

The Affective Archive:

Supporting Critical-Affective Practitioners and Pedagogies in Teacher Education

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The Affective Archive: Supporting Critical-Affective Practitioners and Pedagogies in Teacher Education

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Situated in the burgeoning fields of research on emotion, affect, and trauma, this dissertation is an effort to bridge these areas of research by exploring the implementation of a semester-long project called the “Affective Archive” within a practicum-linked writing methods teacher education course and contribute to the embodied, emotional, and critical-affective research being taken up within literacy studies. The Affective Archive Project (AAP) adapted for this course was inspired by Cvetkovich’s (2003) work on archiving and draws on visceral, multimodal, and multiliterate approaches to literacy. Through the use of case studies representing major themes of the ways in which the project was taken up by teacher candidates, this paper aims to highlight the ways in which the Affective Archive allowed preservice educators to make sense of the complicated processes and impacts of emotion and affect and how they function within K-12 schools and with children in a literacy context.

Table of Contents

Chapter 1	2
Introduction	2
Road Map for This Dissertation	5
Dissertation Overview	8
Looking Toward Thematic Findings Chapters	9
The Affective Archive Project	11
Chapter 2	16
Theoretical Framework & Review of Literature	16
Deconstructing and Disrupting Binaries & Dominant Knowledge Structures	17
Reorganizing Knowledge and Bodies in Schools	18
Poststructural and Affective Understandings of Literacy and Learning in Educational Contexts	24
Research on Teacher Education	34
Queer Theory as Theory in Practice: Giving Rise to New Ways of Being	47
Mobilizing Emotion & Affect in Literacy Scholarship	63
Conclusion	69
Chapter 3	72
Research Methodology & Design	72
Setting and Participants	73
Participants	78
The Affective Archive	85
Methodological Tools	94
Data Collection	98
Data Analysis	103
Conclusion	111
Chapter 4	112
Exploring the Identities, Philosophies, and Practices of Being a Teacher	112
Chapter 5	153
Exploring Pedagogies of Testimony & Critical Witness	153
.....	174
Chapter 6	189
Investigative Practices Around Writing Identities & Content	189
Chapter 7	222
Discussion and Implications	222
Affective Pedagogies Are Essential in Rigorous, Ambitious Teaching	223
Situating this study in the greater teacher education context	224
The Interconnectedness of the Affective Artifacts	231
Looking Across Themes	232
Implications for theorizing literacy	238

References	246
Appendix	265
Appendix A. Writing Methods Spring 2014 Syllabus	265
Appendix B. Photo of the model space onsite at Franklin Elementary	274
Appendix C. Affective Archive Project Handout	275
Appendix D. Teacher Candidate Questionnaire	278
Appendix E. Archive first steps sheet.....	279
Appendix F. Archive brainstorming sheet	279
Appendix G. Archive discussion prompters sheet	280
Appendix H. Interview protocol	283
Appendix I. Archive Final Project Documentation and Questions.....	285
Appendix J. Nadia’s Multimodal Transcript	287
Appendix K. Joel’s Multimodal Transcript	290
Appendix L. Kaylin’s Where I’m From Poem	297

"All This And Heaven Too"

And the heart is hard to translate
It has a language of its own
It talks in tongues and quiet sighs,
And prayers and proclamations
In the grand days of great men and the smallest of gestures
And short shallow gasps

But with all my education I can't seem to command it
And the words are all escaping, and coming back all damaged
And I would put them back in poetry if I only knew how
I can't seem to understand it

And I would give all this and heaven too
I would give it all if only for a moment
That I could just understand the meaning of the word you see
'Cause I've been scrawling it forever but it never makes sense to me at all

And it talks to me in tiptoes
And it sings to me inside
It cries out in the darkest night and breaks in the morning light

But with all my education I can't seem to command it
And the words are all escaping, and coming back all damaged
And I would put them back in poetry if I only knew how
I can't seem to understand it

And I would give all this and heaven too
I would give it all if only for a moment
That I could just understand the meaning of the word you see
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And I would give all this and heaven too
I would give it all if only for a moment
That I could just understand the meaning of the word you see
'Cause I've been scrawling it forever but it never makes sense to me at all

No, words are a language
It doesn't deserve such treatment
And all of my stumbling phrases never amounted to anything worth this feeling

All this heaven never could describe such a feeling as I'm hearing

Words were never so useful
So I was screaming out a language that I never knew existed before

Florence + The Machine (2011)

