Guidelines for the Preparation of Teachers of English Language Arts

2006 Edition

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

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Prepared by Lois T. Stover, Chair, and Members of NCTE's Standing Committee on Teacher Preparation and Certification

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Every effort has been made to provide current URLs and email addresses, but because of the rapidly changing nature of the Web, some sites and addresses may no longer be accessible.

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1 Introduction

As the speaker for the opening general session of the 2004 National Council of Teachers of English Annual Convention, held in Indianapolis, Azar Nafisi, author of *Reading Lolita in Tehran*, addressed the assembly with passion and conviction, arguing that a good work of literature is like Lewis Carroll's Cheshire Cat, asking us, as readers, "Who are *you*?" She went on to cite authors from Vladamir Nabokov to Saul Bellow to Primo Levi to Jane Austen and persuasively made the case for the importance of literature in our daily lives. Levi, she noted, felt that it was more important to tell his cellmate about Dante than to get his daily ration of bread. Bellow called for an end to the "atrophy of feeling," for a return to empathy and imagination, which come, as Nafisi says, when we read and enter into the world of a character: "Even when we hate a character, we have to give her room to talk."

Nafisi's talk provided a rich and important context for the meetings of the Standing Committee on Teacher Preparation and Certification, whose members were gathered at the conference to dig into the gritty work of revising the *Guidelines for the Preparation of Teachers of English Language Arts*. That process causes us, as the NCTE community, to ask ourselves, by paraphrasing the Cheshire Cat, "Who are *we*?" as English educators responsible for the preparation of English language arts teachers dedicated to helping K–12 students develop a love of literature and the qualities of empathy that Nafisi so eloquently described in her talk. Beginning almost a century ago, the National Council of Teachers of English periodically has presented the profession with a statement about the nature of effective language arts pedagogy and about the dispositions, skills, and knowledge base of effective teachers of English language arts. As Robert Small wrote in his introduction to the 1996 *Guidelines for the Preparation of Teachers of English Language Arts,*

> In many ways each decade's guidelines give us a fascinating look at the time's prevailing philosophies regarding what students should learn and how they should be taught. The documents also reflect the changing views about the role of teachers and schools in general. In addition, of course, these statements reveal changing ideas about how teachers should be prepared. These periodic updates mirror the changes in the country and at the same time look to the future.

The work on this revision has taken place in a very different world than that of the four previous editions. However, there are clearly political and other contextual continuities connecting these guidelines to those that came before them. In the introduction to the 1986 *Guidelines,* Denny Wolfe, chair of the NCTE Standing Committee on Teacher Preparation and Certification, which prepared those guidelines, identified changes affecting the guidelines, including

> increased use of standardized testing for both students and teachers; the growing influence of psycholinguistics and sociolinguistics on the teaching of English as a second language; pedagogy for exceptional

> students; recent developments in technology, especially the microcomputer and calls for "computer literacy"; a variety of learning theories in composition, accompanied by process-oriented approaches to the teaching of writing; influential literary theories developed since the "New Criticism"; research investigating connections between language and cognition; and the language-for-learning movement. (P. i)

In many ways, the profession is still trying to come to terms with the implications of these issues for our classroom practice.

In his introduction to the 1996 revision, Robert Small, then the chair of the Standing Committee on Teacher Preparation and Certification, noted that in addition to those changes Wolfe and his colleagues identified, other factors affecting English teacher preparation had come into play, including changes in the context in which public education takes place. The coming of the "electronic age," the rise in criticism of schools and teachers, the decline in levels of funding for education at all levels, and the increase in demands for accountability and standardization were cited as aspects of the environment in which education and teacher education took place that affected the work of the committee.

In many ways, the context in which the current guidelines have been revised can be defined as "more of the same." Those voices that called for "No Child Left Behind" echo those voices calling for more emphasis on standardized testing cited by Wolfe and Small. Those politicians who fail to fund the mandates of such legislation are following in the footsteps of many who have failed to provide the monies necessary for true reform in the past. Many English language arts teachers today face the monumental task of coping with the complexities of the "Reading First" initiative and are trying to respond coherently and persuasively to demands for using only those teaching strategies supported by "scientifically based research." They must attempt to ensure students pass newly mandated graduation tests and meet newly mandated technology standards while teaching in classrooms where the overhead projector often does not work and the ancient computer to which they have access often cannot take them to the Internet in a timely fashion; on the other hand, some teachers have access to all the technology for which they could wish but lack the mentoring and time for planning required to integrate the technology into instructional practice in more effective ways. Moreover, many English language arts teachers juggle efforts to reach individual students—who come from increasingly diverse backgrounds and who have increasingly complex special needs—with efforts to ensure they have the common body of knowledge and level of skill required for increasingly standardized assessment.

We are now post-9/11. Our foreign policies have been perceived, in many cases, as alienating us from the rest of the world at a time when, as Nafisi notes, literature from all cultures and experiences is more readily available to help us better empathize and know ourselves and "the other." But at the same time, we are in the midst of increasing censorship of such literatures because, as Nafisi quotes Nabokov, "Curiosity is insubordination in its purest form." To some extent, the current political climate should serve as a galvanizing force, pushing the profession to clarify, for the larger society, what we believe is central to the business of teaching and learning English language arts, and to articulate those undergirding principles—and the research on which they are pinned—

as a way of standing up for our discipline and its value as well as standing up for our students and their needs.

The Standing Committee on Teacher Preparation and Certification offers these *Guidelines* as a reference for use in building effective English teacher preparation programs, and thus as a reference for members of the profession to use when engaging in conversation about what holds us together and about the ongoing changes we will continue to have to make in our English teacher preparation programs to ensure that the students of our English language arts (ELA) candidates leave their classrooms able to succeed in our society while also having the skills, confidence, and knowledge necessary to work for global, national, and local change.

The Current Committee

The work of the Standing Committee on Teacher Preparation and Certification began during the 2003 NCTE Annual Convention, when we sponsored an open forum at which we outlined the history of the guidelines, our time frame for completing the current revision, and our approach for gathering input from all constituencies of the Council so that all members would feel ownership of the guidelines. We sent out copies of the 1996 *Guidelines* to the chairs of the related NCTE committees, commissions, and task forces in the spring of 2004, requesting feedback by the summer. The standing committee broke into work groups tasked with examining specific chapters of the 1996 edition with an eye toward determining what to keep, what to change, and how best to organize our revision work.

At first, we found ourselves using the 1996 edition as a template, keeping whole chunks of text, tinkering with language, and appreciating the content and organization of those guidelines; many of us had engaged in program revision based on that edition as we marched toward program approval through the National Council for the Accreditation of Teacher Education. But as we began to receive input from the various NCTE groups from which we had requested suggestions, as we engaged in research of our own, and as we thought about the current context in which teacher education in general, and English language arts teacher preparation in particular, are now taking place, we began to move away from the template approach into more considerable "re-visioning" of the guidelines. What follows still retains much of the language of the previous edition, but we have made changes that reflect our understanding of the current realities of the profession.

Preparing English Majors and English Majors Who Will Be Teachers

This committee, as was true for its predecessors, worked from the premise that there are differences between what an appropriate course of study might be for college English majors and what a curriculum designed to prepare teachers of English language arts might include in addition to, or different from, that for English majors. These curricula might be different in terms of outcomes and goals, though not different in terms of value. As we worked, we found ourselves in agreement with some of the basic tenets outlined by the previous committees. We concur "that teachers at all grade levels need to understand what language is, how it is acquired and developed, and how to provide students with experiences and opportunities to use their language in order to develop

expertise in communication." And we agree with the earlier committees' understanding that diversity—of our students, our communities, our schools and teaching situations—is important, especially as students move into a world that is becoming more and more heterogeneous. We also agree that whether or not we choose to use the term *process*, we, as professionals, need to understand the complexities of the language arts as processes:

> Although "process" has become a negative word in many people's lexicon, these guidelines reflect a perspective that recognizes that language use involves a process: a process that begins with the use of oral language in very young children, and continues throughout life; a process that is holistic (itself a controversial term) and integrates the traditional "language arts" of reading, writing, speaking, and listening. Research and theory in the field of linguistics from the last ten years have added support for this belief that undergirds both the 1986 and 1996 *Guidelines.* It has become increasingly clear that language development must be active rather than passive, whether a teacher is dealing with reading skills or literature, with oral or written composition. (1996 *Guidelines,* 3–4)

And, as was true for the 1996 committee, we add to this commitment to process a belief that, in some circumstances and for some students, direct instruction—grounded in an appreciation for the integration of language processes and in a belief in the importance of having students collaborate to construct knowledge—may be the most appropriate pedagogical choice.

What we want English teacher preparation programs to do is to provide future teachers of English language arts with the confidence in themselves, the knowledge of students, the understanding of their discipline, the awareness of the ways in which context affects education, and the need to make the appropriate choices—about goals, objectives, materials, strategies, assessments—to help as many students as possible learn and grow in skill, content knowledge, and understanding of self and others. And then we want our preparation programs to provide multiple, diverse, logically sequenced, and well-supervised opportunities for our future English language arts teachers to turn theory into practice and hone these abilities.

What Beginning Teachers Know, Believe, and Perform

The current guidelines reflect this committee's understanding, derived from our investigations of the current research and our many conversations, through NCTE conference discussion forums, of what our profession believes, and so should hold as guidelines for teacher preparation. These guidelines attempt to articulate what English language arts teachers should believe, value, know, and perform in their classrooms as they work with an increasingly diverse student body. We see these revisions to the *Guidelines* as building on the foundation developed in the 1967 *Guidelines,* the 1976 *Statement,* and the 1986 and 1996 *Guidelines.* In particular, the members of the committee are emphatic in their belief that teacher preparation does not, and *cannot,* end with the completion of a teacher certification program. Coincidentally, Amanda Bader was completing her internship in an English teacher preparation program grounded in the

guidelines while we were working on the final revisions. We asked her to write an essay in which she reflected on the guidelines, English teaching, and her entry into the profession. She concludes that essay—included as an appendix to this document—by stating,

> So have I, a product of an NCTE-aligned teacher education program, grasped and embodied the underlying principles of these guidelines? . . . Do I feel that my philosophy and experiences are aligned with these principles? I do. Do I feel that I am the better for it? I do. Do I feel amazingly confident and utterly prepared to teach? Nope. Nor would I expect to. In fact, I had my first student teaching nightmare not two days ago. I think teaching is too complex, artful, and important a skill to be taken so lightly. However, I am proud to see that though I am but a neophyte member of NCTE, I embrace the principles of an organization that exemplifies all that seems good and right about the profession that I have chosen. I expect that NCTE, and the teacher educators who carry out its vision, will continue to inspire and support me as I grow into the "teacher" shoes into which I am about to step in a few short weeks.

Already this young woman has recognized the importance of the professional community as the safety net she needs to have as she takes wing in her own English classroom. The education of an English language arts teacher remains a lifelong process; these *Guidelines* outline the basic foundational elements of an effective English teacher preparation program and go on to describe how English teacher preparation programs might provide support for our candidates when they graduate into their own classrooms.

Thus, in these guidelines, we articulate our best sense of those skills and abilities that teachers of English language arts should be able to demonstrate as beginning teachers, based on a set of core beliefs and knowledge underpinning their actions, with the understanding that they will continue to grow professionally throughout their classroom careers. However, in keeping with the history of this committee, we have *not* worked to prescribe a specific curriculum for English language arts teacher preparation programs; we have not attempted to describe a set of courses or experiences all future teachers must have. Instead, what we have done, without regard to whether an English language arts teacher preparation program is offered at the undergraduate, postbaccalaureate, or graduate level, is to describe a set of program outcomes for initial teacher preparation programs organized into categories of dispositions, knowledge, and pedagogical knowledge; we also describe goals for the professional development of teachers as they gain experience in the art and craft of teaching English language arts. We believe that teacher preparation programs should help future teachers develop both the disposition for and skill in self-analysis and reflection required to engage in lifelong learning and professional development. Again, as was true for the 1996 guidelines, these new guidelines "do not try to set levels of attainment for each attitude, each type of knowledge, each set of skills. They assume that teacher education programs, and the professionals who act in them, will be able to set reasonable levels of achievement for the beginners and help classroom practitioners to set reasonable goals for themselves" (1996 *Guidelines,* 4–5).

However, based on the currently limited research on what makes an effective English teacher preparation program, we have attempted to describe, not prescribe, common tensions that need to be explored and resolved within successful programs in the chapter "Building Excellent English Language Arts Teacher Preparation Programs." Schoenfeld's (2002) analysis of the evidence suggests that it often takes about ten years of support and professional development for teachers to become what he calls "strong implementation" teachers, or accomplished professionals. Because we see teacher preparation as extending past the date of graduation and certification from a specific program, we have tied what had been two chapters together into one to emphasize the ongoing, developmental nature of effective English language arts teacher preparation.

As was true for the past several versions of the *Guidelines,* the use of the term *English language arts* (or *ELA*) throughout has been intentional in this document because we believe that many—though not all—of "the essential elements of effective teacher-preparation programs apply to both elementary and secondary teachers of English language arts" (1996 *Guidelines,* 5). However, one of our recommendations for members of the NCTE community is that work be initiated to determine how the many underlying principles and dispositions that do apply to ELA teachers in grades K–12 can be combined with an outline of content knowledge and content-specific pedagogical knowledge specifically appropriate for teachers of English language arts not working with secondary students. As the research on the nature of elementary- and middle-level learners increases and we have an ever-deepening understanding of their learning process, we, as a profession, need to ensure there are guidelines in place for creating effective teacher education programs for those individuals charged with providing the foundation in English language arts for younger students. In these guidelines, therefore, *we focus on the English teacher preparation program for secondary teachers*. But we continue to use the term *ELA* to emphasize the richness of the discipline and the ways in which ELA teacher candidates need to embrace an understanding of their content that goes beyond the confines of some traditional English majors to encompass a study of the complexities of literacy, including media and technology literacies, the developmental nature of language and of reading, writing, speaking, and listening, and the many diverse kinds of interactions readers can have with texts of all sorts and with each other through use of the language processes.

Using These *Guidelines*

The format of this document in terms of its chapters and their content should be somewhat familiar, as it derives from the organizational structures of previous versions of the *Guidelines.* Chapter 2 provides an overview of the basic principles that the committee articulated as a way to underpin the rest of its work. The following chapters outline outcomes for English language arts teacher preparation programs in the categories of dispositions, content knowledge, and pedagogical knowledge. Those chapters remain at the heart of the guidelines. What is different is that we have attempted to collapse many guidelines into a few overarching statements and then to provide annotation and explication of the research, theory, and best practice available to us now as a means of reinforcing the implications of this knowledge base for English teacher preparation programs.

And thus we found ourselves needing to define how we, as the NCTE community, might want to define those terms: *research*, *theory*, and *best practice*. In the climate of federally determined mandates to reference only "scientifically based" research, we desire a more inclusive, more useful definition of *research* on which to base our guidelines for English teacher preparation. We believe that in the field of education, an expectation that all research be "scientifically based"—meaning the use of experimental and control groups in collecting quantitative data—is too limiting because of the complexities of classroom life and the multitude of factors that influence how any one instructional decision might affect any one child on any given day. Learning only from those studies that are perceived to be "scientifically" valid can result in implementing strategies and using materials that proved helpful in one specific context as a quick fix somehow believed to be applicable to any context. Excluding from the consideration of "best practice" that body of qualitative, ethnographic, and case-study research, especially that conducted by teachers in the midst of their daily classroom realities, is short-sighted. As a profession, we need to collect and closely examine the convergence of evidence from a multiplicity of sources that honor many ways of knowing in order to make our best possible determinations of what to do in a specific classroom on a specific day for a specific group of students working with a teacher who has particular strengths.

However, during our revision work, we became aware that there does not seem to be a strong body of evidence that documents a clear link between the beginning English language arts teacher's specific content knowledge and his or her ability to teach students in ways that help develop particular knowledge and skill bases. There are some studies addressing these issues for other content areas; Goldhaber and Brewer (1997) show that students who had teachers with subject-related degrees and advanced degrees in math and science performed better than students of teachers without subject training in those disciplines, and Greenwald, Hedges, and Laine (1996) found that those few studies analyzing the effects of teacher academic proficiency and student achievement did find a positive correlation, as did Betts and Frost (2000). And there is a developing base of evidence that students of teachers with strong pedagogical content knowledge bases learn more than students of teachers without such knowledge (Rovengo, 1992; Shulman, 1987; Omrod and Cole, 1996). The Carnegie Corporation of New York's "Teachers for a New Era" program prospectus calls for teacher preparation programs to engage in research that addresses questions we have not necessarily addressed in the past:

> It is essential for every teacher candidate to possess an academic major in a discipline of the arts and sciences, but even this may be insufficient to acquire the content knowledge necessary for excellent teaching. An evidence-driven program can ask, for example, what kind of synthetic understanding of a discipline a teacher should have in order to take advantage of the kind of simple questions raised by ordinary pupils in schools. In addition to specific content mastery, does the teacher candidate possess integrative knowledge of the nature of the discipline, its premises, modes of inquiry, and limits of understanding? (Carnegie Corporation, 2001)

We would urge the development and field testing of a set of assessments in

English education that we as a profession can own and use, both to work with state affiliates in order to promote their involvement in the preparation of teachers of English language arts and to validate the content of the guidelines over time as truly reflecting what is essential for beginning teachers of English language arts to know and be able to do in their classrooms. During the 1960s, NCTE put effort into a number of initiatives, including studies by the Illinois State-Wide Curriculum Study Center for the Preparation of Secondary School English Teachers, to which we now might turn as precedent as we engage in more effective research on these and related topics. In short, while revising these guidelines, we made a conscious decision to include references to research that underpins what we do from English, English education, and related areas. The research we cite comes in many "flavors"—from classrooms, from case studies, from experimental and correlational work; it comes from research in teacher education, linguistics, developmental psychology, and reading as well as English education. We want to provide a starting point for future research by pointing out both what is available to us and the gaps that exist in our current knowledge base.

The chapters on the requisite dispositions, content knowledge, and pedagogical knowledge for beginning English language arts teachers are followed by a chapter outlining many of the issues that effective English language arts teacher preparation programs need to consider, including a discussion of various contextual realities of schools and the political climate of accountability. Again, since we see preservice teacher preparation as only the beginning of the process, the committee has included, as an appendix, a document that suggests a starting point for thinking about the roles and responsibilities for those involved in ELA teacher education prepared by a commission of the Conference on English Education. We want to acknowledge the resources and references that the National Council of Teachers of English has already provided the profession, on which we drew as we engaged in our task. There are a number of statements and documents that are useful in guiding the development of English language arts teacher preparation programs posted to the NCTE website that those in charge of such programs should access, including, for example, the organization's statement about the problems inherent in using the existing PRAXIS II in English as an assessment tool of content knowledge, or its statements on students' right to read and other statements about issues of importance to the profession.

