candidate at the University of Georgia, or Dr. Bob Fecho, my advisor: Michelle Falter can be reached at *mfalter@uga.edu* or at *706-461-7413* or contact Dr. Bob Fecho at bfecho@uga.edu. If you have any questions or concerns regarding your rights as a research participant in this study, you may contact the Institutional Review Board (IRB) Chairperson at 706.542.3199 or irb@uga.edu.

Name of Student: _____

Signing here means that you have read this paper or had it read to you and that you are willing to be in this study. If you don't want to be in the study, don't sign.

Signature of Student: _____ **Date:** _____

Signature of Researcher: _____ **Date:** _____

APPENDIX D

TAMING OF THE SHREW PRACTICAL JOKES QUICK TALK

Quick Talks Name: _____

Several times throughout the unit, I am going to give you a topic to briefly write about, talk about with a few people, and then reflect on your own. You are NOT going to have to discuss things about yourself in these unless you want to. You will need to be prepared to talk with other people about things you have witnessed or seen.

Topic: Practical Jokes

Write: Describe a time when a practical joke was played on you. What was the goal of the joke? What happened? How did you react to it?

Talk #1: Describe a time when you saw a practical joke being played on someone else. What was the goal of the joke? How do you think the person felt while it was going on? What was *your* reaction?

Talk #2: If you were going to do a "sophomore" prank at the end of the year, what would you want to do?

Reflect and Write: What are the goals of practical jokes?

When are they funny and when are they crossing the line?

What does our appreciation for practical jokes say about our society?

APPENDIX E

TAMING OF THE SHREW FIGHTING IN RELATIONSHIPS QUICK TALK

Quick Talks Name: _____

Topic: Fighting in Relationships

Write: Describe a time when you got in a verbal fight with someone. What were you fighting about? What were you feeling as you were fighting? What was the goal that you were trying to accomplish in the fight?

Talk #1: Think about a time when you saw two people get into a verbal fight. What were they fighting about? What were the goals of each person? Who won? What determined their victory?

Talk #2: Think about a time when you saw two people get into a physical fight. What were they fighting about? What were the goals of each person? Who won? What determined their victory?

Reflect and Write: What kinds of situations lead to verbal fights? What kinds of situations lead to physical fights? Why?

What emotions do people experience before, during, and after physical and verbal fights?
Physical:

Verbal:

Under what circumstances are verbal and physical fighting okay?

APPENDIX F

TAMING OF THE SHREW VIOLENT HUMOR QUICK TALK

Quick Talk #3 Names: _____

Topic: Violent Humor

As a group, brainstorm as many movies or TV shows where people get hurt and it's meant to be funny.

Discuss:

Go through the list of movies and TV shows and talk about 1) who gets hurt 2) how they get hurt and 3) why it's funny.

What do you notice about the *kind* of people who get hurt? What do they have in common? How are they similar to and different from you? (I'm not looking for anything specific here—just try to find some connections)

Think about *really* bad violent humor (Holocaust jokes, "don't drop the soap" prison jokes, rape jokes)—and try to figure out why they are popular. What do people find funny about them? What kinds of people find these jokes funny?

APPENDIX G

TAMING OF THE SHREW COMPETITION

Taming of the Shrew Class Competition

Team Kate: **Team Petruchio:**
Names: **Names:**

Reward: The joys of winning, high fives, 10 bonus points on any assignment- essays included, and donuts.

Daily Ways to Earn Points in Class

- Higher Quiz Averages +10 points
- Higher Homework Completion Average +5 points
- Awesomely Insightful Comment in Discussions +3 points
- Higher Completion Average on Daily Assignments +5 points
- Win a Scene in a Sentence +2 points

Daily Ways to Lose Points in Class

- Average Lower than 70% on any assignment -5 points
- Interrupting in Discussion -1 point
- Rude or Hateful Comment Toward Another Classmate in Discussion -3 points
- Looking at Phones during Discussion or Reading -1 point per person/day

Ongoing Ways to Earn Extra Points:

- **Putting Yourself in Characters' Shoes**: Write a 7-8 sentence paragraph where you write about a time happening during this unit where you experience the same or similar situations and emotions that a character in *Taming of the Shrew* experiences. They need to be solid connections and not loose connections. +5 points per paragraph

  Example: When my sister came to visit Athens from Colorado on her way to move to Tampa, she was the focal point of my parents' attention even though there are also changes in my life. Although I don't enjoy being the center of attention, when it comes to sister relationships, there can often be jealousy when either one of us gets more attention or appreciation than the other. This relates to *Taming of the Shrew* because Bianca is Baptista's favorite daughter. She often gets more positive attention than Katherine does even though she's not necessarily a better or more accomplished person. Katherine sometimes tries to gain negative attention from her father because she thinks Bianca takes all of the positive attention. Even though I did not act in a way that would get me negative attention, I did experience the same jealousy that Katherine experiences toward Bianca because of parent attention.

- **Acting Out a Scene**: Act out and record a scene from *Taming of the Shrew*. You'll need costumes, props, clear evidence of rehearsal, and accuracy of plot and delivery of lines. Depending on the quality of your video, you can receive a range of points for this. +5-10 points per scene

Stay tuned for more point-earning opportunities to come!

I will keep notes during each class period and post the changes in points after you leave for the day. I will not tell you other students' information. I will only tell you what you gained or lost points for as a group. If you have a question about if I added or lost points for something you did in particular, I'll tell *you* and only *you.*

APPENDIX H

TAMING OF THE SHREW FRAME STORY MOVIES

What Do These Movies Have in Common?

The Notebook

"She was my dream. She made me who I am, and holding her in my arms was more natural to me than my own heartbeat. I think about her all the time. Even now, when I'm sitting here, I think about her. There could never have been another."

"So it's not gonna be easy. It's going to be really hard, we're gonna have to work at this everyday, but I want to do that because I want you. I want all of you, forever, everyday. You and me... everyday."

Elf

"Elves love to tell stories. I'll let her you didn't know that about elves. There's, uh, probably a lot of things you didn't know about elves. Another, another interesting, uh, elfism, uh, there are only three jobs available to an elf. The first is making shoes at night while, you know, while the old cobbler sleeps…"

"Buddy the elf, what's your favorite color?"

The Princess Bride

"When I was your age, television was called books."

"Do I love you? My God, if your love were a grain of sand, mine would be a universe of beaches."

Titanic

"It's been eighty four years, and I can still smell the fresh paint. The china had never been used. The sheets had never been slept in. Titanic was called the Ship of Dreams, and it was. It really was."

"I'll never let go."

Purposes of Frame Narratives

- By allowing the writer to present a story within a story, a frame narrative leads the reader from the first story into another one, which is within the overall story.
- Multiple Perspectives
- Multiple Stories**
- Multiple Levels of Meaning

APPENDIX I

TAMING OF THE SHREW SEXISM STATIONS

Station One: "Blurred Lines"

Read through the lyrics of Robin Thicke's song "Blurred Lines," and look and the difference in appearance between people in the video.