Chapter 1

Introduction

In the fall of 2014, my writing methods students poured through the doorway of my portable classroom, filling the space with conversations of their morning's practicum experiences. The once-empty room, with its only sound consisting of the clunky growl of an old air conditioning unit half-heartedly attempting to cool the room down, was suddenly spilling with stories of exciting lesson ideas, successful read-alouds, funny moments with children and upcoming lunch plans. I stood in the middle of the room, surrounded by tables, smiling, and laughing with the first semester elementary teacher candidates. We often got lost in the wonderful connections we had made despite it only being the sixth week of classes, and only their fourth week with children. The candidates had just come from the morning portion of their integrated reading and writing practicum, held onsite at a local elementary school, and quickly transitioned into my writing methods content course, held in one of the elementary school's unused portables just outside of the school building.

Despite being new relationships, we had already begun an intense journey together, diving into one another's lives head first and having important conversations around what stories typically "matter" in schools and how emotion and affect were key dimensions to being a critical educator. Melanie, a post baccalaureate teacher candidate who had recently returned to college from a career in Biology, made a beeline for me on this particularly hot, September morning. "Ashley," she began, "you know how we have been talking about how some stories and some emotions aren't given space in classes? Well, I have the perfect example for you, and I'm so mad about it." After relaying the story to me quickly as we shuffled into chairs to get our methods

class started, I asked if she wanted to journal about her experience, describing what she had seen and her thoughts about it. She emphatically agreed that it would be important for her to think about it. That evening, her reflection popped up in my email:

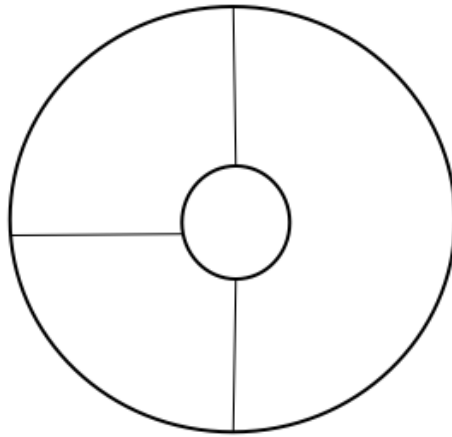
On my drive home I was reflecting on how much I get out of your class. I wanted to thank you. You are teaching us to create a space for our students to be themselves. But, you are also creating a space for us to be critical, inspired and vulnerable learners.”

Attached was her reflection.

Ms. S was irritated with the students this morning because the majority of the class did not turn in their math homework. Before teaching the writing mini-lesson she had all the students take a vow that they, “would start acting like fifth graders,” and, “do the things that fifth graders are supposed to do.”

She started the mini-lesson by saying that they were moving on to a new unit in writing and were going to fill in a new portion of their writing wall. The writing wall is a big display on one side of the room that is divided by their different writing units of the year. On the wall, Ms. S. hangs up chart paper with her lessons on it. The students had their writing notebooks out and she had typed the focus question and lesson goals on the smartboard. She had chart paper to show the students what they should write in their writing notebooks. The finished chart was going to go on the writing wall.

She drew a diagram like this:



She labeled the middle circle, “Poetry.” The upper left section was, “organization.” The lower left was, “emotions/ feelings.” The right was, “figurative language.” She had the kids talk about what they knew about poetry then asked what should go under, “organization,” then moved on to, “emotions/feelings.”

She asked, “So, what kind of emotions or feelings can we write about in poetry.”

Immediately, a boy in the group yelled out, “Depression.”

She wrinkles her nose and laughs, the rest of the class laughs along with her. “Depression, (snort) how about we write ‘sadness’. People are going to walk in here and see this chart up on our wall. They’re going to be like, ‘why is your class so depressing?’ and I’ll be like, (lowers her voice into a sarcastic tone) ‘well, because we write about depression.’” Then she wrote “sadness” on the chart. A few more students responded with ideas; “love,” “happiness.”

She then sent the students back to their desks to spend the next five minutes writing a list of ideas for their own poems. I went and asked two girls what ideas they had written. The first list was, “bunnies, carrots, cookies.” The second list, “puppies, happiness.”

Road Map for This Dissertation

Despite the large body of research exploring qualities of effective teacher education, affect and emotion continue to be key components marginalized in these conversations. This study bridges research exploring essential qualities of teacher education and research on affect and emotion by exploring the implementation of a semester-long project called the “Affective Archive Project” (AAP) within a practicum-linked writing methods teacher education course. The project was designed for novice teachers to collaboratively perform, examine, and *feel* the connection between social theories, critical analysis, and make sense of the complicated processes and impacts of emotion and affect in how they function within K-12 schools and with children in a literacy context.