Additionally, we share a personal narrative about the ways in which a beginning English teacher, educated in a program solidly grounded in the principles of NCTE and the *Guidelines*, views their importance to her as a newcomer to the profession. Recognizing that the profession is dynamic rather than static, the closing chapter provides an outline of some of the issues related to English language arts teacher preparation on which a diversity of opinions and views exists. Our hope is that these appendixes and final chapter will prompt discussion both within the profession and with members of other professional organizations, such as the Modern Language Association (MLA), the National Middle School Association (NMSA), and the International Reading Association (IRA), which might inform our ever-developing understanding of what teachers need to know and be able to do.

As Azar Nafisi was bringing her 2004 NCTE convention speech to a close, she talked about Jane Austen's *Pride and Prejudice*, noting that what the book is really about is the definition of a good relationship. Darcy and Elizabeth are the heroes of that novel

because they are the most self-critical, the least blind, the best able to truly see other people. As we revised these guidelines, we wanted to create a document that would help us, as professionals, be self-critical and clear-sighted and be able to engage in dialogue with our own past and with our colleagues who share a commitment to K–12 students.

In general, our hope is that the 2006 *Guidelines for the Preparation of Teachers of English Language Arts* will help all those involved in the business of preparing caring, committed, knowledgeable teachers of English language arts—teacher educators in departments and colleges of education, English faculty, mentor cooperating teachers for the internship, mentors and department chairs who work with beginning teachers, principals, curriculum supervisors, English teachers in general—focus their attention on and move toward clarity about how we can work together to engage in this vital task. Again, to paraphrase the Cheshire Cat as quoted by Nafisi, we hope this document will help us continue to look for the answer to the question "Who are *we*?" as both individual teachers of English language arts and as a profession.

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(With the invaluable input of the entire NCTE Standing Committee on Teacher Preparation and Certification)

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2 Statement of Underlying Principles

As members of the Standing Committee on Teacher Preparation and Certification, we developed these guidelines and identified a set of principles that underlie the more specific set of beliefs about what English teachers should be able to do. These principles are organized in the following chapters into the categories of dispositions, content knowledge, and pedagogy. These general principles then lead us to our descriptions of the dispositions, understandings, and skills that we believe should mark the beginning teacher who emerges from an effective English language arts teacher preparation program into a first teaching assignment at the secondary level. Given the current political reality that, in many states, allows individuals who can pass a subject-matter test in English to be considered "highly qualified" to teach, we want to make a statement about the profession's beliefs about the depth and breadth of what ELA teacher candidates need to study, experience, practice, and perform in order to be effective in their own classrooms.

Basic Principles about Effective English Teacher Preparation Programs

1. The English subject matter and curriculum studied by English majors and those intending to teach English language arts at the secondary school level should be different from that of English majors not entering the teaching profession. The breadth of knowledge about literatures of all kinds and the depth of understanding of the ways readers interact with texts, the ways writers compose, the ways language shapes thinking, and the ways in which English language arts are studied and taught in specific political contexts coupled with a need to experience a broad range of pedagogical strategies and to study the diverse research and theoretical knowledge base underpinning pedagogical, curricular, and assessment decisions required of the ELA teacher leads to the need for a more specifically outlined curriculum for these individuals than the curriculum that English majors pursuing other goals might be expected to follow.

2. English as a subject should not be considered merely as a body of content. ELA teacher candidates must develop an understanding of, and abilities in, a range of methods for analyzing and thinking about that content as well as an understanding of diverse communication processes and literacies and their interactions.

3. There is no single methodology or pedagogical approach that is universally appropriate and effective for all students and in all contexts; to be effective instructors of ELA, teacher candidates must know and be able to implement a repertoire of methods and techniques from which they can select—and that they can defend—as they strive to teach diverse learners in a myriad of educational contexts.

4. Teaching in general is a complex activity that requires at once both thought and action, that is based on both reflection and performance, and that is improvisational; learning to teach, therefore, is developmental, so effective initial teacher preparation programs must provide multiple, diverse, logically sequenced, and well-supervised opportunities for

ELA teacher candidates to turn theory into practice and hone these abilities.

5. Developing ELA teacher candidates' respect and enthusiasm for teaching, diverse learners, the secondary English curriculum, and evidence or assessment of learning are central goals of effective English teacher preparation programs.

Opportunities Essential in Effective English Teacher Preparation Programs

Given these five basic principles, those charged with the education of ELA teacher candidates should ensure that these future teachers have opportunities to do the following:

1. Develop an understanding of teaching and learning processes through experiences with a wide range of verbal, visual, technological, and creative media and experience the integration of reading, writing, speaking, listening, technology, and various media within lessons.

2. Expand themselves as literate individuals who use their critical, intellectual, and aesthetic abilities to participate in a democratic society.

3. Experience a wide range of literature consistent with their own and their students' motivations, interests, and intellects.

4. Experience opportunities to write and speak for multiple audiences and purposes.

5. Participate in model classrooms that function as communities of learners and users of language.

6. Experience the modeling of varied strategies of effective assessment practice both within individual courses and within the ELA teacher certification program as a whole.

7. Experience current language arts methodologies and strategies for teaching various genres, literary perspectives, and visual/medial literacies and language approaches.

8. Experience the affective and cognitive needs of diverse populations and cross-cultural literacies and pedagogical approaches valuable for acquiring English as a second language.

9. Develop a sense of belonging to a professional community and a desire for professional growth that will help them, as ELA teacher candidates, sustain their commitment to the profession over time.

10. Reflect on their own and others' instruction as a means for self-improvement and self-understanding.

If programs provide the kinds of opportunities listed here, as derived from our basic principles about effective English language arts teacher education, and if ELA teacher education programs ensure that ELA teacher candidates develop the kinds of dispositions, content knowledge, pedagogical knowledge, and pedagogical content knowledge outlined in the following chapters of these guidelines, then these individuals, as teachers in their own classrooms, should be able to speak and write with proficiency and pleasure, interact with others through language for multiple purposes, and write about and share their experiences as readers, writers, speakers, listeners, and viewers with their students and the larger professional community. They should value participation in and should promote cultural events in their schools and communities, and they should foster communication among cultures to build mutual understanding. They should continue to develop as literate individuals who recognize the importance of the political and social contexts affecting education and should participate in shaping these contexts. English teachers who come through programs that provide the opportunities described here and that are based on the dispositions, content knowledge, and pedagogical knowledge articulated in the following chapters should be able to base their professional decisions on the research about the nature of language, literacy, composition, technology, and media, about the nature of the teaching/learning process, and about the developmental nature of students and their diverse needs. These teachers should be able to engage in professional dialogue about the implications of this research and theory to inform their practice. Finally, they should be poised to embrace the role of the "reflective practitioner," using such tools as action research, collaboration with colleagues, and critical analysis of the implications for practice of research in education in order to continually develop as a professional teacher of English language arts.

3 Dispositions of Effective English Language Arts Teachers

In any profession, there are certain sets of attitudes and dispositions essential to the effective conduct of that profession and the choices individuals make as they practice their profession. Many medical doctors, for instance, promise to maintain ethical professional behavior, as Hippocrates did in *Epidemics,* book 1, section 11, which reads: "Declare the past, diagnose the present, foretell the future; practice these acts. As to diseases, make a habit of two things—to help, or at least to do no harm." What would be the equivalent "oath" for English language arts teachers as they begin their professional lives? For all teachers, one crucial promise is that of valuing the innate humanity of students as individuals and of being passionate in their work to promote such a value in their students. As Parker Palmer (1997) writes,

> Good teachers join self, subject, and students in the fabric of life because they teach from an integral and undivided self; they manifest in their own lives, and evoke in students, a "capacity for connectedness." They are able to weave a complex web of connections between themselves, their subjects, and their students, so that their students can learn to weave a world for themselves. (P. 16)

For beginning English language arts teachers, that essential promise motivates their professional desire to foster diverse students' abilities to shape both their own identities and their understanding of the larger world in which they live through the study and practice of the language arts, a desire that will increase in a fuller, richer set of teaching practices as the novice matures over the course of his or her professional life.

From that basic promise derive additional dispositions to act and teach in specific ways. These integral dispositions for the beginning English language arts teacher include valuing the diverse traditions, cultures, and language experiences learners bring to the classroom; valuing the responsibility to assist students in learning about many forms and uses of language and how to use these effectively and appropriately for different purposes; valuing all forms of human communication, including oral, written, pictorial, and signed; valuing the innate power, right, and responsibility of learners to shape their own education as they engage with language and various texts; valuing the role of literature in the classroom and in life more generally, both as an art form and as a means of understanding the human experience; valuing composing—written, oral, and visual—as a means of discovering self, learning about the world, creating meaning, and interacting with others; valuing technology as a potential means for understanding self and as a tool for teaching, learning, and communicating; valuing continual professional growth; valuing personal experience, interpersonal communication, and the processes and products of research as bases for growth and as ways to obtain new knowledge and understanding of self and others; and valuing collaboration with colleagues as a way to maintain professional self-esteem, serve students, and engage in professional growth.

A beginning English language arts teacher's positive sense of professional self-efficacy is a cornerstone for enhancing the learning environment—and for continuing to

mature as a professional over time (Bandura, 1997). Beginning English language arts teachers respect their own uniqueness as individuals and as teachers who bring much richness to their classrooms. They must be committed to professional growth, and they must realize that by expanding their horizons they increase their ability to serve their students. They draw upon a variety of materials to help students explore conditions and concerns that are the focus of the curriculum. They participate in professional conversations and collaborative endeavors with colleagues to maintain currency and professional efficacy. They ensure that their students are actively engaged in problem solving and decision making, and they recognize that these processes may lead to more than one possible answer or solution. They approach all aspects of the profession with the confidence that they seek to foster in their students: the confidence that they can succeed and, where success is not immediate, can learn from the experience for future efforts**.** Similarly, they are open to professional experiences of the unfamiliar; they are willing to forgo personal comfort in pursuit of excellence in such areas as their content matter, pedagogical practices, emerging technologies, interactions with parents, and their work with student populations whose lives may be considerably different than their own**.** Therefore, they respect the ambiguities of their own and their students' expectations, positions, and attitudes, and they respect the recursive and interconnected nature of teaching and learning and the multiple ways teachers and learners can interact. English language arts teachers who develop these dispositions and values during preparation programs are better equipped to maintain them and base professional decisions on them as these teachers work within the context of diverse classrooms and schools, and English teacher educators must ensure that those entering the profession evidence the capacity to engage in practices consistent with these important dispositions and values (Hoy and Woolfolk, 1993).

These dispositions coalesce around several larger principles that must be the foundation of English teacher preparation programs:

1. Effective English teachers create positive classroom environments in which all students are valued as unique individuals with the capacity to learn and develop.

2. Effective English teachers model enthusiasm for their content area as readers, writers, speakers, and listeners and model the use of the English language arts as a means for understanding self, appreciating others, communicating effectively in the workplace, and participating in the global community in which they live.

3. Effective English teachers engage in ongoing professional development, both individually and as members of collaborative professional communities, systematically reading and engaging in research, reflecting on their practice, and learning from their experience and the professional communities of which they are a part.

Thus, effective teachers of English language arts develop, through their teacher preparation programs, the following dispositions:

1. A conviction that all students develop as products of their particular environments, and that all students can learn and are worthy of a teacher's attention in the English language arts classroom.

Research suggests a high correlation between student performance and teacher expectation (Madon et al., 2001; Jussim, Eccles, and Madon, 1996; Jussim, Smith, Madon, and Palumbo, 1998). Students sometimes receive differing responses from teachers based on such factors as standardized test data, past classroom performance, race, physical qualities, and gender (Allington, 1980; Good and Brophy, 2003; Rosenthal, 1995, 456–57). Regrettably, teachers tend to show support in tangible ways for students perceived to be high achieving, such as by smiling at them more often, providing more prompts and cues for answers, or giving the benefit of the doubt to test responses. On the other hand, students perceived as low achievers receive less praise than those perceived to be high achieving for similar correct answers, and teachers often wait less time for their responses.

Therefore, ELA teacher candidates should be sensitive to student needs, should provide all students with support and encouragement for learning, and should engage in classroom interaction practices that demonstrate their belief that all students, regardless of differences, can be successful learners. Candidates should set high expectations and then provide the scaffolding and teaching that students need in order to meet these expectations. While effective teachers recognize the ways in which environment shapes development and learners' self-expectations and attitudes toward learning, they do not believe that environment is "destiny"; thus they see their role as helping students take charge of their futures because they realize that education may be the key for many students to advance in various ways beyond the immediate classroom context (e.g., socially, economically, intellectually).

Equally, teachers must respect the language and dialect that each student brings into the classroom, recognizing that all language varieties have an appropriate context (Snow, 1986; Hawaii Department of Education, 1988). While providing students with access to those standard oral and written forms of English so crucial for success in the workplace and within the larger community, teachers should establish an environment that encourages respect, enthusiasm, and appreciation for all forms of language. ELA teacher candidates must also attend to how their own response to language variation may shape their expectations of student achievement and should monitor their instruction in ways that honor such language diversity while helping all students achieve academic success through acculturation (Cecil, 1988; Foster, 2001; Troutman and Falk, 1982; Williamson, 1990).

More broadly, ELA teacher candidates must show a willingness to create a match between students' needs and teachers' objectives, methods, materials, and assessment strategies for instruction in English language arts that places students' needs at the center of the curriculum (Parsons and Beauchamp, 1995; Van Tassel-Baska, 2003). Teachers must be able to prepare objectives, select instructional methods, and use materials for whole groups, small groups, and individual learners, while also tailoring instruction to the individual needs and learning styles of students—and groups of students. Teachers must be able to articulate to administrators, supervisors, and parents the rationales for their approaches to instruction.

Effective English language arts teacher candidates also bring to their professional work a sensitivity to the impact that events and developments in the world outside the school have on students, their colleagues, and the English language arts curriculum. The English language arts curriculum must be formulated with consideration of forces that

influence human values and daily life. Such connections between school and the outside world help sustain students' motivation to learn. Therefore, teachers must be attuned to both the immediate and long-term effects of social issues and world events. This sensitivity enables them to link current issues and events with the goals of English language arts instruction (e.g., by recognizing the importance of using such topics as the basis for fostering the crucial abilities students should develop for engaging in primary and secondary research).

2. A desire to use the English language arts curriculum as a means to help students understand themselves, become familiar with diverse peoples and cultures, and promote appreciation for others.

In a diverse society, teachers must help students achieve cross-cultural understanding and appreciation. ELA teacher candidates must be willing to seek and use materials that represent linguistic and artistic achievements from a variety of ethnic and cultural perspectives. Through exploration of such a rich array of materials and texts, students are able to gain knowledge of other cultural perspectives and, in the process, better understand their own perceptions and values (Boyd, 2002; Dressel, 2003; Harris, 1995). Research on the importance of such curricular diversity, both quantitative and qualitative, suggests that students are more likely to be engaged in the learning process and more likely to achieve learning outcomes when they can "find themselves" reflected in the pages of the texts and see their own cultural experiences reflected in the linguistic and artistic materials used in the English language arts classroom (Stover and Karr, 1990; Beach, Parks, Thein, and Lensmire, 2003; Carroll, Gregg, and Watts, 1995; Enriquez, 2001).

Additionally, ELA teacher candidates must demonstrate a willingness to encourage students to respond critically to different media and communications technology and to use diverse media for constructing and demonstrating their knowledge of themselves, others, and their world.

ELA teacher candidates must make instructional use of students' exposure to and interest in communications technology and popular media (Flood, Heath, and Lapp, 1997). They must be willing to use nonprint media—for example, television and film—as well as print, laser discs, and interactive media to help students grow in the use of language and in understanding human behavior. To facilitate such growth, teachers should encourage divergent responses to the forms and content of technology and media (Schrock, 1999).

Our best English language arts teacher candidates will seek ways to integrate elements of the arts and the humanities in their daily instruction in order to create a balanced academic experience for their students. By incorporating traditional and current music, art, philosophy, and so on in the students' academic lives, teachers support an interdisciplinary understanding that such aspects of human culture are important for the individual student and for the health of the community. Further, they help their students use the arts as a means for learning about themselves, others, and the larger communities in which they live (Cornett, 2002; Gardner, 1983).

3. A conviction that teachers help students develop fluency in thought and language, as well as lifelong habits of reading, writing, clear thinking, and critical judgment, by encouraging creative and appropriate uses of language for multiple audiences in multiple contexts.

Growth in language facility occurs when students experiment with language and receive respectful and appropriately critical response from teachers and peers (Sims, 2001). Additionally, teachers must build classroom environments characterized by both freedom and discipline (Daniels, Bizar, and Zemelman, 2001). In such classrooms, students take risks by shaping complex ideas through language (both oral and written) and learn to accept responses and criticism that help them improve their language abilities (Zemelman and Daniels, 1988).

ELA teacher candidates should be able to employ instructional techniques that foster, model, and nurture the cognitive and metacognitive processes required for clear thinking and critical judgment. The educational experiences that teachers provide should enable students to view their environments and the world in general from a problem-solving, process-oriented perspective and to draw conclusions from a wide variety of sources and research. In addition, students should acquire from such instruction a positive attitude about such analysis and decision making. A process of inquiry that promotes reflective thought and concern is a hallmark of a vigorous, collaborative learning community. Because much learning takes place beyond school walls, teachers must be aware of and concerned about the actions and efforts of their students in those larger contexts (Apple and Beane, 1995).

Teachers of English language arts must engage students in interacting with literary and other texts in personal, creative, and critical ways and in sharing those responses and insights with various audiences through writing, speaking, and other communications media. Literature and other texts can stimulate students to create fresh works that explore, articulate, and explain their own experiences, thoughts, and feelings. Thus, ELA teacher candidates must not only learn to value such creations but must also learn how to actively provide opportunities for students to express that creativity and share the results with other students, parents, and other adults. From such positive experiences, students develop creativity of expression, an enthusiasm for reading, and interaction skills (Gardner, 1983; Dunn, Beaudry, and Klavas, 1989).

Furthermore, English language arts teachers share a commitment to ensuring that students have the requisite language, critical and creative thinking skills, and respect for diversity of opinion necessary to participate effectively in the workplace, in a democratic society, and in our larger global community. Language skills—in speaking, listening, reading, writing—are the basis for engaging in such social interactions, and without language development, the critical and creative thinking required for understanding self and others is difficult (Vygotsky, 1978, 1986; Baloche, Mauger, Willis, Filinuk, and Michalsky, 1993; Cazden, 1988; Langer and Applebee, 1987).