Everybody get up
Everybody get up
Hey, hey, hey
Hey, hey, hey
Hey, hey, hey

If you can't hear what I'm trying to say
If you can't read from the same page
Maybe I'm going deaf, Maybe I'm going blind
Maybe I'm out of my mind

OK now he was close, tried to domesticate you
But you're an animal, baby, it's in your nature
Just let me liberate you
You don't need no papers
That man is not your maker

And that's why I'm gon' take a good girl
I know you want it, I know you want it, I know you want it
You're a good girl
Can't let it get past me
You're far from plastic
Talk about getting blasted
I hate these blurred lines
I know you want it, I know you want it, I know you want it
But you're a good girl
The way you grab me
Must wanna get nasty
Go ahead, get at me

What do they make dreams for
When you got them jeans on
What do we need steam for
You the hottest b**ch in this place
I feel so lucky
Hey, hey, hey
You wanna hug me
Hey, hey, hey
What rhymes with hug me?
Hey, hey, hey

And on and on….

As a group, discuss the following

- What did you notice about the differences in appearance between the people depicted in the images from the video?
- If you had to describe the men in the images with one word, what would it be? What about the women?
- Did you find anything in the lyrics problematic or offensive? If so, what?
- Does this song accurately reflect how most men feel toward women? Why or why not?

As a group, watch the following video:

If you guys have headphones, you can also use those to hear better.

As a group, discuss the following:

- For the boys in the group, how many of your parents/guardians have had a “talk” with you about rape?
- For the girls in the group, how many of your parents/guardians have had a “talk” with you about how to take precautions to prevent being raped?
- Overall, do you think more parents talk to their sons or daughters more about the idea of sexual assault, abuse, and rape? Why?
- Can what a girl wears be “asking for it” like many people claim? Why or why not?
- How do this video and “Blurred Lines” connect? Or do they?

Station Two: Gender in Different Societies

Each person is going to look at words that describe a profession, and you are going to sort whether the profession is typically a male or female profession. This is a *gut* reaction—don't stop to ponder!

As a group, discuss:

- Which professions were the most associated with male people and which were most associated with female people?
- What is the difference in salary or power in the related professions? What trends do you notice?
- Does this data reflect sexism in our society? Is it coincidence? Something else?

On your own, do this test:
If you're phoneless, use a chromebook, and go to
http://www.understandingprejudice.org/iat/genframe.htm

As a group, discuss:

- What were your results of the test? And what does that mean about you?
- Did you find yourself trying to not be stereotypical as you were answering the questions? Why or why not?
- Is it problematic that many of the people who take this test strongly associate males with careers and females with family? Why or why not?

As a group, look through the pictures of men and women on the PowerPoint linked below throughout different historical time periods, and determine what their roles in society are.

As a group, discuss:

- To what extent have gender roles changed throughout history? Why?
- Are gender roles problematic in society? Why or why not?

Cards for Station Two

Chef	**Cook**
Professor	**Teacher**
Doctor	**Nurse**
Lawyer	**Secretary**
Dentist	**Dental Hygienist**
Business Executive	**Stay-at-home worker**

Men Women

Station Three: Dress Code

As a group, start off by discussing:

- What is the purpose of a school dress code?
- Do you agree that our school should have a dress code? Why or why not?
- What kinds of clothing are inappropriate for school? Why are these items inappropriate?

Someone with a phone who can access YouTube, scan and show these videos:

As a group, take a look at some dress code sections from the handbook on dress code (on back). Then, discuss:

- Do female students have more restrictions on what they can wear than male students?
- Do you think school dress codes are examples of sexism in our society? Why or why not?
- Is the dress code reasonable? Why or why not?

DRESS CODE

The school administration is authorized to determine appropriate dress for the school setting. Each school has, by committee, determined appropriate dress for their school. The specific code for each school is outlined in each school's agenda book, which is posted on the school website. School administration is responsible for enforcement of the school dress code and has, at their discretion, the right to assign the appropriate disposition for those students who violate the school dress code. Students that can't correct dress code infractions will be sent home.

Back to Top

The administration and staff reserve the right to determine whether clothing is too casual, too revealing, and/or too distracting for school dress.

Skirts/dresses: May not be shorter than 3" above the knee (as measured by a ruler or the length of a 3 X 5 index card).

Shorts/skorts: May not be shorter than 5" above the knee (as measured by a ruler or the length of a 3 X 5 index card).

Shirts and blouses: Should be appropriate and not revealing in any way.

The following are examples of dress considered **unacceptable** at between the hours of 7:30 am and 3:30 pm. All faculty and staff will enforce these

1. Due to safety considerations oversized clothing will not be permitted
2. Headgear in the building. NO headgear should be worn in the building, gym, or mobile classrooms. This includes, **but is not limited to,** caps, stocking or otherwise, hats, bandanas, "do" rags, sweatbands around the head, etc.
3. Dark glasses in the building.
4. Inappropriate tops. These include unbuttoned shirts/blouses, halter tops, tank tops, spaghetti straps, tube tops, sheer tops, any top which allows the midriff and/or back to show at any time, and/or tops that are revealing/low cut. Sleeveless tops should be no less than 3 inches in width on the shoulders. Male students must wear shirts with sleeves.
5. Any type of apparel that implies membership or affiliation with any **non-school sanctioned** group or organization. Attire that represents nationally recognized youth organizations and church groups, such as Boy Scouts, 4-H, Royal Ambassadors, etc. are permissible.
6. Chains longer than 6 inches when attached to a wallet and spiked accessories.
7. Any type of clothing which displays logos, or words (expressed or implied), that refers to drugs, alcohol, tobacco, vulgarity, profanity, are suggestive, or are potentially ethnically and/or racially inflammatory may not be worn.
8. Pants/jeans/shorts that are ripped, torn, with holes, or are laced up (allowing skin to show).
9. No pajamas to be worn at school.

Station Four: Advertising

As a group, discuss:

- How are different genders portrayed in advertising? What are some examples of this?
- Why does “sex sell” in our society?
- Does the way we portray women in advertisements reflect what our culture values in women? Why or why not?

Take a look at the following video:

Discuss:

- What is the point of switching the genders in these advertisements?
- Does it show a flaw in our culture or is it simply meant to be funny? Why?

Then, watch this:

Discuss:

- What do you think about this protest? Are the protesters complaining over nothing or is it a serious issue in our society?

After, brainstorm as many instances of sexism (against men or women) that you see on a daily basis. Think about language, expectations, treatment, etc.

Notes for Gender Stations Name:

_____

What is sexism, and does it exist in our society?

Station 1: "Blurred Lines"
Descriptive word for men in "Blurred Lines" video: _____
Descriptive word for women in "Blurred Lines" video: _____

Specific lines from lyrics of "Blurred Lines" that may be offensive to some people:

% of girls in group who have had a "talk" about rape with parents: _____
% of boys in group who have had a "talk" about rape with parents: _____

Precautions girls are told to take to prevent sexual assault:

Do *you* think the video and "Blurred Lines" connect? Why or why not?

Station 2: Gender in Different Societies
Write down the number of people in your group who associated each profession with male/female.

Your results on gender quiz:

What's your interpretation of the results of these two tests?

Do *you* believe gender roles are a problem in our society? Why or why not?

Station 3: Dress Code

What kinds of clothing are inappropriate for school?

What do you think about our school's dress code?

Final Reflection

Honest Opinion: Do you believe sexism exists in our society? Why or why not?

If yes, how can we change it?

If no, why is everyone so hyped up about it?

Station 4: Advertising

Examples of how women are portrayed in advertising

-Skimpy bathing suits seductively eating

-cheeseburgers in Hardee's commercials

Examples of how men are portrayed in advertising

Is the way we portray different genders in advertising a reflection on how we value them in our society? Why or why not?