I draw on scholarship that takes up issues of positioning, power and privilege across disciplines such as cultural studies, sociology, education, queer and trauma studies, which challenge static notions of the human experience and provide lenses for reframing school and teacher preparation curricula. This study examines the implementation and impact of making affect and emotion central foci in a writing methods practicum course and the ways in which it can support equity-minded frameworks in teacher education programs. In this way, it contributes to a growing body of embodied, emotional, and critical-affective research being taken up within literacy studies (Dutro, 2013; author; 2014; Jones, 2012; Leander & Boldt, 2013; Thein et. al, 2015).

Melanie's experience is a poignant example of the extreme disjunction between some current literacy research and the narrowing forms of literacy practices too often supported in American classrooms (Dutro, 2009; Luke, 1994; Street, 2003; Jewitt 2009). As research shows, schools are sites that possess incredible power in reinforcing (or disrupting) the dissemination of power and knowledge. However, as Melanie's encounter with Ms. S demonstrates, classrooms can also be highly regulatory, disciplinary spaces that reinforce discourses about what is appropriate, what is valuable, what is normal, and what "matters" in schools.

What "matters" in schools is linked to material and high-stakes consequences and influenced by the seemingly ever-present accountability and academic measurements. School-based literacy curricula often privilege autonomous or "achievement" discourses and marginalizes other literacies, thereby creating deficit perspectives and positioning students in highly problematic ways in relation to power and knowledge. This deficit perspective derives from the set of pre-selected skills promoted in schools that ignore the social and cultural context of students' literacy practices and require that competency of these skills be demonstrated through narrow means. Because of the privileging of these very specific literacies, they subsequently marginalize students who do not use or excel in those literacy practices valued in school.

As increasingly narrow conceptions of literacy circulate in schools, teacher education is also undergoing a major shift. In a world of "sprawling and uneven" teacher educational research and practice (Cochran-Smith and Villegas, 2015, p.17), teacher preparation programs have been quickly developing various ways to train and support new teachers. A critical mass of scholars in teacher education are trying to identify a series of practices and knowledge with which novice teachers should be engaged through pedagogies of enactment during their preparation (e.g.,

Grossman, Hammerness, & McDonald, 2009; Grossman & McDonald, 2008; Lampert et. al, 2010; Lampert, et. al, 2013) and, as some argue, demonstrate some degree of proficiency upon entering the teaching profession (Ball & Forzani, 2009; Ball, Sleep, Boerst, & Bass, 2009). Additionally, scholarship is emerging on the various models of preparing teachers and their effectiveness (Darling-Hammond, 2006; Grossman & McDonald, 2008; Lampert et. al, 2010).

Although there is growing scholarship exploring emotional, affective spaces in educational and literacy-based contexts (Dutro, 2013; Hollet & Ehret 2014; Leander & Boldt, 2013; Thein, Guise & Sloan, 2015), as I will argue in chapter 2, a predominant portion of literature discussing emotion in educational contexts falls within “social emotional learning” and is often tied to goals of regulation (through awareness of one’s emotions) and linked to academic achievement (Cohen, 2001). On the other hand, literature on emotion and affect in humanities disciplines examines the ways in which emotion and affect are sociohistorically situated and mobilized in ways to “other”, resulting in perpetuated binaries and harmful boundaries.

And while literacy and teacher education research supports these key efforts in disrupting reductive notions of literacy and learning, as they are situated in discourses of power (Dutro, 2009b; Glenn, 2012, 2014; Oakes, Lipton, Anderson, & Stillman, 2015; C. Sleeter & Stillman, 2005), the primary literacy and teacher education scholarship on affect does not always directly address the critical, aspects that this study argues are part and parcel of studying affect (Dutro & Cartun, 2016).

This dissertation study is an effort to bridge scholarship in teacher education and critical affective areas of research by exploring the implementation of a semester-long project called the “Affective Archive Project” (AAP) within a practicum-linked writing methods teacher education course. The AAP was designed to support teacher candidates (TCs) in challenging the often

narrow and marginalizing literacy practices currently enacted in classrooms by addressing the emotional and affective dimensions of teaching and learning; it calls on educators to think about how they function in schools and the ways in which this functioning impacts teaching pedagogies and interactions with children. The AAP was inspired by Cvetkovich's (2003) work on archiving and draws on visceral (Dutro, 2013a), multimodal (Hull & Nelson, 2005; Kress, 2009; Kress & Van Leeuwen, 2001; Wohlwend, 2009), and multiliterate (Jacobs, 2013; Leander & Boldt, 2013; New London Group, 1996; Unsworth, 2006) approaches to literacy. This proposal aims to highlight the ways in which the Affective Archive would allow preservice educators to make sense of the complicated processes and impacts of emotion and affect in how they function within K-12 schools and with children in a literacy context.