Respect for the points of view and opinion of others is critical to mental, emotional, and intellectual growth. ELA teacher candidates must, therefore, develop the ability to provide students with opportunities for and guidance in expressing themselves orally and in writing. They should expose students to various and differing opinions on topics taken from literature, speech, and media presentations. Candidates should encourage students to express their reactions frankly in order to develop their listening skills and their willingness to consider ideas that differ from their own. In addition, candidates should help students learn the research and interaction skills necessary for building consensus and participating in our democratic society and in our increasingly interdependent world (Apple and Beane, 1995; O'Keefe, 1995).

4. A commitment to ongoing, lifelong learning and continuous reflection in order to maintain professional growth in the teaching of the English language arts, leading to both participation in and identification with a variety of professional communities and a willingness to take an informed stand on issues of professional importance, as well as a commitment to standards of ethics within the profession.

Continuous learning and reflection are essential to professional growth and go hand in hand. Teachers need to learn continuously about developments in the research, theory, and understanding of best practice within the profession as a whole by using all the tools available to them, such as watching themselves on videotape, engaging in peer coaching, conferencing with supervisors, and reading research and publications in English education. Teachers must constantly reflect on their own classroom performances with the goal of making their instruction as effective as possible for the particular students with whom they are interacting at any particular time (Shulman, 1987). Their commitment to lifelong learning of the content and methodology of their discipline allows them to pursue personal excellence and to serve as models for their students. To that end, committed teachers must utilize feedback from outside sources and consider thoughtful criticism from various sources, including administrators, peers, and students**.** All of these commitments to continued professional growth as reflective practitioners need to be developed in ELA teacher candidates in order to empower them, as English language arts teachers, and to prevent burnout in the profession (Schön, 1983).

More specifically, effective ELA teacher candidates share a commitment to using multiple forms of data and assessment to inform all aspects of professional practice. Using multiple sources of data is more likely to provide the teacher with a richer, more accurate picture of individual student needs and abilities, thus allowing the teacher to be better able to help students grow in their knowledge and skills (King, 2002; Watkins and Kaufman, 2002). Thus ELA teacher candidates develop the ability to use multiple sources of data to plan for the future and to make changes in current practice (Goswami and Stillman, 1987). Curricular decisions are also most effectively and efficiently made when a variety of data sources is considered. And using multiple data sources to inform practice and decision making ensures the teacher's professional growth over time. Frank Murray's *The Teacher Educator's Handbook* (1996) provides a thorough overview of the need for a knowledge base in teaching that is based on research and school reform issues; George Hillocks's *The Testing Trap: How State Writing Assessments Control Learning* (2002) also supports the need for a more complex understanding of assessment as a result of his analysis of four different states' approaches to writing.

ELA teacher candidates must acquire a sense of belonging within their professional community. They must both contribute to it and be nurtured by it; therefore, they must be active participants in local, state, and national organizations that promote professional development (Putnam, 2000) as well as in the formal and informal communities associated with their schools, including faculty, administration, parents, and students. They must be aware that participation in such organizations and communities takes many forms, including leadership roles as well as memberships, and they must recognize that teaching is an intersection of the public, personal, and professional domains that is not necessarily true in other professions. Caring about what one does is essential to success and self-esteem. Teachers who recognize the importance of their work are intensely aware of pedagogical and sociopolitical issues that affect them and their students. As a consequence, they maintain currency with the developing knowledge

bases that inform their professional lives, identify the implications for practice, and promote changes that result in more effective learning while resisting those that do not; they also engage in activities that keep them connected to the realities of their students' worlds (Walling, 1994; National Board for Professional Teaching Standards, 1994; Glasser, 1990; Wolfe and Antinarella, 1997).

Effective ELA teacher candidates need, therefore, to develop a commitment to an ethical code of conduct that upholds the honor of the profession and maintains confidentiality; they must follow rules of conduct appropriate for educators and be persistent and resilient in serving all students to the best of their ability day in and day out. They take to heart and promote statements such as "The Students' Right to Read" (NCTE, 1998) or the "Adolescent Literacy Bill of Rights" published by the International Reading Association (Moore, Bean, Birdyshaw, and Rycik, 1999).

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4 Content Knowledge for Effective English Language Arts Teachers

The curriculum of the English language arts teacher preparation program must provide a knowledge base in language and literature, in literary theory and the methods of the literary scholar, and in the processes of reading and composing. It must also provide a more specialized knowledge base that ultimately must be used by ELA teacher candidates in planning for and implementing classroom instruction. The preparation of teachers must instill knowledge of content and practice in the use of those instructional methods that research demonstrates to be effective in promoting learning within the discipline (Small et al., 1996). This chapter of the *Guidelines* assumes that "knowledge base" means more than the basic knowledge of content-specific English language arts; it also refers to an understanding of how that basic content knowledge can be used in the English language arts classroom. In the next chapter, that knowledge base in English language arts pedagogy is explored more fully. In an ideal world, these guidelines could be presented in a three-dimensional format that would capture the rich interconnections between all aspects of the knowledge, skills, and dispositions necessary for the ELA teacher candidate to develop. But language is linear, moving one word at a time across the page, so that in this chapter the content-specific portion of the language arts knowledge base is described, although we recognize that, in many ways, the division between content knowledge and content-specific pedagogical knowledge is artificial.

The knowledge base of effective English language arts teachers that should inform the development of ELA teacher education programs can be divided into eight general areas: language development, language history and analysis, written discourse and composition; oral discourse and composition; reading; literature; media discourse and composition; and research and theory. Specific content knowledge within each of these areas that future English teachers should study and the values or beliefs that inform their effective application in the classroom are described in detail below.

Language Development

A comprehensive knowledge of language development is essential for English language arts teachers to plan and to execute effective instruction. Thus, English language arts teacher candidates should be able to do the following:

1. Define and describe the implications for practice of diverse theories of language acquisition and development. For example, they should be able to describe and apply the fundamental principles and characteristics of human growth from infancy through adulthood.

2. Describe how their broad knowledge of the developmental theories and processes explaining how people acquire, understand, and use language, especially during young adulthood (Pinker 2000), affects their instructional decision making. ELA teacher candidates should possess a thorough knowledge of the specific cognitive and social

processes that affect language development during the adolescent years, and thus should be able to explain what constitutes developmentally appropriate instructional decisions in the teaching of reading, writing, speaking, and listening.

3. Describe the interrelationships between speaking, listening, writing, reading, observing, and thinking. ELA teacher candidates should also be able to explain how language usage varies as affected by linguistic, social, cultural, and economic diversity in society.

4. Illustrate the close relationship between how home language, native language, dialect, and a second language are acquired, developed, and utilized in the classroom and can articulate the importance, therefore, of helping students strengthen their language abilities through the provision of developmentally suitable experiences throughout their schooling (Piaget 1952).

5. Defend the integrated approaches in the teaching of the language arts because they are able to describe how speaking, listening, writing, reading, observing, and thinking are interrelated.

6. Recognize the importance of providing opportunities for students to practice language in contexts beyond the academic environment of the classroom so that they are equipped with the skills they need to succeed in the workplace, in their personal lives, and in a global society.

Language History and Analysis

English language arts teachers have long understood the crucial role that an intimate knowledge of language analysis plays in demystifying the structures of English sentences for their students who need to recognize the appropriate levels of correctness in diverse kinds of communications. As a result, English language arts teacher candidates should be able to do the following:

1. Define various approaches to language analysis and explain their implications for practice.

2. Articulate and describe the major developments in the history of English, including factors that continue to change contemporary languages.

3. Explain the importance of their commanding knowledge of the major semantic, syntactical, and auditory systems of language and of global varieties of English usage for making classroom decisions.

4. Describe the significance of various grammar systems including prescriptive and descriptive grammars that offer different insights into the timely production of language. Thus, ELA teacher candidates must be able to articulate and explain the distinctions between formal and informal structures that may guide appropriate usage.

5. Describe how to respond to, and build upon, the diverse linguistic patterns that students may bring to the classroom.

6. Believe that the English language is dynamic rather than static and that teachers must be prepared to help students see English as a language that continues to undergo many changes, keeping it vital, adaptable, and rich in meaning. ELA teacher candidates should be able to defend the need to provide students with practice in the use of language—rather than with abstract studies of the grammar—in order to help students better understand how languages function.

7. Believe that the meanings and functions of grammars are so grounded in language dynamics that grammar systems should not exclusively prescribe suitable language usage. ELA teacher candidates should be able to argue for allowing students to use non-academic as well as academic English so that they can learn when to use formal structures and when to use informal structures.

Written Discourse and Composition

The secondary English curriculum has long included the teaching of composition as an essential element because of the essential symbiotic relationship between discourse and thought and action. Effective teachers of English language arts understand that the discrete elements and processes of composition apply to the creation of oral, written, and visual discourse, and they appreciate the existence of a variety of models and theories about the nature of the composition process. They recognize that oral language production, which is sometimes viewed as informal and preliminary to written discourse, in fact includes similar elements and processes to written discourse. Therefore, English language arts teacher candidates should be able to do the following:

1. Explain why it is important for students to recognize, develop, practice, and extend a wide range of communication skills. ELA teacher candidates should be able to articulate why it is important to provide practice with oral, written, and visual discourse, knowing that this is necessary for the development of voice and style; such practice requires speaking and writing for various purposes in a wide variety of forms to many different audiences (Small et al., 1996). Teachers who encourage the use of language codes and registers beyond the limits of standard or formal English can expand rather than inhibit student expression (Smitherman and Villanueva, 2003; Wheeler and Swords, 2004).

2. Analyze why ELA teachers should provide opportunities to use their skills for genuine, public audiences in order to help their students learn not only how to take part in public discussions but also how to find, analyze, and use information that empowers them to engage in deciding public issues.

3. Explain why self-assessment and peer assessment are useful as part of the complex mix of assessments they will use for various purposes in their classrooms because they

involve students in the composing process for a genuine, interested audience (Small et al., 1996).

4. Describe and evaluate the ways in which new technologies and digital media affect oral and written discourse, therefore helping their students recognize the importance of understanding differences between fact and opinion, symbol and text, and truth and propaganda in all varieties of discourse in which students may engage.

5. Explain and apply, as writers, important models, theories, and techniques of effective written discourse and describe the implications of these theories for practice. English language arts teacher candidates should be able to define, summarize, and apply to their own writing what we know about (a) writing as both a process and a product; (b) individual and collaborative approaches to teaching writing; (c) the stages of the writing process—prewriting (including the specific prewriting components, such as finding and evaluating sources, determining a thesis from data, and developing a coherent sense of audience and purpose for writing, involved in writing a research paper), drafting, revising, editing, publishing, evaluating—and the recursive nature of the stages; (d) methods for the creation and preservation of coherence and methods of argument; (e) techniques for evaluating rhetorical features in writing, such as purpose, audience, voice, point of view, tone, and stylistic elements such as figurative language, precise word choices, and sentence variety; (f) the impact of formal and informal uses of punctuation and grammar on readers; (g) tools and response strategies for assessing student writing; and (h) methods of using technology to enhance writing.

6. Articulate how writing is a major form of inquiry that enables students to act effectively in their immediate social environment and in the larger world. ELA teacher candidates should be able to explain how language enhances and refines such inquiry.

7. Practice their own writing skills in a variety of forms. ELA teacher candidates should understand that writing is both an individual and a shared process; that the process and the product of writing are interrelated in a recursive way; and that teachers who learn about and continuously practice various aspects of writing are better able to teach those processes well to their students.

Oral Discourse and Composition

The development of adolescents' oral expressiveness and capacities to engage in effective, sustained oral discourse has been a foundational expectation in middle and secondary school English language arts programs since the emergence of English as a core subject area in the secondary school curriculum over a century ago. There are comprehensive sets of speech communications competencies such as those delineated for high school graduates (see Basset, Whittington, and Staton-Spicer, 1978) and for specialist teachers (see Jennings, 2000; McCaleb, 1987). These guidelines for English teacher preparation programs focus on the particular aspects of speech communications competencies for the English language arts teacher as differentiated from the broader set

of knowledge and performance expectations for a specialist teacher in speech communications.

In addition to the specific knowledge and abilities in oral discourse described below, English language arts teachers are aware of how oral discourse shapes and creates thought and meaning and how it influences how individuals make decisions. They have a sensitivity to ways in which a diversity of language experiences, cultural backgrounds, and varied world perspectives affects communication, and they appreciate and can explain how using appropriate and effective communication strategies can lead to the enhancement of relationships and resolution of conflict in families, communities, the workplace, and the larger global society.

Effective English language arts teachers are experienced and skilled in oral expression and in engaging in oral discourse activities. They are able to describe and illustrate the primary features of oral discourse and specific kinds of oral expression, including explanations, discussions, narratives, mediated presentations, literary interpretations, and other interpretations using a variety of appropriate forms and modes of expression. Therefore, English language arts teacher candidates should be able to do the following:

1. Explain and evaluate strategies for the presentation and explanation of ideas and concepts. English language arts teachers know the essential features and purposes of different forms of presentation modes and models of explanation and the advantages and disadvantages of different forms, techniques, and styles in oral presentations and explanations. Their understanding includes knowledge of communication with emphasis on (a) negotiation of meaning, (b) role-taking ability, (c) literal and symbolic activities, (d) organizational structures including schema and the hierarchical nature of building understanding, and (e) the development and communication of character and personality that projects a consistency between word and action.

2. Explain and model the nature of discussion and dialectical exchange. English language arts teachers know the essential features of different forms of discussion and dialectical exchange and the advantages and disadvantages of these forms for different purposes and with different groups.

3. Describe the production of oral narrative. English language arts teachers are knowledgeable of different forms of oral narrative and of relationships among form, purpose, and audience.

4. Explain and model technical elements of oral expression. English language arts teachers know and model how vocal mechanics work and influence meaning and communication effectiveness (mechanics include volume, pitch, tone, rate, and articulation) and how nonverbal elements such as eye contact, posture, gesture, use of space, dress, and many others contribute to meaning, relationship, and communication effectiveness.

5. Defend the need to help students develop oral fluency, because they believe that oral fluency is an important means of social engagement. In particular, this belief derives

from their understanding of how participation in discussion and dialectical exchange contributes to (a) the discovery and creation of social truth in a particular context (this involves the free exchange of ideas in a democratic society through debate, critical and empathic listening, and questioning in order to develop consensus on positions where social agreement is vital and no authoritative answers are available); (b) the respect for multiple truths demonstrated through inquiry, careful listening, and the ability to revise, restate, and interpret meanings using a variety of symbolic codes including mediated forms and nonverbal expressions; and (c) the defense of personal and social truths, especially ones that are not in the dominant "power text."

6. Describe how the individual's oral style is connected to the individual's overall sense of identity, and how individuals' stories and oral styles are both shaped by and help to shape collective or community engagement.

Reading

English language arts teachers believe that comprehension is at the heart of the reading act and that proficient readers consciously create and discover meaning and monitor their own comprehension. Thus, by the completion of an effective English teacher preparation program, English language arts teacher candidates should be able to do the following:

1. Explain and illustrate (a) the various theories of the nature of reading and the elements involved in the teaching of reading, and (b) the basic findings of research on the developmental nature of how we learn to read, including phonemic, morphemic, semantic, syntactic, and pragmatic systems of language and their relationship to the reading process.

2. Describe and illustrate the ways in which experience and prior knowledge affect the making of meaning from print on the page and the cognitive processes involved in reading and meaning making.

3. Compare and contrast, as well as model, the variety of ways in which readers interact with texts, depending on their purpose for reading. ELA teacher candidates should understand the ways in which texts work to shape thought and action.

4. Illustrate how readers respond to and interpret what they read in a constructive or transactional process, using structures of previous knowledge and experience to make meaning from print; explain why readers tend to respond to texts in similar ways across time, context, and genre, as well as in singular ways; and describe how meanings and responses are sustained by readers' awareness of how satisfactorily they comprehend what they read and can determine the implications for practice of knowing that reader responses need to be checked at times within a community of readers.

5. Identify students' ease or difficulties in comprehending printed material, because they understand how people read, and describe a range of strategies for helping students improve as readers. ELA teacher candidates should be able to defend the need to use a

range of instructional and informational technologies to support literacy learning while modeling respect for cultural, linguistic, and ethnic diversity in their own reading.

Literature

Literature affirms our common humanity, illuminates our differences, and documents how different people at different times have perceived and approached an infinite variety of human aspirations and problems. Literature captures and stimulates the imagination of adolescents and young adults and is a source for acquainting them with the literary, social, and cultural traditions of our diverse society. It is a vehicle for helping students gain personal and social understanding and develop their abilities to respond to a variety of texts with critical understanding and appreciation. It is a source of pleasure and entertainment. Thus, programs in English teacher preparation should include requirements to ensure that English language arts teachers have a broad knowledge of literature, including knowledge of print and nonprint texts and approaches, and the abilities to use that knowledge effectively in instruction. Future teachers recognize that the existing canon of texts used in classrooms at any given time is but one basis for determining their selection of literature for study, and they use their knowledge of various literary theories and critical approaches as tools to help students develop as lifelong readers who can interact in personal ways with texts. Based on their own experiences as readers of literature of all sorts, ELA teacher candidates believe in the inherent power of literature to change lives and profoundly influence their thinking and feeling about themselves and others. Recognizing the very individual nature of reading and the freedom readers need to have, they refrain from reducing the study of literature to the study of terminology and focus on teaching various literatures in ways that provoke critical and creative thinking and appreciation of aesthetic issues. Therefore, English language arts teacher candidates should be able to do the following:

1. Discuss, interpret, and evaluate representative literature that contributes to the literary traditions of our culture, including (a) background in representative print and nonprint texts from various periods in American, British, and world literature by major authors, and (b) representative texts by or about women and by authors of diverse cultures both within the United States and from around the globe from diverse periods that have contributed to a variety of literary traditions.

2. Discuss, interpret, and evaluate representative contemporary literature, including (a) literature by authors who represent the perspectives of diverse backgrounds by gender, ethnicity, and class, and (b) literature by authors who produce texts in written, oral, and other media forms and in different genres, including nonfiction, and whose work demonstrates the richness of literature as an array of aesthetic forms responsive to the interests and values of diverse groups.

3. Discuss, interpret, and evaluate literature written for and about adolescents and young adults, including a) literature by traditional and contemporary authors who reflect diverse cultural experiences by gender, ethnicity, and class, and b) literature by authors who produce texts in different forms (written, oral, and diverse media), and genre—including

nonfiction—and whose views reflect the spectrum of perspectives in contemporary American and world society.