Daily instances of sexism (or what some would say is sexism if you don't believe in it):

APPENDIX J

TAMING OF THE SHREW CHRISTOPHER SLY SKIT

Re-enactments of Induction

Using *only* people on your team, you need to make two groups to re-enact the Induction scenes from *Taming of the Shrew.* Your presentation needs to be under 2 minutes and cover the highlights of the scenes, but it can be in modern English. You'll need 5-6 parts: hostess/actors, sly, lord, page, servingman.

If you want to use anything that's mine as a prop, ask me first.

APPENDIX K

TAMING OF THE SHREW CHARACTER PANEL

CHARACTER PANEL: ACT I

Team Kate Parts: Lucentio (young man coming to study in Padua), Kate ("shrewish" sister), Gremio (old man wanting to court Bianca), Biondello (Lucentio's servant), Grumio (Petruchio's servant)

Team Petruchio Parts: Baptista (Kate and Bianca's father), Bianca ("sweet" sister), Hortensio (Bianca's suitor with a stutter), Tranio (Lucentio's trusted servant), Petruchio (Kate's suitor)

As a team, you'll need to determine which group members will participate in a panel interview as each of the characters listed above for your team. After your preparation time, I will be asking questions that I generate myself and any approved questions that the opposing team generates about your character, and you'll receive a point for your team for each question that is answered correctly. The team with the most points at the end of the panel will receive 5 points toward their score. Discussion rules apply here ☺

During your prep time:

You may want to divide up into preparation groups or partners for each character. Spend time looking through Act I to find any piece of information I might ask in the interview. Lucentio and Petruchio are going to have a lot of info… spend a lot of time prepping these people!

Additionally, you can choose to (but don't have to) have some members of your team creating questions for me to ask the opposing team in the interview. These need to be *fair* questions or else I won't use them.

An example of a question I might ask a character would be "Where are you from?" or "What is your relationship to _____?" or "What's your impression of _____?"

I would not ask a question like "What *exactly* did you say after Lucentio said, 'Hark, Tranio, thou mayest hear Minerva speak.'"

Panel Questions

For Lucentio

- Who is your father? Vincentio
- Where were you brought up? Florence
- Why have you come to Padua? To learn and study
- Who is your main servant? Tranio
- Who are you burning, pining, and perishing for? Bianca
- What's one reason that you love Bianca? Silence, mild personality, beauty

For Katharina:

- What specific body part are you most famous for in Padua? Scolding tongue
- How do you make fun of Hortensio? Stutter when talking to him
- Who is going to try to court you? Petruchio
- Why are you hateful toward your sister? Jealous that she has all of the suitors
- Why might you not get along with your dad? He favors Bianca

For Gremio:

- Who are you trying to court? Bianca
- Who do you start to work with to make the competition for Bianca's love possible? Hortensio
- Who is Gremio presenting as a tutor for Bianca? Cambio/Lucentio

For Biondello:

- What are you confused about when you first see Lucentio and Tranio? Why they are wearing each other's clothes
- What does Lucentio say when you ask why they are switching clothes? That he's killed someone and he needs to be disguised

For Grumio:

- Who is your master? Petruchio
- What are you confused about when arriving at Hortensio's house? You think you are supposed to hit someone rather than knock at the door
- What do you think of Petruchio as a master? He's mean

For Baptista:

- What is your rule regarding marriage for your two daughters? Bianca cannot marry until Katharina does
- What are your plans for Bianca's education? Hire tutors to come to the house

For Bianca:

- What will be your company since you can't entertain yourself? Books and music
- Which three characters are trying to win your hand in marriage? Gremio, Hortensio, and Lucentio
- Who is your sister? Katharina

For Hortensio:

- How do you feel about Gremio? Willing to work together with him to find a husband for Kate
- Why do you say you are hesitant to tell Petruchio about Kate? She's so awful that he woudn't wish her onto him
- What will Hortensio be disguised as? Music tutor for Bianca
- Who will present Hortensio as a music tutor? Petruchio

For Tranio:

- What was your initial impression of Katharina when seeing her in the street with her father? "Stark mad"
- Who are you disguised as? Lucentio
- Why are you in disguise? Because he is known as a "tutor" but Lucentio's presence has been expected in Padua so someone must play the part
- When you are alone with Biondello, what is he supposed to call you? Tranio (only call him Lucentio in public)

For Petruchio:

- Where have you been staying? Verona
- Why have you come to Padua? To find a wife
- Who do you go visit? Hortensio
- Why did you recently come into a lot of money? Father died
- What do you think is the most desirable quality in a wife? Rich
- When hearing of Katharina's personality, how do you feel about the possibility of "taming" her to become your wife? Feels confident he can handle the challenge

APPENDIX L

TAMING OF THE SHREW WEDDING RE-ENACTMENT

Act Three, Scene Two- The Wedding

Part One: Defining Roles.

- **Discussion Leader/Film Director/Timekeeper (not acting)-** This person will take charge of the conversation during the pauses in the recording to make sure everyone is comprehending what is going on in the play. During the actual rehearsal and filming process, this person will direct the group and make sure that you are on time to finish by the end of the class period.
- **Props/Staging Master (not acting) -** This person will be in charge of selecting the props for their group once the reading is complete. They will need a good understanding of what happened in the scene, and they will need to be able to help direct multiple people during the rehearsal and filming time and tell them where they need to be when in the video.
- **Acting Coach/Characterization Expert/Videographer (not acting)-** During the rehearsal times, make sure the actors are conveying the characters thoughts and emotions through gestures, facial expressions, etc. Pay particular attention to Kate and Petruchio! You're also going to film.
- **Script Editors**: Everyone will be an editor! You will need to look at the modernized version of this scene and determine which parts need to be used and which parts need to be removed. The actors do not have to perform this exactly as written in the No Fear Shakespeare version, but you do need to edit from what is written already (meaning your more like an editor than a writer). You need to cut this 12-minute scene to 3-5 minutes of film. (Time-saving hint: highlight the script rather than hand write)
- **Actors-** Possible parts: Baptista, Katherine, Tranio, Petruchio, Biondello, Gremio, Grumio, Priest, Bianca, - You'll rehearse and record scenes and apply feedback from characterization expert, staging master, and film director

Everyone will be working on the script before lunch. You can cut out entire characters or sections if you want to, but use the modern text and edit from that rather than writing your own!

Part Two: Reading the scene. I'll pause periodically throughout the recording of the scene, and the discussion leader will lead the group and make sure that everyone understands what is going on in the play. Use the modern translation to help you! (20 minutes)

Part Three: Planning, Rehearsing, and Filming

In the beginning, the prop masters will see me 💻 while the film director, editors, and characterization expert, will all work together on cutting down the script.

APPENDIX M

THE CRUCIBLE MULTI-GENRE PROJECT

Modern Day Witch Hunt/Hysteria Research Project

As a result of the McCarthy trials and Arthur Miller's feelings of persecution, he wrote *The Crucible*. He connected a piece of history to his own life story, and this is exactly what great literature can do; people connect past historical events and literature to their own stories, and this is exactly what you will be doing with this project. For this assignment, you (or up to 3 people) will be connecting *The Crucible* to modern witch hunts or hysteria.