4. Explain and apply major traditions and approaches in literary theory and analysis. ELA teacher candidates should be able to describe and illustrate (a) the philosophic, psychological, sociological, and aesthetic underpinnings of major theories and approaches to literary analysis and criticism, (b) the principal literary elements and conventions used in the analysis of literature and in descriptions of how literature of all modes (written, oral, visual) and genres (including nonfiction) "works"—structurally, linguistically, and stylistically, (c) elements of representative texts and genres and the aesthetic criteria most commonly used in school curricula, and (d) research and scholarship in literary theories, such as reader-response-based approaches to texts, that can help them transform curricula as the needs of students and society change over time.

5. Identify and evaluate other sources of literary texts, in addition to the texts already incorporated in current school curricula, that might further engage students or extend their depth and understanding of the art and craft of literature**,** including those identified by students as meaningful or important in contemporary popular culture.

6. Be active readers/viewers of literature who are able to approach new texts—whether from the established literary canon, from older or contemporary texts by diverse authors, or from texts in different forms—with understanding and sensitivity. Being effective teachers of English requires more than having a full body of literary knowledge or even being able to analyze and interpret literature effectively. ELA teacher candidates are not just literary spectators; they should also know literature from the inside. As part of their studies and experiences, English language arts teachers should have experienced scaffolds that bridge difficult works of literature with their present experiences.

7. Use their experience as readers, combined with their knowledge of reading and student development, in illustrating the value of providing scaffolds and "ways in" to literature that help their students enjoy, and feel confident in, the act of reading and responding to texts.

8. Draw on their own experiences as readers and writers to deepen their understanding of how to help their students develop an increasingly sophisticated awareness of how an author's craft affects their responses to texts—and be able to articulate the importance of helping their students translate this developing understanding of how literature works into their own literary compositions. They are able to explain the value of giving their students opportunities to wrestle with genres from the "inside out" so as to better understand the art and craft of literature, thus enhancing their ability to read with art and skill and pleasure on their own and for their own lifelong reading needs.

9. Respect how individual students respond to texts and how those personal responses shape their interpretations and evaluations; illustrate and describe diverse strategies to help students engage with texts, such as identifying, conceptualizing, visualizing, and reflecting on their own experience.

10. Model the various interpretive stances or relationships possible between reader and text and argue for the need to support students in selecting stances and approaches that fit their own reading circumstances and purposes for reading, thus fostering students' personal responses to literature. ELA teacher candidates should be able to model the use of critical lenses for understanding the social, cultural, historical, and political issues that often frame complex literary texts.

11. Analyze the factors important in creating a supportive environment that allows students to develop as readers who can make meaning from texts; model flexible reading/viewing habits for students, showing that reading and responding to literature is something to be done not just for academic purposes but for pleasure and personal satisfaction.

Media Discourse and Composition

We live in a multiple media world offering myriad choices and opportunities for communication; developments in the arts, commerce, politics, and social interaction that have changed the world in numerous ways have been a result in many ways of our developing technological sophistication. It is hard to imagine having a successful life in this new century without the ability to use the electronic tools and media that are available. Since so many of these media do the same things that print does, and since so many of these media have influence on the future and nature of print, ELA teacher candidates will need to make these multiple literacies a part of their curriculum by using them and creating an awareness, appreciation, and understanding of them (Real, 1989). Print has distinctions that make it unique; therefore, it will most likely remain essential as a primary tool of the educated world. Thus, print continues to be a necessity for many people who are the highest achievers in most societies. However, it is often the highest achievers who also buy the latest communication devices, have the fastest Internet connections, and even purchase many of the huge-screen televisions. Effective English language arts teachers believe that keeping print alive requires effort, and this effort must partially rest on understanding how to incorporate developing, multiple literacies into the complicated lives people now live and how to maintain interest in, and time for, reading and writing. Reading and writing may be the skills that most likely define social and economic class as this century continues, especially as they are the foundational skills required for newer literacies and technologies. So it is important for English language arts teachers to know how to best understand and use the array of literacies and literacy tools that are available both personally and in teaching (Scholes, 1985). It is important that English language arts teachers model what it means to live a fully literate and reflective life in this new century of amazing, complicated literacies and literacy tools that continue to grow more sophisticated and powerful with each new technological development. More specifically, ELA teacher candidates should emerge from their teacher preparation programs able to do the following:

1. Describe and evaluate how the multiple nonprint literacies omnipresent in our society, such as television, DVDs, film, computer literacies including email, and the Internet, are inherently neither good nor bad.

2. Illustrate how these literacies help shape critical thinking and learning.

3. Articulate how these literacies have an impact upon the emotions and lifestyles of the users of these media (Foster, 2002).

4. Define how multiple media and other literacies can significantly enhance the quality of our lives if used properly. Candidates use this knowledge and understanding to teach with these media and to teach about these media (Kist, 2005).

Research and Theory

English language arts teachers need to be able to describe the research and theory, in general, on which their professional decision making is based and on which their philosophy is grounded. Therefore, upon completion of their teacher preparation program, English language arts teacher candidates should be able to do the following:

1. Access, evaluate, and use the major sources—for example, books, periodicals, reports, and conference proceedings—of research, theory, and the issues and trends that influence the content and pedagogy of their discipline.

2. Locate and evaluate resources, including electronic databases and other technologies, that can help them stay abreast of current research and theory in the English language arts and allied content pedagogy.

3. Describe the strengths and limitations of teacher-researcher models of classroom inquiry and engage in such inquiry appropriately.

Knowledge of major research findings and theory in the content of the discipline and in issues and trends that affect curriculum is essential for creating a productive teaching and learning environment**.** English language arts teachers who can use available resources to find solutions to problems, to spark their creativity, to nourish their souls, and to retain their sense of self as a professional will be able to articulate why they do what they do in the way they do it with their students and will be able to grow as educators throughout their careers.

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5 Pedagogical Knowledge, Content Pedagogical Knowledge, and Related Skills

The introduction to the "Pedagogical Knowledge" chapter in the 1996 *Guidelines* opened with this statement:

> Because learning forms the mind rather than furnishes it, students come to the classroom not with empty minds waiting to be filled, but rather with minds already occupied with both previous experiences and present concerns. It is, however, in the *learning process* that students synthesize new experiences into what has been previously understood and thus reshape their understandings of the world in which they live. Meaning, therefore, is constructed when new experiences transform what learners already know; and sense of meaning comes through personal engagement and interpretation and through dialogue with others. (p. 22)

These words, written ten years ago, are true today, but during the ensuing years the concept of pedagogical *content* knowledge has been embraced. Shulman (1987) gives life to the concept of pedagogical content knowledge when he says that "the key to distinguishing the knowledge base of teaching lies at the intersection of content and pedagogy" (p. 15)—that moment when the skilled teacher, who knows multiple ways to unfold and present content to learners, presents ELA in the most appropriate manner, based on all measures employed to create an effective learning environment, so the learning process can occur for every learner in the class community.

The concept of pedagogical content produces a larger view of ELA instruction extending beyond that of a professional knowledge base defined only by what we know about content and about pedagogy to a definition of professional knowledge as including knowledge of content, pedagogy, and *content pedagogy*, defined as that set of pedagogical knowledge and skills specific to the teaching of ELA. Our professional discussion, then, begins to focus on the effective teacher as one who knows content but also knows how to teach that particular content so students learn and demonstrate their learning of it. We move away from the discussion of *what* we teach, although still an integral part of ELA instruction, to *how* we teach and how we know students learned the ELA content that we taught. We think in terms of instructional planning that will provide the best ways to teach based on the latest research in our field; we consider instructional performance that incorporates multiple ways to create an effective literacy classroom community; we address assessment as a way to measure student growth and teacher productiveness specifically within the ELA field; and we explore the research that supports what we know about pedagogical content

knowledge—not as a place for eternal truth, but as a place from which professional dialogue will continue.

This chapter, therefore, begins with a discussion of pedagogical knowledge and skills that are important for ELA teacher candidates to demonstrate in teaching all kinds of ELA lessons across the whole range of ELA content. It then moves into a discussion of ELA content pedagogy knowledge and skill required for teaching specific aspects of our discipline that should be developed within the course work, field experiences, and internships required of ELA teacher candidates. Obviously, ELA teacher candidates will not leave their programs able to demonstrate these abilities at the level of the highly professional master teacher of English; however, candidates should be asked to show evidence of a disposition to demonstrate these abilities and should be able to perform these skills to a level that assures the candidates can grow and develop as effective ELA teachers who can serve their students' growth as a result.

ELA Content Pedagogy Knowledge and Skills Important for Teaching All ELA Content

Instructional Planning

By the conclusion of their English teacher preparation programs, English language arts teacher candidates should be able to do the following:

1. Design coherent instructional plans, both short- and long-term plans, that integrate all of the English language arts. Because the English language arts curriculum is multidimensional and involves content (literature, language, rhetoric), skills (reading, writing, viewing, listening, speaking), and processes (thinking, feeling, valuing, creating), the interconnectedness of these dimensions must be reflected when teachers plan, select, design, and organize objectives, strategies, assessments, and materials. ELA teachers should, therefore, organize curricula around thematic concepts, life experiences, and topics of interest to students, as well as by genre and skills to be practiced, in order to promote a holistic instructional structure that is cohesive for learners. Given the public nature of education, teachers should also incorporate state and locally established standards and guidelines for the English language arts into units and lessons that reflect such interconnectedness (Applebee, 1996; CELA, 1998; Tchudi and Lafer, 1996; Tchudi and Mitchell, 1999; Smagorinsky, 2002; Burke, 2003).

Unit planning creates a coherent long-term framework for the integration of content, skills, and processes that constitute the English language arts. Within such a framework, daily lesson plans connect to previously taught material and bridge to material to be taught. Knowledge of broad national and state standards should inform—but not limit—the content, processes, and skills addressed in both unit and daily instructional plans. Students' needs, interests, backgrounds, and experiences should inform both levels of instructional planning. ELA teacher candidates should plan to use multiple forms of assessment and to include not only tests of students' content knowledge but also authentic assessments of students' proficiency in skills and processes taught in English

language arts classes. They should conduct assessment for formative and summative purposes. As part of the instructional planning process, future ELA teachers should assess their own effectiveness with an eye toward their professional improvement and growth (GSET, 1983; Cruickshank, 1990; CELA, 1998; Wilson, Darling-Hammond, and Berry, 2001; Smagorinsky, 2002; Burke, 2003).

2. Select a variety of ELA materials and media that are appropriate for learners, given their developmental needs, interests, and abilities, and for the curricular, school, and community contexts in which instruction is taking place. To increase the likelihood of establishing connections with and engendering responses from their students, effective English language arts teachers use a rich variety of print and nonprint materials rather than relying on a single textbook as a source of instructional content. Viable resources include novels, nonfiction, poems, short stories, plays, and magazines as well as radio, television, recorded music, paintings, sculptures, films, videos, and Internet materials. ELA teacher candidates should be able to teach with works that represent the diversity of human experience, including works by and about the world's ethnic groups, people of color, and women. In addition to time-honored works, students should sample literature and films from around the globe, works from popular or contemporary culture, and works that allow students with various levels of language skill the opportunity to engage with texts. Future ELA teachers should look to students' own experiences (including their first languages), interests, needs, and suggestions as important sources of instructional materials for learning the English language arts. Writing produced by students should also be used as an instructional resource (Cruickshank, 1990; Teasley and Wilder, 1997; CELA, 1998; Smagorinsky, 2002; Burke, 2003).

3. Use a variety of organizational structures in support of varied instructional goals and diverse learners. Creating knowledge through discourse requires individuals to engage in thinking with others to construct meaning. Students need opportunities to work as individuals, in cooperative small groups of various sizes and structures, and as a class. When carrying out a project of personal interest, students may need to work alone; when working to maximize their own and each other's learning, a small-group or whole-class organization may be best. Regardless of the structural pattern, active learning—in which students question their own, other students', and their teachers' ideas, and in which they explain and support those ideas selectively—is an important aspect of learning overall. The ELA teacher candidate plans for instruction based on a knowledge that the role of the teacher in all instructional structures and settings is to assist students, to challenge students to think critically, to establish high expectations for all students' learning, to monitor student progress, to provide feedback to students, and to ensure that all aspects of the classroom environment promote student learning (GSET, 1983; Cruickshank, 1990; Haberman, 1995; CELA, 1998; Wilson, Darling-Hammond, and Berry, 2001; Smagorinsky, 2002; Burke, 2003).

Instructional Performance

By the conclusion of their English teacher preparation programs, English language arts teacher candidates should be able to do the following:

1. Implement lesson planning with flexibility. ELA teacher candidates understand that their lesson plans will play out in various ways during classroom instruction based on their professional teaching decisions and the interactions between students and the teacher. It is during actual teaching that the aspects described in the *Guidelines* meet: future ELA teachers arrive in the classroom with knowledge of English content and pedagogy, their students, the social and cultural context of the classroom, and a plan. During teaching, they add to their knowledge by observing and informally assessing students and their work; then they make connections that arise out of what happens in the classroom to other parts of the curriculum and to their students' lives, and they make judgments while in the midst of teaching that guide the directions of the class. The ability to flexibly implement plans to promote learning is a key skill for English language arts teachers, and ELA teacher candidates need to demonstrate a disposition and at least a beginning level of ability to do so (Burke, 2003; Christenbury, 2000; Langer, 2000; Milner and Milner, 2003).

Effective English teachers also regularly reflect on their teaching in order to evaluate their instructional performance *as it is unfolding*. They constantly juggle their teaching choices, their professional knowledge, student learning, and state/district standards and assessments in order to judge their success and to identify strategies for professional growth in the process of making performance decisions in the classroom. ELA teacher candidates need to develop the ability to reflect in the moment, to think on their feet in order to increase their teaching effectiveness (Costa and Kallick, 2000; Darling-Hammond, 1997; Kruse, 1997; NBPTS, 2001, 2003).

2. Create learner-centered learning environments that respect individuals and engage learners. Because meaning constructed by individuals is influenced by all facets of prior experiences, teachers need to apply their knowledge of students' language, cultural backgrounds, and developmental and cognitive characteristics to what they teach and how they teach it. A single strategy for teaching language and literature limits—possibly even excludes—students' involvement and may hamper their eventual success. Knowing their students, teachers provide varied learning approaches so that English language arts subject matter is considered from a range of cultural and intellectual viewpoints. Teachers also know how to use the social and cultural context of the classroom to promote engagement and learning by individuals. Differences in learning styles may mean some students prefer working in groups, sharing, and helping, while others prefer to work independently. Therefore, ELA teacher candidates must develop their ability to create learning environments that use varied classroom structures and opportunities for student experiences (Allen, 2000; Burke, 2003; Christenbury, 2000; Langer, 2002; Salend, 2001).

Teachers with English language learners in their classes need to be particularly aware of the value of providing a range of learning opportunities related to English language arts. Using visual aids, building on prior background and oral language, and making connections to the English learner's experiences are common strategies useful for English learners. ELA teacher candidates need to be able to carefully monitor student understanding during the class period and make modifications on the spot in order to ensure success for English language learners (Greenleaf, Schoenbach, Cziko, and

Mueller, 2001; Gutiérrez, 2000; NBPTS, 2001, 2003; Peregoy and Boyle, 2001; Richard-Amato and Snow, 1992).

Student creations—poems, essays, videos, songs, visual illustrations—are among the materials valuable for instruction and worthy of recognition by students, teachers, parents, and the community in general. Students need to see their products not merely as school exercises but as praiseworthy creations. Effective ELA teacher candidates incorporate such student products into their teaching as models and use such products as evidence of student learning. (Allen, 2000; Blau, 2003).

During their instruction, ELA teacher candidates should be able to encourage student engagement with English language arts content through the use of technology such as word processing, presentation programs, the Internet, and DVDs or CD-ROMs. Such infusion of technology requires that teachers remain knowledgeable about new developments in technology and proficient in the applications that will enhance learning. Teachers should be able to judge the quality and worth of technological materials during their teaching, and they should also guide their students in being critical consumers of technology (Burke, 2003; Milner and Milner, 2003; Roblyer, 2004; Sharp, 2004).

3. Foster critical thinking. An active, mind-engaging process is one in which students create, discover, and make sense of their world through the English language arts. They learn from their experiences as they acquire and retain knowledge. Critical thinking is a key to the development of our students' intellect and ability to learn. To promote critical thinking, the teacher encourages a range of ideas in the classroom and encourages students to share their thoughts and ideas, reactions to the thoughts and ideas of others, and rethinking based on those reactions. Such approaches require that teachers exhibit skill in guiding discussions, including an ability to effectively manage differences of opinion among students. By engaging in critical thinking, students discover alternatives that bring greater meaning to what they study. As they construct knowledge, they gain insights into both English language arts and the ways in which they learn (Burke, 2003; Greenleaf et al., 2001; Langer, 2000, 2002; Milner and Milner, 2003).

4. Use a variety of discussion-based teaching strategies and model effective oral communication. Discussion is a central pedagogy in the teaching of English language arts. ELA teacher candidates should be able to manage a classroom in which students are engaged in a variety of discussion-based activities, from working with partners through a KWL task (involving students identifying what they *know* about a topic, what they *want* to know about it, and what they *learn* about it during the task); working with others in a reciprocal teaching model; engaging in small-group work that might be structured, as in a jig-saw activity, or that might focus on having students generate their own questions about a text or issue and their own strategies for responding to them; serving as peer editors for writing; working on a reader's theater script preparation; debating in a formal or informal manner; or leading a whole-class discussion. ELA candidates engage students in talking to learn and listening to learn because they recognize the value of collaborative construction of knowledge (Bruffee, 1999). It is through such activity that students develop their critical reasoning capacities as they argue, debate, defend, explain, analyze, and create with language as a way of better understanding their world, themselves, and the texts—both print and nonprint—they read.

Central to the ability to manage discussion is the skill of questioning. Questioning is one area of instructional performance that requires particular expertise and flexibility or improvisation. Future ELA teachers plan for discussions, but student responses require numerous improvisational decisions about the reframing of questions or questioning pedagogies during discussions. Knowledge of different types and levels of questions, questioning strategies, the English language arts content, students, instructional goals, and other factors all influence these decisions, and effective ELA teacher candidates need to be able to use this knowledge flexibly when leading discussion, responding to student comments and queries, and probing students for more depth of response or encouraging students in their questioning of each other (Applebee, Langer, Nystrand, and Gamoran, 2003; Blau, 2003; Hines and Appleman, 2000; Langer, 2002).

In order to effectively support students in their development as speakers and listeners able to participate in discussion effectively and to learn from others in the process, ELA teacher candidates must be able to model how to explain skills, concepts, ideas, and divergent points of view with directness and clarity. Thus even when using direct instructional techniques, ELA candidates are able to provide coherent, concise explanations and directions. And when leading discussions, they question students, respond to student questions and comments, and encourage student elaboration with clarity as well (Applebee, 1996).

Instructional Assessment

English language arts teacher candidates should be able to do the following:

1. Design and use multiple forms of student assessment and communicate assessment information appropriately to diverse audiences. Teachers must be able to design assessment that is an integral part of the instructional process, aligning with national, state, and district standards. In designing and administering assessment, teachers must use a variety of assessment tools for a variety of purposes, including formative and summative assessments that maintain a balance between traditional and authentic methodologies (Smith, Smith, and De Lisi, 2001). Teachers also must be able to create appropriate evaluation tools, such as rubrics, rating scales, and matrices (Taylor and Nolen, 2005). Teachers must differentiate assessment approaches to enhance their ability to determine the extent of student learning, employing standardized assessments when appropriate (Farr and Beck, 2003; Tomlinson, 1999). In addition, it is important that teachers provide constructive, frequent feedback to students on all types of assessment in a timely manner (Frey and Heibert, 2003).

Teachers must be able to communicate a variety of assessment data to students, parents, administrators, colleagues, and the community (Airasian, 2001). Thus, ELA teacher candidates should be able to discuss assessment outcomes from teacher-designed assessments, professionally designed assessments from textbook and curriculum companies, and standardized achievement, proficiency, and graduation tests (Taylor and Nolen, 2005; Thorndike, 1997). In relaying assessment information, they must be able to talk about individual student learning in terms of student needs and strategies aimed at fulfilling those needs with the above-mentioned populations (Frey and Heibert, 2003;Wiggins, 1998).

2. Engage in reflective practice based on assessment data. ELA teacher candidates must be able to analyze and synthesize assessment data as a basis for making instructional decisions concerning curriculum selections, determining appropriate teaching strategies, establishing goals and objectives, and differentiating learning experiences for different populations of students (Airasian, 2001). Varied assessment data points should provide information that can support teacher candidates in reflecting about their own professional practice (Farr and Beck, 2003). In doing so, teachers will be able to determine needs and establish goals for their professional development.

Content Pedagogical Knowledge for Specific Aspects of the Teaching of the English Language Arts

Effective professional English language arts educators do not come to pedagogical content knowledge by osmosis, but rather they develop that knowledge base by reading about, reflecting on, and practicing strategies and techniques as described and refined by many scholars, researchers, theorists, and other practitioners in their particular field. A body of pedagogical knowledge related to specific content and processes of the English language arts does exist that can and should inform what we do in our classrooms. This content pedagogical knowledge lies at the intersection of the content knowledge base described in the previous chapter and the pedagogical knowledge base ELA candidates employ regardless of the content or nature of the lesson they are teaching.

Language

The study of languages continues to be a part of our exploration into what sets us apart as human beings and what defines us in a variety of cultures. In the exploration of language with students, therefore, English language arts teacher candidates must be able to do the following:

1. Underscore that the invention of language is an ongoing process of which students are a part and design instruction that will help students appreciate that language is a dynamic, constantly evolving creation, diverse across cultures and speakers, with a rich history.

2. Provide opportunities for students to consider their language in different real-world contexts and to understand that they can draw on their past experiences with language or create new language possibilities.

3. Demonstrate what it means to be an avid explorer and student of language usage to help learners see the direct connection of language to their own lives and interests.

4. Model effective, clear, concise spoken and written language skills when engaging in all aspects of teaching.

Literature

An extensive body of literature in many genres exists in English and in translation—including the well known, the little known, the commonly taught and the rarely used, the multicultural, the traditional, and the contemporary—representing a range of experiences, perspectives, and worldviews appropriate for the English language arts classroom. Teachers should experience the breadth of the literary experience, including the range of critical approaches to literature, available to them for classroom use. In exploring and teaching literature, English language arts teacher candidates should be able to do the following:

1. Model diverse reading and response processes for their students, teaching students to respond honestly and thoughtfully to literature and to hone responses through careful analysis, interpretation, judgment, and comparison and contrast of texts.

2. Demonstrate accuracy of knowledge about literature and the contexts in which it is generated, and use their understanding of instructional appropriateness and adequacy for meeting curricular goals in selecting literature for various classroom purposes.

3. Make intertextual connections among a range of different texts—such as across genres, periods, forms, authors, and cultures. The teacher's ability to see and explain how different texts are connected to each other is fundamental to that teacher's ability to be able to build meaningful and coherent learning experiences for students in schools**.** Teachers need to be able to help students relate their lives and experiences to texts, relate their responses to and interpretations of texts across titles, and relate literature to other content knowledge. In other words, teachers should ensure that students do not simply read a text such as *Macbeth* in isolation, without any sense of why they are reading it, how their responses are shaped by their cultural context, or of how reading it might illuminate considerations of power or other issues in their government class or in selecting a political candidate.

4. Demonstrate that they are able to represent their knowledge of literature in ways that reflect satisfactory evidence of meeting two criteria**.** First, it is expected that the content knowledge or process that the teacher has chosen as the focus of instruction is appropriate to the instructional context—that it is appropriate for the maturity, abilities, and backgrounds of the students and for the school sociocultural context; in short, it is neither too easy nor too difficult for the specific set of students. Second, it is expected that teachers of English accommodate the scope and depth of content representation to the specific instructional context, neither glossing over concepts or topics hastily in superficial treatment nor going into excessive depth on particular concepts or topics in ways that are well beyond what is reasonable or needed in the instructional context; in short, the teacher is able to represent literature content at a level adequate for the specific instructional context.

Media/Visual Literacy

Human identity is shaped in the context of the individual's environment, an environment today that is rich and vast in media communication, filled with nonprint texts from a

multitude of sources, including film, television, the Internet, photography, and cellular technologies (Real, 1989). In the visual literacy environment, media texts are sources of intellectual, emotional, and aesthetic experiences from which individuals create meaning (Cox, 2003). Because of the constant evolution of hypermedia texts and their uses in society, the definition of "literacy" needs to be expanded beyond one focused on the interaction of a reader with print texts to one that includes transactions and meaning making in all forms of media (Kinzer and Leander, 2003). Thus, in teaching media and visual literacy, English language arts teacher candidates should be able to do the following:

1. Provide learning experiences in the analysis and critique of media visually and thematically that transform students into discriminating viewers who are sensitized to the influence and messages that media present (Foster 2002; Kist, 2005).

2. Skillfully stimulate transactions with media texts that bring the external world and culture of students into the classroom so that through media's messages students learn how to function successfully in the global culture (Foster, 2002).

3. Implement classroom instruction that engages students in information searching, interpreting, and evaluating of hypermedia (Kinzer and Leander, 2003).

4. Model for students the importance of bringing a knowledge of historical and social contexts to bear when responding to multiple literacies.

5. Model for students how to evaluate ways in which messages in nonprint media shape contemporary social and political culture.

Reading

In the exploration of fiction and nonfiction texts, teachers must instruct students in ways that help them develop rich reading comprehension. In teaching reading, English language arts teacher candidates should be able to do the following:

1. Use a variety of strategies to guide students in understanding the content and context presented in diverse texts; hence, it is essential that teachers help students successfully navigate various reading processes (Allen, 1995; Beers, 2003; Tovani, 2000).

2. Design active, reading-thinking instruction, which includes schema activation, purpose setting, comprehension monitoring, post-reading schema building, vocabulary development, self-monitoring, and metacognitive strategies and reflection (Daniels and Zemelman, 2004; Flood, Lapp, and Fisher, 2003; Harvey and Goudvis, 2000; Manzo, Manzo, and Thomas, 2005; Marzano, 1992, 2004; Wilhelm, 1997).

3. In addition to providing instruction in reading comprehension strategies, diagnose and remediate reading comprehension problems through the use of a variety of assessment

and instructional strategies (Chall and Curtis; 2003; Frey and Heibert, 2003; Allington, 2000).

Writing

Language scholars hold that writing is a vehicle through which to explore and shape meaning; therefore, current paradigms for writing instruction place an emphasis on the composing process of writing in order to allow time for thinking, connecting, discovering, and conveying meanings through writing both informally and formally. Thus, in teaching writing, English language arts teacher candidates should be able to do the following:

1. Provide students with informal opportunities for writing to learn and for formal writing opportunities designed to reach an intended audience.

2. Use a writing-to-learn approach as a method for reflection through tools such as journals, reading logs, freewriting, nongraded writing, and other informal writing activities that connect writing and thinking.

3. Guide students through recursive stages of writing that may include prewriting, drafting, revising, editing, and publishing when they are writing for a specified audience or for more formal purposes.

4. Provide contexts for authentic writing opportunities that are relevant and make conscious the importance of an authentic audience, purpose, and appropriate choice of language.

5. Allow for such writing to be accomplished independently, through writing workshops, through partnerships, or through other collaborative processes.

6. Provide students with practice in different rhetorical modes, multigenre research, and traditional and virtual discourse.

7. Engage in a variety of different responses to or assessment of writing, such as quick checks, holistic scoring, self-evaluation, peer responses, conferences, portfolios, and analytic scoring via rubrics and performance standards.

Speaking/Oral Discourse/Listening

Language usage is learned best in purposeful efforts to communicate ideas, facts, feelings, and values to self and to others. Thus, in teaching oral communication and discourse, English language arts teacher candidates should be able to do the following:

1. Involve their students actively in varied experiences with oral, written, and visual language.

2. Use real-world activities as contexts in which students practice writing, speaking, listening, and viewing.

3. Provide students with genuine opportunities for meaningful exchange.

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6 Building Excellent English Language Arts Teacher Preparation Programs: Unfinished Work

> *High quality teacher education is a profoundly challenging, indispensable, introductory component in the lengthy development needed for the demonstration of accomplished performance by teachers.*
>
> DAVID C. BERLINER, "A Personal Response to Those Who Bash Teacher Education"

English language arts teacher preparation programs differ along various critical dimensions; their basic requirements, the dispositions they foster in candidates, and the program's general philosophy can vary somewhat; state and national approval bodies also can shape programs so that they meet a certain standard of effectiveness. Programs that use NCTE guidelines to shape their curriculum should expect to exceed these minimal standards. Much of the dialogue surrounding preparation programs seems to place more emphasis on determining the length of student teaching or the passing score on Praxis or other standardized exams rather than paying attention to expanding our sense of when teacher preparation begins and how far it can and should extend once the teacher candidate takes responsibility for a classroom of his or her own (see Miller, 2000).

In the future, we suggest that those charged with ELA teacher education consider the tensions that exist along various continua important to consider at seven different stages of the ELA teacher preparation programs, explicitly conceptualizing their programs at each point based on the profession's ongoing research into what makes for best practice. Figure 1 below outlines these seven sets of tensions to consider as program developers move from consideration of the development of the foundation of candidates' academic knowledge to the provision of the support that graduates need as they make the transition to teaching. At each stage in this sequence there is a continuum that represents the extremes possible at each stage and within which faculty and candidates could work to find an appropriate balance that suits the nature of the institution, its future ELA teachers, and the local school context in which candidates are placed. The vertical arrows indicate the temporal extension of the program from admission to a teacher education program through the first two years of classroom service. Although the timeline is long, the center of the process or point of greatest impact for ELA teacher educators (we hope) is the Curriculum stage, which constitutes the nexus or focal point of the construct.

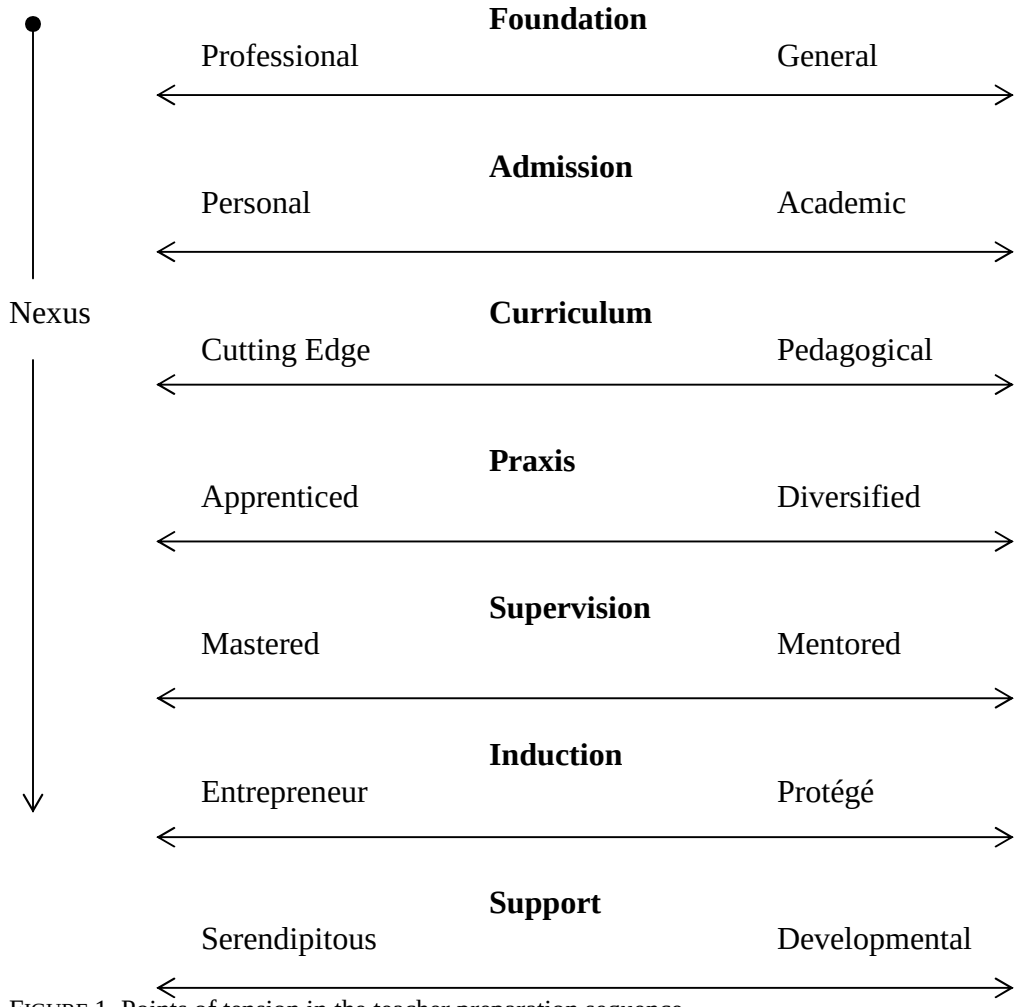


FIGURE 1. Points of tension in the teacher preparation sequence.

Each point of tension is examined in depth in the text below.

Foundation. The beginning or Foundation stage in the preparation cycle requires that programs make important choices about the general and professional knowledge on which their students will build their teaching. Students who fail to develop a strong base of general knowledge that includes scientific knowledge, historical knowledge, and knowledge of other literacies will lose interest in the academic areas they teach and lack a broad knowledge base from which to develop connections with a wide variety of students. Well-designed coursework and teaching, however, can lead future teachers to grapple with their beliefs about teaching and learning, to explore their knowledge and notions of subject matter, to provide the chance to transition to pedagogical thinking, and to bring about a reflective attitude toward teaching (Grossman, 1991, 1992, cited in Fisher, Fox, and Paille, 1996, 431). In the best sense of the meaning, these candidates are

liberally educated, knowing the excitement of discovering new knowledge and connecting it with prior knowledge to reach deeper understandings. Thus, programs should ensure that candidates move through this continuum in a carefully balanced way that integrates the general knowledge base in both their discipline and other areas of the liberal arts and sciences with the professional one.

Admission

Personal ⟷ Academic

Admission. The next tension to consider, Admission, focuses on admission of candidates into our programs. All nationally approved programs currently have to acknowledge an established grade point average threshold for admission, but some leaders in the field believe that teachers must be academically stronger than just able to achieve a minimum GPA. They need to be highly respected for their academic talent and because teaching is a demanding and conceptually complex profession. Teaching, they would assert, may not require a genius IQ or 4.0 GPA, but it does demand that a teacher be knowledgeable, bright, and able to synthesize diverse areas of learning in meaningful ways while serving diverse students in various kinds of settings. Some programs consider personality, personal engagement, and enthusiasm—also known as teacher dispositions—as the key to successful teaching. Fundamentally, the admission process, however, should be based on more than excellence as evidenced by grades on a transcript or by analysis of the results of personality profiles; faculty in the program from both English and education departments should commit their time to the admission process. Personal interviews with candidates, even videotaped interviews, samples of candidates' work, performance in critical general knowledge courses, along with performance in introductory education courses with field experiences—such evidence can help us make better choices as we admit students to our programs. So again, we argue for attention to both ends of this continuum, arriving at a blend of the personal and academic attributes essential to becoming an effective teacher of English language arts as a basis for programs. Careful attention to this process becomes essential if we are to identify those able and committed candidates who will become the excellent teachers we need.

Curriculum

Cutting Edge ⟷ Pedagogical

Curriculum. Most teacher educators believe that the next tension, Curriculum, is the most important one to consider among all those we are addressing, but we see it as the nexus in the process of ELA teacher education, connecting consideration of candidate traits and qualities with what we need to provide for these candidates to educate them most effectively. A healthy tension emerges here between course requirements that touch on leading-edge knowledge in the profession and an array of pedagogical courses that allow for exploration of the intersection of knowledge from the discipline and the

pedagogical skills that help engage students. Cutting-edge research in such areas as technology or neuroscience are important for teacher educators to consider as they constantly revise the curriculum, and for beginning teachers to explore as they begin to recognize the constant need to incorporate new knowledge into their teaching. But such topics and issues should not become the sole content of the curriculum. Nuts-and-bolts methods courses have an important role to play in candidate preparation. Finding the appropriate balance, of course, is always a challenge. In terms of developing content knowledge, program developers should seek a balance between survey courses in English, interdisciplinary courses, such as film studies, or topic courses focused on particular genres, time periods, or authors, with courses not explicitly tied to the methods of research in inquiry in English language arts and literature. Program developers also should balance between providing a curriculum that is specified and designed to ensure familiarity with the traditional canon and providing a curriculum that is more open to ELA teacher candidate choice and interests but that may leave their thinking too "thin," too detached from any particular content.

On the pedagogical side, the question that arises is that over the number—and kinds—of methods courses that should be required of future English teachers in order to ensure a foundation in all aspects of teaching, both generically and specific to English language arts teaching. Researchers have found that teachers "attributed their knowledge of a range of instructional strategies, classroom discipline and management and classroom routines to their educational coursework" (Wilson, Floden, and Ferrini-Mundy, 2002, p. 194; see also Smagorinsky and Whiting, 1995; Doering and Beach, 2002; Grossman, Smagorinsky, and Valencia, 1999; Jay, 2002; Jobe, and Pope, 2002). Novice teachers who enter the classroom without taking teaching methods courses might have merely the barest understandings of problem-based instruction, project-based instruction, cooperative learning, and methods for bilingual instruction and instruction in English as a second language. Without methods courses, Berliner (2000) suggests, the novice teacher's range of teaching skills would be severely limited.