The Task:
Research and event from American history or modern American society that is connected to one or two of the themes presented by Arthur Miller in *The Crucible*. This does not mean that your topic needs to involve life or death situations; however, it needs to revolve around a central **event** and not just an **issue**. Find an event when people acted irrationally, crazy, or overly emotionally. This event is usually a result of some larger issue. For example, racism is not an event; it is an issue. The Rodney King riot in Los Angeles is an event caused by the inflamed issue of racism. You will need to discover why the people acted irrationally, the reasons behind the event, and what triggered the event.

The Product:
You will be creating a multi-genre poster or digital project that includes the following requirements:

1. An eye-catching title
2. At least 6 different genres- two from each category- should be represented
3. Identify and describe the event including:
    a. the underlying fear behind the event and witch-hunt/hysteria
    b. scapegoats of the event and how they underlying fear caused the naming of these scapegoats; in other words, why were these particular people singled out?
    c. Connection to themes(s), events, and or characters in *The Crucible*
    d. An analysis of the immediate consequences of the event (direct effects). What happened and why as a direct result of the event. In *The Crucible,* innocent people were hanged for being witches and or/defying the court.
    e. An analysis of the far-reaching effects of the event (long-term effects). What happened and why. In *The Crucible*, the theocracy of Puritan New England collapsed in part because the theocracy needed a dependent, submissive following which was no longer necessary.
4. Within your project, you must incorporate at least 10 properly cited paraphrasing and/or direct quotations from the play or your research. Mix these quotes (without quote dumping) into your projects- do not just attach a sheet with quotes.
5. At least 3 valid outside resources (2 of these can be incorporated in whole into your project)
6. A correctly formatted works cited page in MLA format.
7. Visually appealing. Work hard on this. Be neat. Get creative.

Some Possible Genres

Category 1 - Visual	Category 2 - Written	Category 3 - Creative
Ads	Advice columns	Awards
Billboards	Autobiographies	Children's book
Bumper stickers	Conversations	Cinquains
Cartoons	Dialogue	Dual thoughts/inner dialogue
Character sketches	Diaries	Fables
Comics	Editorials	Fairy Tales
Commercials	Interviews	Greeting cards
Headlines	Journals	Horoscopes
Map	Letters	Jokes
Monologue	Love notes	Lyrics
Pamphlet	Magazine articles	Parables
Play	Memoirs	Resumes
Signs	News article	Rhymes
Skit	Obituaries	Riddles
Story boards	Opinion article	Satires
Travel brochure	Poem	Serials
Wedding invitations	Questions/Reactions/Rebuttals	Similes
	Requests	Songs
	Reviews	Sonnets
	Speeches	Stories
	Sports articles	Tall Tales
	Travel logs	Theater Playbills
	Vignettes	Trivia
	Want Ads	
	Warnings	
	Wills	

Are these the only genres that you can do? NO! But, make sure to run it by me to make sure you are filling all three categories.

Modern-Day Hysteria/Research Project Grading Rubric Names:

Catchy Title:	_____/4	**Comments:**
Minimum of 6 genres	_____/6	
Underlying Fear	_____/10	
Scapegoats	_____/10	
The Crucible connection	_____/15	
Immediate consequences	_____/10	
Far-reaching consequences	_____/10	
Ten quotes incorporated with parenthetical citation	_____/10	
Works cited in MLA with a minimum of 3 outside sources plus *The Crucible*	_____/10	
Visually Appealing/Cohesive	_____/15	
Total:	_____/100	

APPENDIX N

OTHELLO PERFECT LOVE ARTICLE

The Perfect Love We Seek, the Imperfect Love We Live - Mindful

Love is what we long to receive and to give, yet our intimate relationships are conflicted and often painful. Psychologist John Welwood reveals the difference between absolute and relative love, and the wound within each of us that no other can heal.

While most of us have moments of loving freely and openly, it is often hard to sustain such love where it matters most—in our intimate relationships. This creates a strange gap between absolute love—the perfect love we can know in our heart—and relative love, the imperfect ways it is embodied in our relationships. Why, if love is so great and powerful, are human relationships so challenging and difficult? If love is the source of happiness and joy, why is it so hard to open to it fully?

What lies at the root of every relationship problem is a core "wound of the heart" that affects not only our personal relations, but the quality of life in our world as a whole. This wounding shows up as a pervasive mood of unlove, a deep sense that we are not intrinsically lovable just as we are. We experience ourselves as separated from love, and this shuts down our capacity to trust. So even though we may hunger for love or believe in love, we still have difficulty opening to it and letting it circulate freely through us.

Absolute Love

If the pure essence of love is like the sun in a cloudless sky, this clear and luminous light shines through relationships most brightly in beginnings and endings. When your baby is first born, you feel so graced by the arrival of such an adorable being that you respond to it totally, without reserve, demand, or judgment. Or when you first fall in love, you are so surprised and delighted by the sheer beauty of this person's presence that it blows your heart wide open. For a while the bright sunlight of all-embracing love pours through full strength, and you may melt into bliss.

Similarly, when a friend or loved one is dying, all your quibbles with that person fall away. You simply appreciate the other for who he or she is, just for having been here with you in this world for a little while. Pure, unconditional love shines through when people put themselves—their own demands and agendas—aside and completely open to one another.

Absolute love is not something that we have to—or that we even can—concoct or fabricate. It is what comes through us naturally when we fully open up—to another person, to ourselves, or to life. In relation to another, it manifests as selfless caring. In relation to ourselves, it shows up as inner confidence and self-acceptance that warms us from within. And in relation to life, it manifests as a sense of well-being, appreciation, and joie de vivre.

When we experience this kind of openness and warmth coming from another, it provides essential nourishment: it helps us experience our own warmth and openness, allowing us to recognize the beauty and goodness at the core of our nature. The light of unconditional love awakens the dormant seed potentials within us, helping them ripen, blossom, and bear fruit, allowing us to bring forth the unique gifts that are ours to offer in this life. Receiving pure love, caring, and recognition from another confers a great blessing: it affirms us in being who we are, allowing us to say yes to ourselves.

What feels most affirming is not just to feel loved but to feel loved as we are. As-we-are means in our very being. Absolute love is the love of being.

Deeper than all our personality traits, pain, or confusion, our being is the dynamic, open presence that we essentially are. It is what we experience when we feel settled, grounded, and connected with ourselves. When rooted in this basic ground of presence, love flows freely through us, and we can more readily open up to others. When two people meet in this quality of open presence, they share a perfect moment of absolute love.

However—and this is an essential point—the human personality is not the source of absolute love. Rather, its light shines through us, from what lies altogether beyond us, the ultimate source of all. We are the channels through which this radiance flows. Yet in flowing through us, it also finds a home within us, taking up residence as our heart-essence.

We have a natural affinity for this perfect food that is also our deepest essence, our life's blood. That is why every baby instinctively reaches out for it from the moment of birth. We cannot help wanting our own nature.

When the value and beauty of our existence is recognized, this allows us to relax, let down, and settle into ourselves. In relaxing, we open. And this opening makes us transparent to the life flowing through us, like a fresh breeze that enters a room as soon as the windows are raised.

This is the one of the great gifts of human love, this entry it provides into something even greater than human relatedness. In helping us connect with the radiant aliveness within us, it reveals our essential beauty and power, where we are one with life itself because we are fully transparent to life. When life belongs to you and you belong to life, this sets you free from hunger and fear. You experience the essential dignity and nobility of your existence, which does not depend on anyone else's approval or validation. In this deep sense of union with life, you realize you are not wounded, have never been wounded, and cannot be wounded.