Those candidates who do not have a solid foundation of professional knowledge will never fully understand their own profession or why they teach. Sykes (Sykes, Judge, and Devaney, 1992) noted certain knowledge and dispositions required for all teacher candidates:

> 1. educators must develop knowledge, capacities and dispositions to respond wisely and sensitively to diverse learners;
> 2. educators must acquire knowledge of the subjects they teach together with knowledge of how to teach subjects to diverse learners;
> 3. educators must acquire knowledge and skills for organizing instruction in schools and classrooms and for managing crucial problems that arise, and they must develop a critical appreciation for the strengths and weaknesses of a variety of techniques and approaches to work in schools. (Cited in Fisher, Fox, and Paille, 1996, 411)

Without careful research into how candidates are able to use what they learn and translate it into effective instruction, adding courses or removing them from the curriculum is, in essence, a zero-sum game. If candidates take four methods courses, they

may then lose the opportunity to take a course in Asian history, contemporary art, or Caribbean literature. Likewise, concentration on multiple courses reflecting cutting-edge research in technology or using data to drive instruction could reduce the possibility of having a field experience in a classroom or setting focused on the best practice in teaching students with special needs or the chance to have a richer major that includes a course in critical theory or linguistics. “Even more than the coursework of the curriculum, however, those preparing to teach are expected to possess an understanding of their academic fields and be able to select from them what is most critical to teach, seeing the relationships between central elements within them and the world. It is expected as well that they will possess the critical habits of mind that characterize their academic fields. This level of understanding undergirds, in part, what Shulman (1986, 1987) has characterized as pedagogical content knowledge” (cited in Perrone and Traver, 1996, p. 395).

Candidates for English language arts teaching positions may well exhibit a variety of perspectives regarding what knowledge is and how knowledge may increase (Munby, Russell, and Martin, 2001; Goodman, 1988). Attention to their epistemological beliefs may prove central to helping candidates understand certain pedagogical approaches, since studies have suggested that candidates’ epistemological beliefs may have significant influence over candidates' classroom practices (Cunningham and Fitzgerald, 1996; Fitzgerald, 1993; Smagorinsky and Smith, 1992; Anders and Evans, 1994; Grossman and Shulman, 1994; White, 2000; Many, Howard, and Hoge, 2002). All parties involved in the program—college faculty, recent program completers, mentor teachers for field work and internships, college supervisors—should recognize the need for ongoing discussion, exploration, testing, and revision of the program to achieve the right blend of coursework and related experiences within the curriculum for ELA teacher candidates. It is through this dialogue and exploration that “decisions concerning the education of teachers become the shared responsibility of the university faculty [in both education and other disciplines of the university], practitioners, and other related professionals. All segments of the education community share responsibility for the preparation of high quality professionals for the nation’s schools” (Renaissance Group, 1989, cited in Imig and Switzer, 1996, 220–21).

Praxis. When those charged with ELA teacher candidate program development and implementation move from the curriculum questions central to the program to that point of Praxis or field experiences in which candidates begin to relate theory to practice, they face some new choices along yet another continuum. At one extreme is the traditional approach of apprentice and master. Most professions first educated their future practitioners this way. Bright, young, aspiring lawyers read law at the foot of a master; physicians did the same. So it is tempting to use this template for induction to the profession of ELA teaching, asking teacher candidates to follow in the footsteps of master teachers. Historically, however, in teacher education programs, opportunities for

field experience were slim, and course work in college classrooms provided the principal basis of teacher training. Finally, the teaching profession has begun to return to a deep reliance upon field experience to prepare teachers more effectively. Studies consistently show that both new and experienced teachers often see clinical experiences as the single most powerful component of teacher education (Grossman and Richert, 1988; Wilson, Floden, and Ferrini-Mundy, 2002). Learning in the context of realistic school situations makes good sense. However, field experiences for the sake of field experiences are not sufficient. Some programs, for example, are taking a second look at this on-the-job-training approach and are recognizing that rote training, rather than thoughtful professionalism, may be the results of such apprenticeships if close attention is not paid to the purposes of the field experiences, their scope and sequence within the program, the roles and responsibilities of the participants (i.e., candidates, supervisors, and students), and, most significantly, the sites of the placements (Franzak, 2002; McCallister, 2002; Many, Howard, and Hoge, 2002). As a profession, we now have the expectation "that university preparation programs will work closely with schools" (Frazier, 1993, cited in Imig and Switzer, 1996). The call for school-college partnerships also comes from within the teacher education community (Darling-Hammond, 1994; Goodlad, 1994; Sirotnik and Goodlad, 1988; Wingspread Group, 1993), as does the belief that teacher preparation programs will be better to the extent that they are inextricably linked to schools and to those who practice in the schools. "Those who practice in the schools are partners in conceptualizing, planning, developing, and delivering teacher education programs" (Renaissance Group, 1989, cited in Imig and Switzer, 1996, 220–21).

Researchers continue to explore how field experiences may become more meaningful and more fully integrated into the preparation program. Better integration could mean, for example, less lengthy but more diverse observational periods, modeled on the concept of doctors' rounds in hospitals, that help candidates see multiple ways of approaching a teaching act and that even engage candidates in descriptive action research to help them see how teacher action leads to certain student behavior or response. In such a model, ELA teacher candidates would be challenged to draw upon both theory and practice from their preparation and observation to propose appropriate approaches and solutions to teaching problems identified in the classroom. Opportunities to test their hypotheses with peers and mentors could further refine practice and knowledge leading to deeper understanding of the pedagogical principles involved (Franzak, 2002). (See Appendix A for an outline of characteristics for an effective English language arts student teaching experience.) Those charged with developing, implementing, and constantly refining ELA teacher preparation programs are urged to consider how they will balance these demands for integrating college course work, diversified field experiences, and apprenticeship.

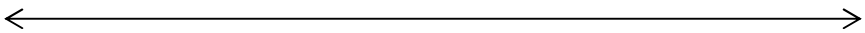
Supervision. The other dimension of the Praxis stage of teacher preparation is Supervision. Some programs use a cadre of graduate students almost exclusively to

follow the teacher candidate into the field. It is often the case that many such supervisors have had little or no contact with these student teachers and may or may not be in sync with the ideas and pedagogy of the English methods classes or other critical experiences that form candidates' teaching philosophy. So student teachers can be torn between the ideas and expectations of their previously unknown supervisor, who may also be new to that supervisory role, and the teaching style and classroom procedures of the supporting or host teacher, and the ideas and strategies proposed by methods instructors and other ELA teacher education faculty. At the other extreme are student teachers who resent having to pay homage to a set of methodological expectations that emanate from their courses on campus and do not always take the exigencies of their assigned hurly-burly classrooms into account. Some university supervisors in good faith spend half a day in each student teacher's class "helping" the candidate to address problems rising out of the transition from the more theoretical world of university pedagogy to the immediacy of real secondary classrooms in a variety of settings. Other supervisors function more as cheerleaders and "critical friends" for their interns. In this model, the supervisor takes observational notes on the best teaching acts of a cohort of student teachers who have experienced methods courses and who are observed for a half day every other week to see how they put the methods course ideas into play in the classroom. Such situations become a testing ground for the methods course teachers, allowing them to see how well or how poorly their ideas survive in the real world. Questions to reflect on, classroom transcriptions, words of praise, and general appraisal are at the center of this mode of supervision. Again, neither the extreme supervisory model of benign neglect by the education faculty, especially those who teach methods courses, nor that of the supervisor as controlling overseer is very productive. In the latter, an intense kind of teaching is still underway; in the former, the response is more confirmative than corrective.

Supportive yet unobtrusive English methods teachers/supervisors who keep a close eye and open mind on this process seem to be most likely to help student teachers make this crucial transition into the world of the classroom teacher. The model of using the ELA methods course teachers as university supervisors of student teaching is one that more programs should explore with an eye toward integrating the university classroom with the school classroom while making sure the critical link is to those charged directly with providing the preparation. These individuals, then, would need to spend much time in a variety of classrooms to ensure that their own skills and understandings are honed to a high level so that, in turn, their modeling of effective practice is appropriate for the situations in which their student teachers will find themselves.

Induction

Entrepreneur Protégé



Induction. At the Induction stage we are moving into uncharted territory where the healthy tension between university progressivism and secondary school socialization is never clearer than in the "hands-off attitude" of many universities about supporting candidates as they seek teaching positions. Yet teacher preparation seems without purpose if employment in a school system is not the outcome. Able students remain blank

cartridges if they do not become employed as teachers. Some advisers, fortunately, see their students as protégés who will extend their own life's work into the field. Such advisers/instructors are proactive in placing their students and understand the responsibilities of writing letters, making calls, and sending emails as the means to reach into the mainstream of public school administration to ensure that high-quality candidates find their way into our nation's high school English classrooms. At the other extreme, advisers/instructors may say good-bye to their students when they leave campus for their student teaching assignments and close the door to further professional interaction with them. When their students graduate and enter the less-than-ideal world of schools, that relationship is likely to be severed. University professors, at the same time, may be wary of developing overly cozy relationships with school systems that might undermine their ability to critique the status quo. Finding the appropriate balance is a never-ending quest, and yet without faculty searching for the best balance, candidates are ill served, and so are schools.

Support

Serendipitous ⟷ Developmental

Support. Finally, ELA teacher preparation program directors might consider to what extent the program and those involved in it will offer Support to candidates once they are hired, thus extending our understanding of the length of the preparation process. Support is difficult to manage; providing it means going far beyond the call of duty as duty has traditionally been defined within ELA teacher education. But the idea of extending support for beginning teachers has real merit because it forges an important link between the teacher preparation program and the world of secondary classrooms. University faculty all too often operate at this stage with a casual sense that a beginning teacher's survival is out of their hands. However, "We misrepresent the process of learning to teach when we consider new teachers as finished products" (Feiman-Nemser, 2003, 26). Such faculty members become cynical structuralists or quixotic fatalists, accepting merely a serendipitous role in which they occasionally connect with their former students or respond when students write to ask for a recommendation for a job or for a graduate program.

Recently, though, many states, realizing that beginning teachers are typically thrown into the toughest classes in the most troubled schools, have given them mentor teachers to shelter and guide them, in addition to other protective prohibitions. Too often, however, such mentoring programs are underfunded and undersupported in terms of providing the time necessary for real mentoring and making careful matches between mentor and mentee. Stepping into this void, a few teacher preparation programs have offered warranties on their teachers and thus guarantee them support from their alma maters in the event questions about their effectiveness arise. Even with such mentoring, from either the school system or the university, beginning teacher assignments can create contexts that quickly overcome such excellent preparations (Smagorinsky, 1999; Philion, 2001; Smagorinsky, Gibson, Bickmore, Moore, and Cook, 2004; Fecho, Price, and Read, 2004). "To stay in teaching, today's—and tomorrow's—teachers need school conditions

where they are successful and supported, opportunities to work with other educators in professional learning communities rather than in isolation, differentiated leadership and advancement prospects during the course of the career, and good pay for what they do" (Cochran-Smith, 2004, 391).

Recognizing these needs of the beginning teacher, some English language arts teacher preparation programs have begun to close the distance between their programs and their newly minted teachers. One way of providing support to interns and new teachers is through computer-mediated communication (CMC) tools. CMC is any form of discussion that requires the use of a computer (Dietz-Uhler and Bishop-Clark, 2001). As long as students have access to a computer, CMC can occur at any time or place, thus providing a level of accessibility to communication with others that is usually not fostered in schools or in classrooms. Recent studies have found that online support networks provide beginning teachers with "social, emotional, practical, and professional support" (DeWert, Babinski, and Jones, 2003, 319), moral support (Merseth, 1990), a place to make connections (Romiszowski and Ravitz, 1997), deeper understandings of teaching and learning (Ferdig and Roehler, 2003–4), and practice with collaborative reflection (Nicholson and Bond, 2003). In addition, DeWert, Babinski, and Jones (2003) found that as teachers' feelings of isolation decreased, their confidence and enthusiasm increased, and they became more critical thinkers with improved problem-solving skills. In such a model, program faculty use email and chat rooms to keep the mutual support of their student cohorts alive even though their beginning teachers may be separated by great distances. Such programs permit candidates to remain linked to their electronic portfolios developed at the university during their preparation and to add to these portfolios as new knowledge and insights occur.

Some programs also reach out to their recent program completers through securing grant funding to support their new teachers in attending state and national meetings, setting up new programs of their own, and purchasing technology and other materials to enliven their teaching; special projects that fund beginning teachers' return to campus to feel full support once again for the new and effective methods they have adopted from university classrooms are an even more important part of this developmental approach. A weekend together with other beginning ELA teachers back on campus halfway through a torturous first year can bolster and nurture a sagging spirit and rekindle the ideals and philosophy that take a pounding when the support system withers away, as it can and usually will without appropriate support and nurturing. Still other programs keep close track of where their graduates are employed and send out "alerts" to their more experienced graduates that a new graduate is about to join them and could use their support and understanding. Periodic trips by faculty to central locations where many graduates can congregate for an evening of socializing and information sharing with faculty can do wonders to develop an esprit de corps and a feeling of belonging to an important community of practice. Alumni organizations love this kind of event and have often been known to fund all or part of them.

"New teachers need opportunities to collaborate with other teachers in professional communities, observe colleagues' classrooms, be observed by expert mentors, analyze their own practice, and network with other novice teachers" (Darling-Hammond and Sclan, 1996; Elmore, 2002; Huling-Austin, 1992, cited in Kelley, 2004, 439). One of the most effective means for providing such opportunities lies within the

establishment of professional development schools (PDS). These PDS, similar to teaching hospitals, are innovative partnerships formed between colleges and universities and public schools. “Within the PDS, the partnering institutions share responsibility for the following: (a) maximizing student learning and achievement through the development and implementation of exemplary practice; (b) engaging in sustained inquiry on practice for the purpose of enhancing exemplary practice and student achievement; (c) engaging in meaningful, ongoing professional development; and (d) preparing new teachers” (Abdal-Haqq, 1998, cited in Ridley, Hurwitz, Hackett, and Miller, 2005, 46). Arthur Wise, president of the National Council for Accreditation of Teacher Education (NCATE), has observed that one of the primary strengths of the PDS is that “support for the new teacher/teacher candidate is built into the structure because the entire school has pledged to help train new teachers” (Wise and Leibbrand, 2001). (See Appendix A, “Suggested Guidelines for the Induction and Support of Beginning English Language Arts Teachers.”)

The point here is that as we continually refine and revise our ELA teacher preparation programs, we might be well served to reconceptualize our understanding of where our responsibilities for our ELA candidates end and how our programs might best support our candidates so that both they and their students are best served.

Looking Ahead

There are no perfect solutions to the tensions outlined in this chapter, and there is much to be researched and studied as we look for how best to guarantee a cadre of ELA teacher candidates who teach with wisdom, passion, and compassion, and who enter secondary classrooms with the idealism they need to maintain their professional energies and the realism necessary to prevent disillusion. But when leaders create and guide teacher preparation programs with a sense of the effectiveness that can accrue to their teachers through awareness of how these elements and practices shape their programs, a powerful cohort of beginning teachers will emerge that with continued nurturing can develop into lifelong committed educators. As we strive to meet this goal, we can benefit from views of the past (Applebee, 1999). Ruth Vinz (2000) says there is a need to “examine more closely the uneasy relationship between *past* ways of understanding what it has meant to teach and learn in English classrooms and the *present* winds of change that provoke us to imagine what is possible in the future” (p. 73). Janet Miller suggests that English Education “can be conceived as in-the-making in the sense that our knowledges as well as our teaching and learning selves are always framed, influenced, and changed by specific and differing contexts. And it is in-the-making in the sense that our pedagogical and professional selves, in part because we must respond to differing and changing contexts and students, are always unfinished and incomplete ” (p. 35).

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Appendix A:
Field Experiences, Induction, and Support for English Language Arts Teachers

(Adapted from the 1996 *Guidelines for the Preparation of Teachers of English Language Arts)*

Introduction

We believe that effective English language arts teacher preparation involves three parties: colleges of education, schools and school systems, and colleges of arts and sciences. These guidelines present a vision of what constitutes effective teacher preparation. The sections below offer a range of options, stances, criteria, and questions that will help programs, colleges, and schools assess how effective they are in preparing teachers of English language arts.

Our recommendations rely heavily on NCTE's 1986, 1996, and 2006 *Guidelines for the Preparation of Teachers of English Language Arts*. We recommend that preservice teacher education programs provide a full range of field experiences, which should occur throughout the program, be guided by a developmental conceptual framework, provide instructional and psychological support, and offer realistic, practical classroom experiences leading naturally into the student teaching experience. But we also recommend that the NCTE community engage in research, debate, and deliberation about the nitty-gritty details before making recommendations about such topics as how long the internship should last. For instance, traditional wisdom has held that ten weeks is the minimum amount of internship time programs need to provide. But—is this really the minimum? What does the research from the professional development schools tell us? Is there a maximum amount of time an intern should be allowed to have in which to demonstrate some level of acceptable competence before being counseled to investigate other career options and before being denied recommendation for certification?

Student teaching programs in English language arts, including alternative licensure programs, must meet four basic goals: (1) provide realistic teaching experiences that allow student teachers to demonstrate the breadth and depth of their knowledge of English language arts and effective pedagogical skills; (2) encourage student teachers' continuing professional development; (3) foster a sense of professionalism and collegiality; and (4) nurture student teacher–student relationships.

To accomplish these goals, teacher education programs and school districts must work together to assess student abilities in such areas as knowledge of content, knowledge of learners, knowledge of pedagogy, implementation of integrated English language arts curricula, understanding the school milieu, knowledge about and skill with classroom management techniques, implementation of a variety of teaching strategies, and knowledge about the teaching profession. Ideally, the teacher education supervisor and the mentoring teacher should establish a meaningful relationship with student teachers that will help the student teachers become effective teachers and provide opportunities for their professional growth and continuing professional development.

Induction, the transition from student teaching to the first years of full-time teaching, has become increasingly difficult because of the pressures related to full immersion in the school world. Nearly 30 percent of new teachers leave the profession within three years; 15 percent leave the field within the first year (Ingersoll and Smith, 2003, cited in Johnson, 2004). Even with strong student teaching experiences, beginning English language arts teachers face difficult challenges as they begin to apply their knowledge and teaching skills to the diverse content of the curriculum they encounter. McCann, Johannessen, and Ricca (2005) identify issues and challenges specifically related to beginning English teachers: relationships with students, parents, colleagues, and supervisors; workload/time management; knowledge of subject/curriculum; evaluation/grading; autonomy/control; and physical/personal characteristics.