This is the bottom line of human existence: Absolute love helps us connect with who we really are. That is why it is indispensable.

Relative Love

Yet even though the human heart is a channel through which great love streams into this world, this heart channel is usually clogged with debris—fearful, defensive patterns that have developed out of not knowing we are truly loved. As a result, love's natural openness, which we can taste in brief, blissful moments of pure connection with another person, rarely permeates our relationships completely. Indeed, the more two people open to each other, the more this wide-openness also brings to the surface all the obstacles to it: their deepest, darkest wounds, their desperation and mistrust, and their rawest emotional trigger-points. Just as the sun's warmth causes clouds to arise, by prompting the earth to release its moisture, so love's pure openness activates the thick clouds of our emotional wounding, the tight places where we are shut down, where we live in fear and resist love.

There is good reason why this happens: Before we can become a clear channel through which love can freely flow, the ways we are wounded must come to the surface and be exposed. Love as a healing power can operate only on what presents itself to be healed. As long as our wounding remains hidden, it can only fester.

This, then, is relative love: the sunlight of absolute love as it becomes filtered through the clouds of our conditioned personality and its defensive patterns—fearfulness, distrust, reactivity, dishonesty, aggression, and distorted perception. Like a partly cloudy sky, relative love is incomplete, inconstant, and imperfect. It is a continual play of light and shadow. The full radiance of absolute love can only sparkle through in fleeting moments.

If you observe yourself closely in relationships, you will see that you continually move back and forth between being open and closed, clear skies and dark clouds. When another person is responsive, listens well, or says something pleasing, something in you naturally starts to open. But when the other is not responsive, can't hear you, or says something threatening, you may quickly tense up and start to contract.

Our ability to feel a wholehearted yes toward another person fluctuates with the changing circumstances of each moment. It depends on how much each of us is capable of giving and receiving, the chemistry between us, our limitations and conditioned patterns, how far along we are in our personal development, how much awareness and flexibility we each have, how well we communicate, the situation we find ourselves in, and even how well we have each slept the night before. Relative means dependent on time and circumstance.

Ordinary human love is always relative, never consistently absolute. Like the weather, relative love is in continual dynamic flux. It is forever rising and subsiding, waxing and waning, changing shape and intensity.

So far all of this may seem totally obvious. Yet here's the rub: We imagine that others—surely someone out there!—should be a source of perfect love by consistently loving us in just the right way. Since our first experiences of love usually happen in relation to other people, we naturally come to regard

relationship as its main source. Then when relationships fail to deliver the ideal love we dream of, we imagine something has gone seriously wrong. And this disappointed hope keeps reactivating the wound of the heart and generating grievance against others. This is why the first step in healing the wound and freeing ourselves from grievance is to appreciate the important difference between absolute and relative love.

Relationships continually oscillate between two people finding common ground and then having that ground slip out from under them as their differences pull them in different directions. This is a problem only when we expect it to be otherwise, when we imagine that love should manifest as a steady state. That kind of expectation prevents us from appreciating the special gift that relative love does have to offer: personal intimacy. Intimacy—the sharing of who we are in our distinctness—can happen only when my partner and I meet as two, when I appreciate the ways she is wholly other, and yet not entirely other at the same time.

If we look honestly at our lives, most likely we will see that no one has ever been there for us in a totally reliable, continuous way. Though we might like to imagine that somebody, somewhere—maybe a movie star or a spiritual person—has an ideal relationship, this is mostly the stuff of fantasy. Looking more closely, we can see that everyone has his or her own fears, blind spots, hidden agendas, insecurities, aggressive and manipulative tendencies, and emotional trigger-points—which block the channels through which great love can freely flow. Much as we might want to love with a pure heart, our limitations inevitably cause our love to fluctuate and waver.

Yet our yearning for perfect love and perfect union does have its place and its own beauty. Arising out of an intuitive knowing of the perfection that lies within the heart, it points toward something beyond what ordinary mortals can usually provide. We yearn to heal our separation from life, from God, from our own heart. When understood correctly, this longing can inspire us to reach beyond ourselves, give ourselves wholeheartedly, or turn toward the life of the spirit. It is a key, as we shall see, that opens the doorway through which absolute love can enter fully into us.

We invariably fall into trouble, however, when we transfer this longing onto another person. That is why it's important to distinguish between absolute and relative love—so we don't go around seeking perfect love from imperfect situations. Although intimate connections can provide dazzling flashes of absolute oneness, we simply cannot count on them for that. The only reliable source of perfect love is that which is perfect—the open, awake heart at the core of being. This alone allows us to know perfect union, where all belongs to us because we belong to all. Expecting this from relationships only sets us up to feel betrayed, disheartened, or aggrieved.

The Genesis of the Wound

Riding the waves of relationship becomes particularly difficult when the troughs of misunderstanding, disharmony, or separation reactivate our core wound, bringing up old frustration and hurt from

childhood. In the first few months of our life, our parents most likely gave us the largest dose of unconditional love and devotion they were capable of. We were so adorable as babies; they probably felt blessed to have such a precious, lovely being come into their lives. We probably had some initial experiences of basking in love's pure, unfiltered sunshine.

Yet this also gives rise to one of the most fundamental of all human illusions: that the source of happiness and well-being lies outside us, in other people's acceptance, approval, or caring. As a child, this was indeed the case, since we were at first so entirely dependent on others for our very life. But even if at the deepest level our parents did love us unconditionally, it was impossible for them to express this consistently, given their human limitations. This was not their fault. It doesn't mean they were bad parents or bad people. Like everyone, they had their share of fears, worries, cares, and burdens, as well as their own wounding around love. Like all of us, they were imperfect vessels for perfect love.

When children experience love as conditional or unreliable or manipulative, this causes a knot of fear to form in the heart, for they can only conclude, "I am not truly loved." This creates a state of panic or "freak-out" that causes the body and mind to freeze up. This basic love trauma is known as "narcissistic injury" in the language of psychotherapy, because it damages our sense of self and our ability to feel good about ourselves. It affects our whole sense of who we are by causing us to doubt whether our nature is lovable. As Emily Dickinson describes this universal wound in one of her poems: 'There is a pain so utter, it swallows Being up.'

This wounding hurts so much that children try to push it out of consciousness. Eventually a psychic scab forms. That scab is our grievance. Grievance against others serves a defensive function, by hardening us so we don't have to experience the underlying pain of not feeling fully loved. And so we grow up with an isolated, disconnected ego, at the core of which is a central wound, freak-out, and shutdown. And all of this is covered over with resentment, which becomes a major weapon in our defense arsenal.

What keeps the wound from healing is not knowing that we are lovely and lovable just as we are, while imagining that other people hold the key to this. We would like, and often expect, relative human love to be absolute, providing a reliable, steady flow of attunement, unconditional acceptance, and understanding. When this doesn't happen, we take it personally, regarding this as someone's fault—our own, for not being good enough, or others', for not loving us enough. But the imperfect way our parents —or anyone else—loved us has nothing to do with whether love is trustworthy or whether we are lovable. It doesn't have the slightest bearing on who we really are. It is simply a sign of ordinary human limitation, and nothing more. Other people cannot love us any more purely than their character structure allows.

Searching for the Source of Love

Fortunately, the storminess of our relationships in no way diminishes or undermines the luminous presence of great love, absolute love, which is ever present in the background. Even when the sky is

filled with thick, dark clouds, the sun never stops shining.

The problems in relationships begin when we imagine that the warmth ignited in our heart isn't really ours, that its transferred into us by the other person. Then we become obsessed with the other as the provider of love, when in truth the warmth we feel comes from the sunlight of great love entering our heart.

"Those who go on a search for love," D. H. Lawrence writes, "find only their own lovelessness." Here is a simple way to experience for yourself what Lawrence means. Fix your attention on someone you'd like to love you more, and notice how it feels to want that. If you observe this carefully, you will notice that looking to another for love creates a certain tension or congestion in your body, most noticeably in the chest. It constricts the heart. And as a result you feel your own lovelessness.

Imagining others to be the source of love condemns us to wander lost in the desert of hurt, abandonment, and betrayal, where human relationship appears to be hopelessly tragic and flawed. As long as we fixate on what our parents didn't give us, the ways our friends don't consistently show up for us, or the ways our lover doesn't understand us, we will never become rooted in ourselves and heal the wound of the heart. To grow beyond the dependency of a child requires sinking our own taproot into the wellspring of great love. This is the only way to know for certain that we are loved unconditionally.

In emphasizing the importance of not looking to others for perfect love, I am not suggesting that you turn away from relationships or belittle their importance. On the contrary, learning to sink your taproot into the source of love allows you to connect with others in a more powerful way—"straight up," confidently rooted in your own ground, rather than leaning over, always trying to get something from "out there." The less you demand total fulfillment from relationships, the more you can appreciate them for the beautiful tapestries they are, in which absolute and relative, perfect and imperfect, infinite and finite are marvelously interwoven. You can stop fighting the shifting tides of relative love and learn to ride them instead. And you come to appreciate more fully the simple, ordinary heroism involved in opening to another person and forging real intimacy.

Loving Our Humanness

Although perhaps only saints and buddhas embody absolute love completely, every moment of working with the challenges of relative human love brings a hint of this divine possibility into our life. As the child of heaven and earth, you are a mix of infinite openness and finite limitation. This means that you are both wonderful and difficult at the same time. You are flawed, you are stuck in old patterns, you become carried away with yourself. Indeed, you are quite impossible in many ways. And still, you are beautiful beyond measure. For the core of what you are is fashioned out of love, that potent blend of openness, warmth, and clear, transparent presence. Boundless love always manages somehow to sparkle through your limited form.

Bringing absolute love into human form involves learning to hold the impossibility of ourselves and others in the way that the sky holds clouds—with gentle spaciousness and equanimity. The sky can do this because its openness is so much vaster than the clouds that it doesn't find them the least bit threatening. Holding our imperfections in this way allows us to see them as trail markers of the work-in-progress that we are, rather than as impediments to love or happiness. Then we can say, "Yes, everyone has relative weaknesses that cause suffering, yet everyone also possesses absolute beauty, which far surpasses these limitations. Let us melt down the frozen, fearful places by holding them in the warmth of tenderness and mercy."

In his book *Works of Love*, the Danish philosopher Søren Kierkegaard points out that true love doesn't embrace others in spite of their flaws, as if rising above them. Rather, it finds "the other lovable in spite of and together with his weaknesses and errors and imperfections.... Because of your beloved's weakness you shall not remove yourself from him or make your relationship more remote; on the contrary, the two of you shall hold together with greater solidarity and inwardness in order to remove the weakness."

The same holds true for loving yourself. When you recognize that the absolute beauty within you cannot be tarnished by your flaws, then this beauty you are can begin to care for the beast you sometimes seem to be. Beauty's touch begins to soften the beast's gnarly defenses.

Then you begin to discover that the beast and the beauty go hand in hand. The beast is, in fact, nothing other than your wounded beauty. It is the beauty that has lost faith in itself because it has never been fully recognized. Not trusting that you are loved or lovable has given rise to all the most beastly emotional reactions—anger, arrogance, hatred, jealousy, meanness, depression, insecurity, greedy attachment, fear of loss and abandonment.

The first step in freeing the beast from its burden is to acknowledge the hardening around our heart. Then, peering behind this barrier, we may encounter the wounded, cut-off place in ourselves where the mood of unlove resides. If we can meet this place gently, without judgment or rejection, we will uncover the great tenderness that resides at the very core of our humanness.

Our beauty and our beast both arise from one and the same tenderness. When we harden against it, the beast is born. Yet when we allow the tenderness, we begin to discern the contours of a long-lost beauty hidden within the belly of the beast. If we can shine warmth and openness into the dark, tender place where we don't know we're lovable, this starts to forge a marriage between our beauty and our wounded beast.

This is, after all, the love we most long for—this embracing of our humanness, which lets us appreciate ourselves as the beautiful, luminous beings we are, housed in a vulnerable, flickering form whose endless calling is to move from chrysalis to butterfly, from seed to new birth. As earthly creatures, continually subject to relative disappointment, pain, and loss, we cannot avoid feeling vulnerable. Yet as

an open channel through which great love enters this world, the human heart remains invincible. Being wholly and genuinely human means standing firmly planted in both dimensions, celebrating that we are both vulnerable and indestructible at the same time.

Here at this crossroads where yes and no, limitless love and human limitation intersect, we discover the essential human calling: progressively unveiling the sun in our heart, that it may embrace the whole of ourselves and the whole of creation within the sphere of its radiant warmth. This love is not the least bit separate from true power. For, as the great Sufi poet Rumi sings:

When we have surrendered totally to that beauty,

Then we shall be a mighty kindness.

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APPENDIX O

BETWEEN SHADES OF GRAY EXPLODE THE MOMENT

Making the Words Yours: Exploding the Moment and Evoking Emotion
An Exercise in Storytelling

In *The Book Thief*, Max hides in the basement from the Nazis and has not been outside or near a window in a long time. He is desperate for the outdoors, and he asks Liesel to describe what the day is like. When she responds with a simple word, "cloudy," he longs for more details. He prompts her to "Make the words yours. If your eyes could speak, what would they say?" Liesel's description develops as Max guides her:

LIESEL: It's a pale day.
MAX: Pale. Good. Go on.
LIESEL: Everything is stuck behind a cloud, and the sun doesn't look like the sun.
MAX: What does it look like?
LIESEL: Like. . .a silver oyster.
MAX: Thank you. I saw that.

Liesel makes the words her own when she moves from her one word description of cloudy and begins to explode the moment with vivid details. She begins by describing the day as pale, a color not usually used to describe weather. (Gray, for example, is more common.) She extends her description with the detail that "everything is stuck behind a cloud" and finishes with a simile comparing the sun to a silver oyster. Even though the day that Liesel describes is bleak, her description itself brings Max pure joy. By making the words hers, Liesel provides Max with an important piece of life that he is missing: the outdoors.
That is the power of words.

Directions: Emotion is a key element of storytelling because it is a key element of life. Use your writing to explode a moment with details and evoke a specific emotion.
Before you begin, think about the range of emotions you experienced while watching *The Book Thief*. Look over the list you made. What was it about those scenes that touched something inside you? How can you craft a similar effect with your own writing? As Max put it, how will you make the words yours?

The point of this assignment is NOT to tell an entire story. Instead, you will work to evoke the specific emotion of a single moment in time. Your goal is to explode the moment with an abundance of sensory details. You are going to write the moment into existence. You want your readers to feel like they are there experiencing it, too. You may choose any moment you like. It may be something true, or you may make it up. See the attached page for some suggestions.