Unlike many professions in which individuals move through a transition period of continued support and education, most English language arts teachers work in isolation throughout the beginning of their careers. In fact, teaching is one of the few professions where the beginning teacher is expected to have the same level of skill and knowledge as that of the experienced and successful teacher. Not having the advantage of an apprentice system or even regular collaboration with colleagues, beginning teachers often must fend for themselves and frequently in such cases never realize their full potential; instead, they sometimes develop survival skills that may enable them to continue but not necessarily grow as professionals.

School districts, teacher education units, and professional organizations such as NCTE and its affiliates share the responsibility for making certain that beginning English language arts teachers receive the support they need to accomplish a successful transition to independent full-time teaching. The major responsibility in an induction support system must be assumed by the district or school; it is, after all, the district that does the hiring and controls the amount and type of information given to new teachers, the teaching assignment, the curriculum, and the evaluation procedures.

But districts and schools are not solely responsible. The majority of teacher education programs operate on the assumption that once the student graduates, the program's responsibility ends. The program, however, should have a continuing relationship with its graduates, whether it be follow-up support in the field or continued revision and refinement of its program to ensure better-prepared English language arts teachers once they are practicing in the field. And although professional organizations such as NCTE and its affiliates may not be directly involved in the support of beginning English language arts teachers, participation in such organizations has proven helpful to new teachers who find in them additional support networks and a sense of collegiality. As a result, professional organizations need to find ways to encourage this participation.

Carefully designed student teaching and induction programs, when viewed as integral parts of an extended, professional development process, and when supported by teacher education programs, school districts, and professional organizations, should lead to increased retention, strengthened attitudes toward English language arts teaching, and a new generation of capable and inspiring English language arts teachers.

To this end, we recommend that these guidelines be discussed by teacher educators, cooperating teachers, department chairs, principals, and others in the schools whose responsibilities may relate to student teachers and beginning teachers. We also hope that these guidelines cause professional organizations dedicated to serving English

language arts teachers to become more directly involved in the experiences of both student teachers and the new teacher. In particular, we hope that these organizations will work collaboratively to ensure a continuum of early field experience, student teaching, and beginning teacher experiences that offers strong collegial support for the ongoing professional growth and development of the English language arts teacher.

Part I: Guidelines for the Student Teaching Experience in English Language Arts

Beginning teachers repeatedly have cited their student teaching experiences as the most arduous but most helpful part of their teacher preparation programs. Student teaching typically represents the culmination of all coursework and other university requirements and represents in their minds what "real" teachers do. The hands-on nature of the student teaching experience, the interaction with students for an extended period of time, the relationships with cooperating teachers and teacher education supervisors in the field—all remain vividly imprinted in the memories of most teachers. It can be an important and successful experience when students are well prepared and strongly supported, but it can be a miserable sink or swim situation that promotes the worst kind of teaching when it is not well designed and does not support student teachers.

Programmatic Characteristics

Effective student teaching programs in English language arts are based upon well-established guidelines and relationships between teacher education programs and schools. These guidelines and relationships have been mutually agreed upon by the schools and English language arts teacher preparation programs, which continually monitor them for effectiveness. A process should exist whereby changes can be made after appropriate consultation. Guidelines address issues such as placement procedures, cooperating teacher qualifications, rights and responsibilities of all parties, and the nature of evaluation. Ideally, an advisory council or committee composed of representatives from the English language arts teacher preparation program and the schools works collaboratively to develop such guidelines and procedures and meet on a regular basis to ensure continued articulation. The NCTE *Guidelines for the Preparation of Teachers of English Language Arts* should be a helpful resource for this process.

The English Language Arts Student Teaching Experience

1. The English language arts student teaching experience, regardless of format, should be an extended experience (10 weeks to a year) that provides student teachers with authentic opportunities to do the following:

    a. Apply their knowledge of content, learners, and pedagogy.
    b. Experience an integrated English language arts curriculum.
    c. Write and implement their own teaching plans and units and evaluate their effectiveness.

d. Experiment with a variety of teaching strategies and reflect on their effectiveness.
e. Work with and value the needs and contributions of students of differing abilities, socioeconomic levels, and cultural and ethnic backgrounds, while also understanding how these factors affect students' development of literacy.
f. Meet regularly for focused, intensive sessions with cooperating teachers to review performance and discuss plans.
g. Examine materials and resources available in the school and community that support the effective teaching of English language arts.
h. Observe cooperating teachers and other classroom teachers and have ample opportunity to discuss the observations with the individuals involved.
i. Learn about the work of other teachers and personnel and participate in meetings, conferences, and inservices with other teachers.
j. Participate in co-curricular activities and other school functions to gain an understanding of the full scope of a school's operation and mission.
k. Meet formally and informally with other student teachers to foster collegiality and a support network.
l. Reflect on their own increased proficiency as teachers.

2. Evaluation and assessment of student teachers should reflect the philosophy that the student teaching experience provides students with basic education and preparation as teachers. These students are beginning teachers who will continue to develop their professional competence throughout their careers. Evaluation and assessment of the student teaching experience should be based on students having exhibited specific teaching behaviors as well as having exhibited certain professional characteristics during the experience. In addition, evidence of the impact of the student teacher's performance on student learning should be observable. An effective evaluation and assessment system for English language arts student teachers, therefore, will do the following:

a. Provide clear expectations for the roles and performance by student teachers, cooperating teachers, and teacher education supervisors.
b. Provide for student teachers, cooperating teachers, and teacher education supervisors to set goals collaboratively that fit within the overall expectations for the student teaching experience.
c. Provide for frequent observation and feedback by cooperating teachers and teacher education supervisors.
d. Familiarize student teachers with appropriate district- and state-mandated evaluation expectations and procedures.
e. Examine student teaching portfolios that include samples of tests, assignments, project instructions, and other materials constructed by student teachers, as well as samples of their students' work and clear evidence of the student teachers' assessment of student learning. A rubric for assessing the effectiveness of the portfolios in capturing the student teachers' performance should be shared with student teachers before actual teaching occurs.
f. Document student growth and development.

Professional Relationships

An effective model for a student teaching program will have clearly defined roles for all participants in the program and will encourage the establishment of productive relationships between these participants. The most crucial relationships are those between the cooperating teacher, the teacher education supervisor, and the student teacher. Student teachers usually understand the importance of effective relationships, but they must balance several of these at one time: those with their students (who may or may not consider them a "real" teacher); those with their cooperating teachers (who may or may not consider them colleagues); and those with their teacher education supervisors (who may or may not emphasize the role of advocate more than evaluator).

Effective teachers are those who are able to establish meaningful relationships of mutual respect with students and colleagues. Student teachers need to be encouraged to pursue the development of such relationships. Some student teachers may need more assistance than others in developing the interpersonal skills necessary to ensure that collegial relationships evolve smoothly. A clear definition of roles and expectations in these relationships helps facilitate their development.

The English Language Arts Cooperating Teacher

1. Cooperating teachers should be those who have a documented record of effective teaching and who are able to foster with student teachers collegial, collaborative relationships that promote continued personal and professional growth. Effective cooperating teachers for student teachers of English language arts will do the following:

a. Indicate a willingness to serve as cooperating teachers and to accept the corresponding responsibilities.
b. Hold a valid state certificate in English language arts.
c. Have a minimum of three years successful teaching experience in the area(s) and level for which student teachers are assigned.
d. Show evidence of continued professional development through participation in such opportunities as district inservices, professional meetings, master's programs, and membership in appropriate organizations.
e. Exhibit exemplary teaching skills that serve as a model for student teachers, model self-reflection and a commitment to ongoing, day-to-day evaluation of their teaching and their students' learning, and evidence willingness to revise curriculum and instruction as appropriate and necessary to ensure students learn.
f. Express a willingness to participate in training for student teacher supervision.
g. Exhibit a willingness to work cooperatively with teacher education personnel.
h. Be familiar with the content of the student teacher's preparation program.
i. Possess a working knowledge of any state- or district-mandated evaluation instrument and be trained in its use.
j. Be an active member of NCTE or an appropriate affiliate.

2. Effective cooperating teachers will understand appropriate supervision and evaluation techniques approved by the district and teacher education program. They will accept and carry out the following tasks:

a. Define their expectations for English language arts student teachers in conjunction with the expectations of the English language arts teacher preparation program.
b. Familiarize student teachers with the community, district, school, and classroom milieu and protocols.
c. Assist in the transition from student to classroom teacher of English language arts.
d. Introduce student teachers as professionals to colleagues and to classroom students.
e. Be certain student teachers have a work area and necessary materials, as well as a preparation period for studying, planning, and evaluation.
f. Establish collaboratively with student teachers an overall plan for the teaching experience.
g. Facilitate gradual induction of student teachers into teaching and related responsibilities.
h. Provide modeling of successful instructional and management techniques with ample time for follow-up discussion and reflection.
i. Help student teachers develop competencies related to successful teaching of English language arts.
j. Provide regular formative feedback focusing on the performance of student teachers.
k. Confer regularly with student teachers to provide ideas, answer questions, and encourage experimentation and creativity.
l. Confer regularly with teacher education supervisors about student teachers' performance and participate in joint conferences with student teachers and supervisors.
m. Provide both oral and written evaluative feedback as requested by the teacher education program.

The English Language Arts Teacher Education Supervisor

1. Teacher education supervisors of student teachers in English language arts serve as both advocates and evaluators and provide the bridge between school district and the teacher education program. To function effectively in this role, supervisors will do the following:

a. Have recent comparable and successful school-based teaching experience in English language arts and for the levels for which student teachers are assigned.
b. Have specific and current preparation in supervising student teachers.
c. Possess genuine interest in middle or secondary education.
d. Be mentor teachers with a desire to continue their own learning as they work with student teachers.

e. Participate in the design and implementation of the preparation program in English language arts and its continued evaluation and redesign.
f. Be knowledgeable about resources available to support the teaching of English language arts.
g. Possess personal warmth balanced with an insistence on quality.
h. Be an active member of NCTE or an appropriate affiliate.
i. Be familiar with area schools, programs, and personnel and show respect for their efforts.
j. Possess the ability to maintain poise and professionalism in conflict situations.
k. Possess effective listening skills and the ability to respond.
l. Be acquainted with student teachers and their backgrounds prior to supervision.

2. Effective teacher education supervisors need to be acutely aware of relationships as they exist and be capable of influencing the development of relationships between student teachers and cooperating teachers and between student teachers and students. To foster such relationships, teacher education supervisors will accept and carry out the following responsibilities:

a. Foster an awareness among student teachers of the importance of interpersonal relationships in building trust and respect between teacher and students and how such relationships contribute to learning.
b. Establish a relationship that encourages ongoing open communication between student teachers, cooperating teachers, and the teacher education supervisor.
c. Clarify the expectations of the teacher education program for student teachers and cooperating teachers.
d. Work collaboratively with cooperating teachers and school and district personnel to provide realistic, relevant experiences for English language arts student teachers.
e. Serve as a resource for both student teachers and cooperating teachers.
f. Ensure adherence to program requirements.
g. Maintain a flexible schedule that permits frequent and varied visitations and observations.
h. Schedule and use conference time appropriately with both student teachers and cooperating teachers for intensive, extended discussion.
i. Provide frequent and effective written and oral feedback to student teachers.
j. Provide ample opportunities for feedback from cooperating teachers.
k. Complete conscientious, insightful, thorough, and well-documented evaluations after appropriate collaborative consultation with cooperating teachers and student teachers.

The English Language Arts Student Teacher

1. Prior to entering the student teaching experience, student teachers in English language arts should have demonstrated a basic competency level of skill and knowledge in the following areas (consult earlier chapters in these guidelines for a fuller discussion):

a. Language development, writing, reading, listening, speaking, viewing, literature, and media.
b. Communication, both oral and written.
c. Instructional planning, classroom management, discipline, and student assessment.
d. Knowledge about learning styles and students' special needs and how these affect literacy development.
e. Knowledge of the content and processes involved in the teaching of English language arts.
f. Knowledge of current trends in the teaching of English language arts.
g. Knowledge of the expectations related to improving students' skills in speaking, listening, reading, writing, viewing, and critical thinking.
h. Knowledge of the role of the integrated language arts curriculum in fostering student learning.
i. Participation in early field and clinical work that focuses on understanding the school environment; the relationship of English language arts to other content areas; the effects of classroom climate, management, and teaching styles and strategies on fostering learning; the administrative arrangement and operation within a school and district; and the procedures and availability of services and resources.
j. Reflection on all aspects of teaching, self, schools, and learners.

2. English language arts student teachers must expect to accept a dual role during the student teaching experience. On the one hand, they are still part of the teacher education program and therefore must continue, to some extent, in a student role; on the other hand, they must function effectively within the school district and school as an emerging professional with corresponding duties and responsibilities. The expectations within this latter role include the following:

a. Become familiar with the community, school, and individual learners.
b. Become familiar with school schedules, curriculum facilities, and personnel.
c. Become familiar with and carry out district policies.
d. Report promptly and regularly to teaching and related duties.
e. Complete all assignments in a timely and thorough manner.
f. Display a comprehensive knowledge of English language arts.
g. Prepare and teach daily lesson plans as well as appropriate unit and long-term plans and evaluate their effectiveness in promoting student learning during the term of student teaching.
h. Develop and use instructional materials effectively.
i. Model effective oral and written communication and appropriate uses of technology.
j. Share responsibility with cooperating teachers for providing meaningful learning experiences for students.
k. Create a classroom atmosphere that encourages learning and student involvement.
l. Be an appropriate role model for students.

m. Pursue suggestions from all support personnel to ensure professional growth.
n. Observe cooperating teachers and others in the assigned school.
o. Confer regularly with cooperating teachers and teacher education supervisors.
p. Meet regularly with other student teachers to foster a collaborative learning and support network.
q. Assist teachers with co-curricular activities.
r. Attend professional meetings, parent conferences, and school functions.
s. Display and practice initiative, fairness, and professional behavior.
t. Maintain confidentiality according to school policies and procedures.
u. Become increasingly responsible for each student's learning.
v. Exemplify the teaching profession's highest standards of ethical conduct as reflected in the state's or district's professional code of ethics.

Part II: Guidelines for the Induction and Support of Beginning English Language Arts Teachers

Most teachers, reflecting on their beginning year or two of teaching, will indicate that the transition from teacher preparation student to full-time professional was not easy. Although students may have gone through outstanding English language arts teacher preparation programs, including highly successful student teaching experiences, entering the full-time world of teaching and finding the challenges that lie therein can still be a shock. In the past, new teachers were given a teaching assignment and left to find the most effective, or expedient, means for surviving—a simple case of sink or swim.

Fortunately, increasing numbers of teacher preparation programs, school districts, and professional organizations have recognized the problems of beginning teachers and have moved to provide a smoother and more professional transition. Many states now mandate induction programs or beginning teacher assistance programs to provide a framework within which the novice can find answers for many questions as well as collegiality and support.

Beginning English language arts teachers have a number of needs that must be met if the transition into full-time teaching is to be successful. School districts, teacher education preparation programs, and professional organizations share the responsibility for meeting these needs. Efforts should start even before beginning teachers step into classrooms on the first day and should continue through the initial years of teaching until the new teachers feel comfortable in their new role and understand how the induction support network operates. This can best be accomplished by the establishment of common goals among the three groups.

The Teacher-Preparation Program

The preparation for this transition into teaching begins with the teacher education program responsible for training new English language arts teachers. If the program reflects the characteristics outlined in *Guidelines for the Preparation of Teachers of English Language Arts*, the transition should be relatively smooth. The English language arts teacher preparation program, however, should be organized to provide assistance

before an individual teacher receives his or her first teaching position and then to provide continuing assistance and support throughout the first year, and perhaps subsequent years, of teaching.

1. Prior to any of its graduates being hired, the English language arts teacher preparation program should do the following:

a. Know it reflects the most current research and practice and meets NCTE guidelines.
b. Guarantee it has strong linkages with schools by developing school-based development programs.
c. Have faculty who are regularly involved with public schools and who understand the demands placed on beginning teachers.
d. Bring former "new" English language arts teachers on campus regularly to discuss with students expectations about their first teaching position.
e. Provide prospective English language arts teachers with practice in interviewing, advice on developing placement files, and assistance in obtaining information about licensure policies in states where graduates might teach.
f. Publicize current listings of available English language arts teaching positions.
g. Provide information about NCTE and other professional organizations.

2. The English language arts teacher preparation program as a regular practice should do the following:

a. Assist school districts with the education of English language arts mentors and with the development of appropriate supervisory approaches for all personnel directly involved with beginning English language arts teachers.
b. Make initial contact with its graduates to determine such information as their teaching assignments and location and to communicate that information to appropriate teacher education faculty.
c. Establish a visitation schedule for teacher education faculty whenever possible; such visitations should be for formative purposes only and not linked to any ongoing district evaluation program. Visits should be approved by the school district and the beginning teacher as a regular procedure.
d. Hold a series of informal meetings on or off campus in which new English language arts teachers, mentors, and teacher education faculty can discuss English language arts issues and concerns.
e. Foster the development of novice support groups among new English language arts teachers.
f. Be available for on-site consultation with school district personnel and new teachers if difficulties arise.
g. Sponsor in-service seminars that encourage discussion and reflection about new approaches and trends in English language arts.
h. Encourage districts to adopt a gradual immersion policy for new teachers, providing limited teaching assignments and class size until the new teacher becomes successfully established.

i. Conduct follow-up surveys and visits to determine from both new English language arts teachers and their administrators how program graduates are doing; relate findings back to the preparation program and make appropriate adjustments.
j. Encourage new English language arts teachers as well as their mentors to participate in further professional development through such opportunities as master's degree programs and National Writing Project institutes.
k. Recognize and reward appropriately the involvement of program faculty in teaching, supervision, and inservice activity.

The School District

The principal responsibility for ensuring that beginning English language arts teachers are successful lies with the districts that hire them. If districts have looked carefully at the needs of new teachers and developed coherent yet flexible plans for dealing with these needs, most beginning teachers will have a productive experience and become a valuable addition to the teaching profession. To guarantee that the transition is as smooth as possible and that the needs of the beginning teacher are addressed, considerable preparation by the district is necessary. Assistance programs need not only to mesh with what new teachers bring with them as a result of their training but also need to prepare these same teachers for continued professional growth, even once they have moved beyond any formal assistance program. Although most assistance programs focus on the first year of teaching, no time limit should exist for offering assistance. Different teachers take different periods of time to reach professional maturity and the necessary independence before they can accept and carry out their professional responsibilities. Even the most proficient teachers need to collaborate with professional colleagues to sustain growth and development during their professional careers.

MEETING THE NEED FOR SUPPORT

Beginning English language arts teachers need both informational and emotional support as they face the unique challenges of teaching. This support can take a number of forms, but the most significant element is undoubtedly the matching of the new teacher with an appropriate mentor or support teacher in the district. The existence of an effective mentoring program is essential to retaining promising new teachers in English language arts, and the selection of experienced teachers who might serve as mentors is central to the success of any district’s assistance program. A mentor selection committee, composed of teachers and administrators who also monitor the effectiveness of the matches between mentors and beginning teachers, is an ideal method for addressing this need.

1. English language arts mentors should be teachers who have the following qualities:

a. Considerable teaching experience in English language arts and at the grade levels appropriate for the assignment.

b. Documented evidence of outstanding teaching ability and performance.

c. Evidence of respect from peers for their professionalism.

d. Evidence of continuing professional development and growth (i.e., advanced study, activity in professional organizations).

e. Interest in working with beginning teachers and a willingness to accept the responsibility of mentoring.

2. English language arts mentors should receive periodic education and updates that reflect the following qualities:

a. Understanding of adult learning styles.
b. Effective communication skills.
c. Current knowledge and practice for teaching English language arts.
d. Current knowledge and practice in effective supervision.

3. The "match" between beginning teachers and mentors should be based upon:

a. Similar teaching assignments (i.e., grade level, subject area).
b. Proximity to each other in terms of classrooms and teaching schedules.
c. Similarity in teaching styles, personalities, and educational philosophy.
d. Joint agreement between new teacher and mentor about the appropriateness of the match.

4. In providing assistance to new English language arts teachers, mentors should do the following:

a. Assist new teachers in addressing their professional needs in a systematic fashion (i.e., long-term goal setting for individual students and their specific short-term projects to reach these goals; classroom management; handling the paper load; evaluating student work; locating resources).
b. Serve as role models and support people.
c. Interpret the school culture.
d. Serve as liaison to other faculty who may have expertise to assist beginning teachers.
e. Meet regularly with new teachers to discuss progress, identify strengths and weaknesses, and provide resources.

MEETING THE NEED FOR TIME

One of the greatest needs of beginning English language arts teachers is time. The change of pace that the new teacher experiences is one that usually calls for a period of adjustment. Most new teachers report that they never seem to catch up with the work; they rarely have enough time to plan adequately, to respond to student papers, to engage in meaningful dialogue with colleagues or pursue professional development.

1. To ensure that new English language arts teachers have sufficient time to address their needs, the district should do the following:

a. Provide a teaching assignment that initially has a reduced number of different preparations or classes.
b. Assign a balanced mixture of students, having neither all of the advanced students nor all of the more troublesome students.
c. Ensure a teaching schedule that permits time for consultation with a mentor, including common planning periods.
d. Assign new teachers to their own classrooms.
e. Provide opportunities to attend professional seminars, visit other classrooms, and secure additional perspectives on the teaching of English language arts.
f. Provide an effective match that is agreed upon cooperatively between new teacher and mentor.
g. Limit amounts of extracurricular work.

MEETING THE NEED FOR INFORMATION

Beginning English language arts teachers need large amounts of information, but this information cannot be presented or absorbed all at the same time. Information about school policies, the community, the English language arts curriculum and instructional practices, evaluation, and other topics have to be provided from many sources within the district or school, and this information will be needed at different times during the school year. Providing the right information in the right amount of detail at the right time becomes an important district contribution to assist the first-year teacher.

1. When interviewing prospective new English language arts teachers, the district should provide the following:

a. An accurate summary of the school and district's demographics, including an unbiased perspective on the community's social, political, and cultural contexts.
b. An overview of the district's English language arts curriculum and policies.
c. An interview with the head teacher, department chair, or other individual charged with responsibility for English language arts.
d. A tour of school facilities.
e. Opportunities to talk with experienced English language arts teachers employed in the district.
f. An explanation of the district's beginning teacher assistance program.

g. An indication of anticipated teaching responsibilities, including a tentative teaching schedule.

2. Prior to the beginning of school, new English language arts teachers should receive the following:

a. Accurate teaching schedules.
b. Copies of pertinent district curricula and textbooks.
c. Identification of mentors and opportunities to meet with them before school starts.
d. An orientation to the school and its policies and procedures.
e. An orientation to the beginning teacher assistance or induction program.
f. Clear explanation of professional responsibilities, including evaluation procedures and contractual obligations.
g. Identification of and access to professional resources within the district.
h. Access to assigned classroom(s).

3. Once school begins, the district should be certain that the new English language arts teacher has the following:

a. Regular meetings with mentors who have released time for this purpose.
b. Opportunities for interaction with other teachers in English language arts and in other subject areas.
c. An understanding of formative and summative evaluation for students and teachers as used by the district.
d. Opportunities to become involved with curriculum review, textbook adoption, and other activities related to English language arts.
e. Encouragement to attend professional meetings and inservices.
f. Opportunities to provide feedback about the district's assistance program.
g. Recognition for innovative or outstanding work and assistance in launching new ideas.

4. At the end of the school year, the district should arrange to provide beginning English language arts teachers with the following:

a. An assessment of their performance.
b. An opportunity to discuss the effectiveness of the district's assistance or induction program.
c. An assurance of continued support if the teachers are to remain employed for a second year.
d. An opportunity to reflect on practice and to set goals for improvement in subsequent years.

The Professional Organization

Beginning English language arts teachers may not always realize that professional organizations such as NCTE and its affiliates are another means of support for making the transition from student to full-time professional. To assist the beginning teacher in discovering how important involvement in such organizations can be, the organizations must reach out to new teachers and make a special effort to acquaint them with what the organizations can provide.

1. Professional organizations should take an active role in becoming part of the professional preparation experience for English language arts teachers; this can be accomplished if the organization does the following:

a. Make certain that English language arts teacher preparation programs have current materials that accurately describe the purposes and services of the organization.
b. Encourage members to speak in teacher education classes about current issues and practices in the teaching of English language arts.
c. Sponsor, in cooperation with the teacher education program, a group on campus that provides formal recognition for students preparing to teach English language arts.
d. Encourage English language arts teacher preparation programs to bring groups of prospective teachers to professional meetings and inservice presentations.
e. Provide sessions or workshops at conferences designed solely for the beginning English language arts teacher.
f. Offer student discounts for membership in the organization and purchase of organization materials.

2. Professional organizations need to become a part of the support network for beginning teachers; this can be accomplished if the organizations do the following:

a. Identify new English language arts teachers in each school and provide a list of these to local organization members in the same district who can then establish personal communication and a local network.
b. Send free samples of its publications and provide introductory “first-year” memberships at reduced prices.
c. Encourage new English language arts teachers to submit proposals for conference sessions; collaboration with a mentor on such a proposal is a good way to begin.
d. Invite new English language arts teachers to become active on local affiliate committees.
e. Establish scholarships or awards for new English language arts teachers to defray the cost of attending conferences.
f. Offer special sessions or workshops designed to meet the needs and interests of beginning teachers.

Summary

No one group or institution can provide all the support that new and experienced English language arts teachers need. Instead, a coalition of the school district, the teacher preparation program, and the professional organizations dedicated to identifying and retaining quality individuals in the English language arts teaching profession is necessary. The creation of a professional and supportive environment in which English language arts teachers can do what they do best—teach young people about the power and richness that language and literature bring to each person's life—is an investment that cannot be ignored.

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Appendix B:
Reflections on NCTE's Underlying Principles: One English Teacher Candidate's Perspective

by Amanda Badar

> *What follows is an essay by a beginning teacher who, having completed her internship, is about to enter her own classroom. As members of the Standing Committee on Teacher Preparation and Certification, those of us who educate our future colleagues wanted to know how beginning professionals view the guidelines for the preparation of teachers of English language arts. We offered our students, future teachers of ELA, a chance to describe the value of the guidelines to them as participants in programs shaped by the existing guidelines. Amanda Badar accepted this challenge. The committee would urge those who engage in the education of ELA teacher candidates to offer the opportunity to reflect on this issue and to share with the ELA teacher education community their perceptions of their program's cohesiveness and their understanding of how the guidelines work to anchor what we do. Although Amanda's is but one voice, to the extent that she responded to our request for insights from those affected most by the guidelines, we offer this essay as food for thought to the larger NCTE community and as a model for ways in which we can engage in dialogue with our future ELA teachers about the substance of what we do.*

When the English teacher preparation guidelines from NCTE were first placed in my hands for my express viewing, I felt as though I was being clued into the secret game plan, the one that only the coaches and the executives are allowed to see. It was a heady thing to see and study the document that underpins my whole English language arts teacher education program and instructs those who instruct me. It served as a sort of self-test for me. Looking at the guidelines gave me a chance to assess my learning and attitudes against the profession's ideals.

After gaining more clarity and understanding of the principles that have guided my education for so long, I wanted to share with English teacher educators—my own mentors and all the others out there—what the NCTE guidelines have come to mean to me. After all, that's what teacher educators want to know, isn't it? Have your students grasped the principles that will help them develop into professional educators, or not? I don't claim to speak for all English preservice teachers, but I will tell you where I have come from and where I now stand with regard to these principles at this tender moment in my teaching career . . . in the weeks before my student teaching is to begin.

Diversity

For me, this principle is one I feel I will always aspire to meet because I began my education with a huge deficit in this area. As I grew up in Ohio in a poor rural town, diversity in my high school was confined to two or three African American families, one family of Jehovah's Witnesses, and a handful of Catholics. Even after obtaining my undergraduate degree from a large, diverse state university, I felt ill prepared to teach English to students with diverse racial,

ethnic, and religious backgrounds. Lucky for me, throughout my master's in education program, I was carefully mentored by Dr. Harold Foster, an expert English educator and a strong proponent of NCTE and its principles. Dr. Foster wasted no time beginning my training in diversity. Within a week of beginning my master's degree program, he placed me squarely in the midst of one of the biggest, most diverse urban high schools in the area. When I had finished marveling at the sheer size of the institution, I took notice of its constituency. The school is predominantly African American, and it is an ESL magnet school as well. One could safely say it was exactly the opposite of my hometown high school.

Over the first two semesters of my English teacher education program I worked with three different classes from that school: an eleventh-grade honors class, a tenth-grade basic language arts class with an ESL class mixed in, and an ESL-only class. I learned more things than I can recount here, but let me tell you two of them. First, although students are students no matter where you go, culture does play a huge role in the teaching of language arts. This was brought home to me one day when a student raised her hand and said, utterly candidly, that she didn't want to read exclusively about white people anymore. She's right, of course; you learn to love literature through identifying with it and immersing yourself in the experience. You have to start on predominantly common ground. It is only with time that you come to want to read about cultures and lifestyles other than your own. Like any other learning, it begins with the concrete and the personal. That's just natural. I didn't start out reading Richard Wright, though I got there in time. What that student needed may well have been Wright or Hurston, so that, in time, she could get to Dickens, Tolstoy, or Markandaya when she was ready.

The other thing I learned in this high school is how universal it is to care about the learning of my students and how important it is to try to teach to them as individuals situated in a specific culture. After designing and teaching a unit to them, I took home a set of essays that the students had written. I compared this second set of essays to ones they had written at the beginning of the unit. The first were noncommittal, disinterested essays, which was largely due to my choosing passages that were not accessible enough to them. The second set of essays were well developed. The writing showed style and flair. The new passages were of interest to students and inspired them. I was so ecstatic I wanted to round them up, then and there, in my living room and hug each and every one for the great effort. I settled for bringing a whole lot of candy to school the next day to express my appreciation for their efforts and improvements. I never knew I could care so much or derive so much joy from other people's accomplishments. This group, who had seemed so alien to me on my first day in the school, had grown so important to me and more accessible to me as well. Surely, there was more I could have done to capitalize on their identities to enrich our mutual understanding of the literature we were working with, but I was proud to have begun to grasp the principle, to have reached them and tapped into their world, even a little.

Content Knowledge

I entered my teacher education program with an English degree under my belt. Initially, I thought that content knowledge was *the* key to everything. That's how English majors are trained. While I still think it is important to know my stuff, I now realize that this is not the key to success as a language arts teacher. It's a component, but not *the* key. One reason I have reached this conclusion is that there is simply too much to master. Also, I have realized that certain aspects of the content will be important in some situations, but not in others. The literary

canon is not a cure-all, and neither *The Elements of Style* nor the MLA style guide will create a successful English teacher or enlighten a particular English student. It is not about a fixed body of knowledge; it is about finding the right media and methods for the right people. Who knew?

What I am glad to have discovered, to fill the void left by my belief in a fixed body of knowledge, is a world of fluid and dynamic possibilities to fill its place. I have had discussions of *Brave New World* and *Anna Karenina* with some upper-level students, but I have also used *The Ghost Hunter's Bible* and my very own version of Mad Libs to teach about writing, speaking, and reading. Most importantly, I am finally learning to part ways with my overwhelming desire to share my own brilliant literary insights with my students. It took quite a while to get a leash on this, after years of being the girl in the front row of the literature class whose hand is always up. I finally discovered that if I can keep my mouth shut and let the students take the reins, they will come to those same insightful thoughts, on their own, more quickly even than I expected. Because these thoughts are their own, they mean a thousand times more than any brilliant insights I could have imparted to them.

Pedagogical Knowledge and Skill

Before I ever began my master's program, Dr. Foster suggested that I read Pamela Grossman's *The Making of a Teacher* in which Dr. Grossman proves, more or less conclusively, that it takes both content and pedagogical training to make a good English teacher. With or without that book, I would have figured this out soon enough for myself. As I have already said, the body of knowledge is not the key. In addition to choosing the right content, you have to have a method for planning instruction, delivering lessons, and assessing their impact in a meaningful way.

Do I feel like I have mastered this aspect of teaching? Not even a little. I feel as though there are millions of possibilities that have not yet entered my mind regarding how to teach the subject that I so love. I think I have learned some of the important principles though, in particular that "teaching" does not mean learning it for them. I have learned a lot of English-related stuff in my life, but my philosophy of education, my pedagogy (loosely formed though it may be) is simply that each student must learn it for him- or herself, in his or her own time, and in his or her own way. I can try to reach them at every level, across every learning style, on any number of topical planes and social configurations, but that's all I can do. I can try. More importantly, I will keep trying. I will continue to learn from teacher educators and my teaching colleagues. I will seek out others'—and share my own—methods, principles, and philosophies. The longer I am at it, the better I will become, and the better I become, the more students I will reach.

What I love, though, is that even here there is a differentiation between pedagogical knowledge and pedagogical skill. I feel this differentiation most acutely in my current limbo state. I possess some of the knowledge. I have had opportunities to try out my skills, but they are largely unproven. I must say I sometimes even wonder if this isn't where there is an element of talent, or even magic in the process, because the translation from knowledge to skill is a mysterious one. I am sure that those with experience will tell me that it comes with time and experience, but, from where I stand, master teachers appear to be creating small miracles, integrating their methods, their students' needs, their own teaching strengths, and their content so seamlessly and successfully. I hope I get there someday.

Principles of Opportunity

It has been my experience as a student in a teacher education program that there are abundant opportunities to expand and improve yourself. Frankly, I believe that providing these opportunities and making them as welcoming as possible is all that teacher educators can do to satisfy their end of this bargain. The rest is up to the students.

During the course of my program, I consistently set out to affiliate myself with those who could help me. Once I obtained the mentorship of Dr. Foster, who is an adviser to every student in my cohort, I was well on my way to securing the best opportunities our program had to offer. By being a bit solicitous, I made certain that every field placement I participated in was with an excellent teacher. These teachers allowed me to design and implement lessons and assessments. They took pains to teach me about teaching and give me feedback whenever I tried my hand at teaching their students. Dr. Foster himself has observed my teaching. In addition, I sought classes from the English department that complemented my teaching degree. I read widely in the young adult genre to try to gain a feel for it. I was even lucky enough to attend the NCTE Annual Convention in Indianapolis, making myself a member of this valuable organization in fact as well as on paper. If I feel anxious about the days that lie ahead, it is not for want of opportunity in my past; it is simply the anxiety of one who is undertaking what is, and ought to be, an awe-inspiring vocation.

The point to this self-aggrandizing list is that I can point out many in my cohort who, even at this late point in their coursework, bemoan their inexperience. I can only shake my head in wonder because there is simply no reason for this. It is incumbent upon us, the students, to make our way in this world and to take advantage of the abundant opportunities our teacher education programs undoubtedly offer. Those who care enough will. All that teacher educators can do is to continue doing what they already do, and to take those who seek their help under their wing. There is no greater opportunity for a preservice teacher than the chance to have a good mentor and an advocate in the college.

Principles of Dynamic Literacy

As one who relentlessly seeks literary outlets, I was surprised that this tenet needed to be overtly stated, but it is easy to imagine how teachers and even preservice teachers could languish in their own literary endeavors when they are consumed with the work of teaching or are overcome by the pull toward complacency and mediocrity. I can only hope that this will never happen to me and rely on stimulating events like the NCTE convention I attended this year to lend vitality to my own literacy.

I have already learned a bit about the value of dynamic literacy in my teacher education program, though. First, I have learned that you can’t fake it. When among your peers, and especially with your students, a false literate is easy to detect. I mean, how can I convincingly tell my students that there is value in reading and writing if I do not believe it or partake of these activities myself? Perhaps there are those who can lie about this convincingly, but I doubt it. My students know that I am a “bookworm” and a “geek” within hours of having met me. Frankly, I am glad, because they know that my enthusiasm is genuine, and my teaching is more authentic for it.

I have also discovered the value of participating in whatever activities I assign to my students. First of all, I truly believe I should not ask them to do anything I would not do. That’s simply a matter of fairness. I have also found that in doing the assignments along with them, I become even more invested in the learning that we are doing together. When I had students

rewrite a portion of *Beowulf* from the perspective of another character—in the tradition of John Gardner's *Grendel*—I wrote a rousing, bragging challenge to Beowulf from Unferth's point of view, and the classroom teacher, Paulette U-Rycki, rewrote a portion of the text into a brilliant poem. The students couldn't wait to hear what we had written, and our enthusiasm for the assignment bolstered their willingness to share their own work. I enjoy that reciprocity. I like to share myself with them and try to seem more human to them; I can think of no better way to accomplish this than to share my own literacy with them.

So have I, a product of an NCTE-aligned teacher education program, grasped and embodied the underlying principles of these guidelines? I think you, as teacher educators, can judge this better than I. Do I feel that my philosophy and experiences are aligned with these principles? I do. Do I feel that I am the better for it? I do. Do I feel amazingly confident and utterly prepared to teach? Nope. Nor would I expect to. In fact, I had my first student teaching nightmare not two days ago. I think teaching is too complex, artful, and important a skill to be taken so lightly. However, I am proud to see that though I am but a neophyte member of NCTE, I embrace the principles of an organization that exemplifies all that seems good and right about the profession that I have chosen. I expect that NCTE, and the teacher educators who carry out its vision, will continue to inspire and support me as I grow into the "teacher" shoes that I am about to step into in a few short weeks.