Here are some questions to work through before you start writing:

1. What moment do you want to explode?

2. What emotion do you want to evoke? Circle one of the words below, or write your own on the line.

Joy Despair Loneliness Fear Anger Hope Excitement Envy
Dread Anxiety Jubilance Contentment Blissfulness Apathy Disgust
Disconsolate Confusion Discouraged Ennui: boredom, weariness
Rancor: deep, bitter resentment Malevolent: wanting harm to befall others
Other: _____

3. What point of view will you use? What tense will you use?

4. In the words of Max, if your eyes could speak, what would they say about the moment? Try to write a descriptive sentence like Liesel's in the space below.

5. Rephrase Max's question. If your ears could speak, what would they say? Can you work in onomatopoeia? Practice with a sound sentence below.

6. What other sensory details will help you to evoke the desired emotion? What scents or smells are part of the moment? What does the moment taste like? Think figuratively (e.g., "the taste of victory").

7. Finally, how does the moment feel? What are some creative ways to describe the emotion? Try out a simile! (Here's one way Fergie uses a simile to evoke a feeling of loss: "I'm going to miss you like a child misses its blanket.")

Scoring Guide

20 points	15 points	10 points	5 points
⌗ 8-12 sentences ⌗ Uses details that appeal to a variety of senses in a variety of ways ⌗ Incorporates a powerful simile ⌗ Explodes a specific moment ⌗ Evokes a certain emotion ⌗ Demonstrates command of Standard English grammar, usage, capitalization, punctuation, and spelling	⌗ 6-8 sentences ⌗ Uses details that appeal to a variety of senses ⌗ Incorporates a simile ⌗ Mostly explodes a specific moment ⌗ Mostly evokes a certain emotion ⌗ Mostly demonstrates command of Standard English grammar, usage, capitalization, punctuation, and spelling	⌗ 4-6 sentences ⌗ Uses details that appeal to one sense ⌗ Attempts to incorporate a simile ⌗ Begins to explode a specific moment ⌗ Begins to evoke a certain emotion ⌗ Begins to demonstrate command of Standard English grammar, usage, capitalization, punctuation, and spelling	⌗ Fewer than 4 sentences ⌗ Uses no details that appeal to the senses ⌗ Does not incorporate a simile ⌗ Does not explode a specific moment ⌗ Does not evoke a certain emotion ⌗ Does not demonstrate command of Standard English grammar, usage, capitalization, punctuation, and spelling

Moments

- Discovering a mysterious package on the porch
- Preparing for a big date
- Hitting a homerun or making a touchdown
- Seeing your blind date for the first time
- Catching a big fish
- Walking into the cafeteria at a new school for the first time
- Realizing that a loved one is never coming home
- Seeing a loved one leave for an extended absence (e.g., college, war)
- Waiting for a loved on to return from an extended absence
- Giving an important gift
- Getting caught
- Going to prison
- Preparing for a big game or other performance
- Being followed
- Looking for something important
- Losing a job
- Landing a job
- Racing
- Running
- Leaving home
- Entering a big stadium
- Rain falling
- Sun shining
- A fall day
- Playing on the beach
- Atop a mountain
- A spring day
- A snowy day
- A thunderstorm
- Leaves falling
- Being cheated
- Failing
- Succeeding
- Waiting for a long class to end

APPENDIX P

BETWEEN SHADES OF GRAY INTERIOR MONOLOGUES

Name: _____
Date: _____

Interior Monologue: *Between Shades of Gray*

An interior monologue is a narrative technique in which the thoughts of a character are directly revealed, almost as if readers are taking a close look into the character's mind. Here's an example from a book by Douglas Adams called *The Hitchhiker's Guide to the Galaxy*.

(Background: The spaceship is being attacked by two missiles. At the last moment, Arthur turns on the Improbability Drive, and the two missiles are turned into a whale and a bowl of petunias. This passage describes the thoughts of the whale who has suddenly come into existence in free space and is trying to come to terms with his identity. Weird. I know.)

> Why am I here? What's my purpose in life?
> What do I mean by who am I?
> Calm down, get a grip now ... oh! this is an interesting sensation, what is it? It's a sort of ... yawning, tingling sensation in my ... my ... well I suppose I'd better start finding names for things if I want to make any headway [...] so let's call it my stomach.
> And hey, what about this whistling roaring sound going past what I'm suddenly going to call my head? Perhaps I can call that ... wind! Is that a good name? It'll do [...] Now - have I built up any coherent picture of things yet?
> No.
> Never mind, hey, this is really exciting, so much to find out about, so much to look forward to, [...] Hey! What's this thing suddenly coming towards me very fast? Very very fast. So big and flat and round, it needs a big wide sounding name like ... ow ... ound ... round ... ground! That's it! That's a good name - ground!
> I wonder if it will be friends with me?

Interior monologues like this example are helpful because they provide us with the thoughts of characters other than the narrator. Ruta Sepetys does not use much interior monologue in *Between Shades of Gray*, opting instead to use flashbacks to reveal what Lina is thinking about and to provide background information for the reader. Also, because Sepetys uses the first person narration of Lina to tell the story, it wouldn't make sense to include the direct thoughts of other characters because Lina wouldn't know them.

For this assignment, however, you are going to write an interior monologue for one of the characters. Here are the parameters:

- Choose an intense scene from the second half of the book (Chapter 46 on--there are lots of them)
- Choose a character (other than Lina) who would be experiencing some intense emotion at the time of the scene
- Write an interior monologue that reveals the thoughts that you imagine the character is experiencing.

- You want to make it very clear what emotions your character is experiencing. Use figurative language and strong descriptions.
- Your monologue should be written in first person and should be at least 12 sentences.

Ideas:

- Chapters 48-50 when Jonas is sick (Possible perspectives: Elena, Jonas, Andrius--see beginning of Chapter 49)
- Chapter 61 when Andrius and Lina are talking after they have learned that Lina and her family are to be moved (Perspective: Andrius)
- Chapter 62 when Lina and her family are leaving (Perspective: Andrius)
- Chapter 65 after a week of travelling; Elena collapses from weakness and Jonas and Lina learn that she is on a first-name basis with Kretzsky (Possible erspectives: Elena, Jonas)
- Chapter 66 after Jonas and Lina confront Elena about knowing Kretzky's first name (Perspective: Elena)
- Chapter 67 by the River Lena (Perspective: Kretzky)
- Chapter 67 after Lina asks the bald man about his family and draws him (from the bald man's perspective)
- Chapter 69 when Janina's mom tries to strangle her (Possible perspectives: Janina, Janina's mom)
- Chapter 75 when the family finally learns of Kostas's fate (Possible perspectives: Elena, Jonas)
- Chapter 78 as Elena is very sick (Perspective: Elena)
- Chapter 80 as Jonas holds Elena (Perspective: Elena, Jonas)
- Chapter 81 after Elena's death (Perspective: Jonas, Mrs. Rimas)
- Chapter 82 when Kretzky catches Lina taking wood (Perspective: Kretzky)
- Chapter 83 when Jonas realizes he has scurvy (Perspective: Jonas)
- Chapter 84 when Dr. Samodurov arrives (Persepective: Dr. Samodurov)

APPENDIX Q

BETWEEN SHADES OF GRAY NARRATIVE ASSIGNMENT

Narrative Piece: *Between Shades of Gray*

"When she came to write her story, she would wonder when the books and the words came to mean not just something, but everything." --Markus Zusak, *The Book Thief*

Now that you have read "Thieves and Prostitutes," the first section of *Between Shades of Gray* by Ruta Septeys, are halfway through "Maps and Snakes," and have practiced in short bursts with your own descriptive writing skills, we are going to take a little writing time out to give you some space to let your skills shine. For this assignment, you will use *Between Shades of Gray* as source material for your own 3-4 page narrative. You have some options:

Option A: Insertion

In Chapter 11, Lina and Jonas are briefly reunited with their father, Kostas Vilkas. Kostas is located in another train filled with men and bound for a different destination. He quickly provides his children with clothing, ham, and his gold wedding band in case they need it for money before urging them back to the other train:

> "Don't cry, Lina. Courage," said Papa. "You can help me."
> I looked up at him.
> "Do you understand?" My father looked at Andrius, hesitant. "You can help me find you," he whispered. "I'll know it's you. . .just like you know Much. But you must be careful."
> "But," I started, uncertain.
> "I love you both. Tell your mother I love her. Tell her to think of the oak tree. Say your prayers, children, and I will hear them. Pray for Lithuania. Now run back. Hurry!" (44)

The chapter ends with Lina and Jonas stumbling back to the train, leaving their father in the night. So far in the novel, we have not heard from Kostas again. Write a chapter that could be inserted after Chapter 11 in which you describe the experiences of Kostas inside the train. What is he thinking and feeling? What is it like inside the train that holds him? Does he know where he is going, or is he as confused as Lina and Jonas.

Option B: Change Point of View

Ruta Sepetys has chosen to tell us the story through the point of view of Lina. Though Lina and the other characters are subjected to much of the same treatment, their reactions, concerns, and motivations differ. For example, throughout the journey to the *kolkholz*, Elena tries to keep the spirits of the others as high as possible. She tries to remain optimistic for her children, assuring them that they can buy new things later and that they will be reunited with their father. The bald man, on the other hand, constantly reminds others of the reality of their plight, even throwing himself out of the truck in an effort to end his life.

As a young woman, daughter, and sister, Lina will tell the story differently than, for example, her mother, who feels responsible for the survival of her children. The bald man would have yet another perspective. Choose one of the chapters from "Thieves and Prostitutes" and rewrite it from a different character's perspective. Here are some suggestions:

- Chapter 3 from Elena's perspective (leaving home)
- Chapter 4 from the bald man's perspective (he jumps from the truck)
- Chapter 6 from Ona's perspective (she and her newborn baby have just been thrown on the truck)
- Chapter 7 from Jonas's perspective (an officer tries to take Jonas from the others)
- Chapter 9 from the perspective of the mother and/or her daughters (introduced on page 33)
- Chapter 10 from Andrius's perspective (when we first meet Andrius and his mother)
- Chapter 11 from Andrius's perspective (when they look for their fathers)
- Chapter 12 from Mrs. Arvydas's perspective (Andrius doesn't return to the train with Lina and Jonas)
- Chapter 18 from the gray-haired man's perspective (time on the train)
- Chapter 19 from Ona's perspective (her baby has died)
- Chapter 23 from Mrs. Arvydas's perspective (she is worried they will sell Andrius)
- Chapter 28 from the Altain woman's perspective (Lina, Jonas, and Elena have just arrived at her shack)

Option C: Continuation

Halfway through "Maps and Snakes," we learn that Andrius's mother has been forced to sleep with the guards because they threatened to kill Andrius if she didn't. At the end of Chapter 39, Andrius's stress and anger come through as he argues with Lina:

> The words flew out of his mouth. "How do you think my father would feel if he knew? How does my mother feel, lying with the men who murdered her husband? No, your mother might not translate for them, but what do you think she'd do if they held a knife to your brother's neck?"
>
> "Andrius, I—"
>
> "No, you have no idea. You have no idea how much I hate myself for putting my mother through this, how every day I think of ending my life so she can be free. But instead, my mother and I are using our misfortune to keep others alive. But you wouldn't understand that, would you? You're too selfish and self-centered. Poor you, digging all day long. You're just a spoiled kid" (159)

What do you think will happen next? Write a chapter that could follow Chapter 39 in which you continue, extend, or resolve the conflict between Andrius and Lina. It's important to keep in mind that you don't have to be "right." Based on what you know about the characters and their situations, how do you think they will interact after this scene? Will Mrs. Arvydas have to continue sleeping with the guards? Will they tire of her? If they do, what does that mean for Andrius? Your chapter could go in many different directions.

IMPORTANT NOTE: By the time you get deep into your writing next week, you will already have read well past this scene. That makes this option a little tricky. Only choose it if you are okay with writing something that unfolds in a way that is different from the actual novel. You don't want to change your mind halfway through your work!

Option D: Your Suggestion

Suggest your own narrative option. You may want to modify one of the options provided to you above, or you may want to go completely in a different direction. Clear your idea before you get started, so we can make sure we're on the same page.

Minimum Requirements for all Options

- Mood: Your readers should *feel* the way you want them to. If you're writing something sad, they should feel sad. If you're writing something scary, they should feel scared. If something you write has a happy moment, they should feel happy when they read it. The rest of the requirements will help you to create the kind of mood you're aiming for.
- Imagery: Remember that imagery appeals to ALL of the senses. Find something in your writing that you describe in such a way that your readers can see it, hear it, smell it, taste it, and feel it.
- Dialogue: Dialogue is one of the most important conventions you can use to make your writing seem alive.
- Direct and Indirect Characterization: When your readers know a lot about your characters, they will care more about your writing.
- Symbolism: Incorporating a symbol will add depth and importance to your writing.
- Attends to plot: Even though you are writing a short piece that will function as part of a larger work (the novel *Between Shades of Gray*), your writing should demonstrate awareness of plot—that action came before and action will come after your writing.
- Flashback: Flashbacks provide critical information that connects the current action of the story to events that happened in the past, making for a richer understanding of plot, characters, and themes.
- 3-4 pages: You have to do some writing if you're going to incorporate all of the above in an effective manner! It is lengthy, but have fun with it!

Assessment: Common Narrative Writing Rubric

APPENDIX R

BETWEEN SHADES OF GRAY FLASHBACKS

Workshop: Flashback

Preparing for *Between Shades of Gray* Narrative Piece

About Flashback

(from "Set the Pace" in the Fall 2015 edition of *Writer's Digest Writer's Workbook*)

Flashbacks halt the momentum of the front story. They can be risky because they can slow the story too much or too often. If flashbacks go on for pages or are not clearly linked to the front story events, they can be especially troublesome. Deliberately place flashbacks to pause and add insights.

Flashback in *Between Shades of Gray*

Directions: Flashback is a distinguishing characteristic of the structure of *Between Shades of Gray*. In the space provided, list the insights that you have gained through the flashbacks in the novel. Next, evaluate the effect of the flashbacks. In general, do they aid or hinder your reading? Why?

Flashback Practice

Directions: Think about what you are planning to do for your narrative piece. Also, think about the way that the author has used flashback throughout the novel so far. What would be an important event that you could flashback to in order to provide your readers with more insight? Keep in mind that you are creating a new flashback, not retelling one that the author already used. You may extend one of her flashbacks, but you should be writing new material. Draft your flashback in the space provided. This may be a great place for you to incorporate dialogue!