Dissertation Overview

In the introduction and chapter 1, I discuss the overarching argument of the dissertation study by situating it within today's classroom contexts and literacy and teacher education scholarship to argue for more multimodal, affective-centric curricula in teacher preparation programs. I introduce my dissertation design study, The Affective Archive, and describe the general structure of the project as well as my guiding researching questions.

In chapter 2, I describe the various theories, including critical, poststructuralist, queer, feminist, critical race, affective and trauma theories, as they inform and support this study. I highlight key scholarship that is taking up these theories in educational contexts, all of which shape the theoretical terrain upon which this study is designed. I begin with a broad look at scholarship examining the ways in which language, discourse, and discursive practices connect to power, knowledge and the positioning of others in societal systems and structures, such as race, class, gender, and sexuality, as well as how these theories on language also make space for

the important work of disrupting and “queering” knowledge and power structures. I examine the roles of trauma and embodied and visceral literacies and scholars who draw on these theories to address institutionally and historically neglected or marginalized bodies and narratives. From these discussions, I move into highlighting scholarship in the critical-affective realm, such as emotion, affect and “social-emotional” research, and draw important connections between these areas of study and the fields of literacy and teacher education, specially focusing on how these theories can be used in an elementary writing methods course for teacher candidates through a semester-long project, called the Affective Archive.

In chapter 3, I illustrate the methods used to construct the Affective Archive Project in order to argue why and how capturing both knowledge and feeling can be productive in the study of affect and emotion in teacher education. In using poststructuralist, affective and feminist methods and methodologies as guides, I introduce a promising method of inquiry by using the Affective and some methodological implications and questions regarding this research design. I describe the participants, setting, various data sources gathered throughout the study, approaches to analysis and preliminary coding and theme analyses.

Looking Toward Thematic Findings Chapters

Chapters 4-6 highlight three salient themes that emerged from the data. Chapter 4 centers on the teacher candidates’ exploration into the practice of teaching. By drawing on Ahmed's theory of affect (2013), TCs reflected on moments that were “sticking”, and examined why those moments were saturated with affect. These explorations often resulted in TCs connecting their histories with what they were doing presently in the classroom with children and when learning to teach. Through the Affective Archive, candidates took up inquiries of their own teaching

identities, philosophies, and theories of teaching and learning, and what it meant to be a critical educator. For example, Joel shot a “day in a preservice teacher’s life” iMovie to shed light on the what it means for him to be a novice educator, and Nadia created a film set to music with her cohort’s responses to “Being a critical educator means...”

Chapter 5 centers on the various ways that TCs took up the AAP related to trauma and vulnerability. As described in this chapter, Elizabeth and I employed a pedagogy of testimony and critical witness by sharing writing pieces that dealt with our personal difficult experiences within the first two class sessions. Findings indicate that after the pieces were shared with the class, the AAP played a significant role in supporting this framework and allowed TCs to process and share difficult experiences for them, many focusing on topics similar to ours. For example, several students shared artifacts connected to the deaths of family members, such as funeral materials or the last words exchanged. Eliza wrote a poem about her younger brother’s death, and Joanna took up the theme of illness to process her mother’s sickness.

Chapter 6 centers on the ways in which TCs explored the content of writing in complex and substantive ways, including their own histories with writing and those of their third grade writing buddies. The AAP promoted a broader, more comprehensive understanding of various forms of literacies and how they function in relation to knowledge and power structures, including schools. Data indicates that these examinations foster deep connections with students and support the diverse literacies and experiences that students bring to school. For example, Joanna compiled a book of her own writing from third grade and Kaylin explored her writing buddy’s complex relationship with writing and how it connects to her own relationship with writing.

The Affective Archive Project

In the following chapters, I detail the journey of 21 teacher candidates during their first semester in an undergraduate elementary education program and their experiences engaging with the Affective Archive Project.

To contribute to the growing literacy and critical-affective research and the gap between this research and issues of teaching and learning, I designed a research project that examined the ways in which affect and emotion functioned in school contexts for teacher candidates, particularly the ways in which they functioned in positioning themselves and students in relation to knowledge and power and shaping their identities as educators. Given these goals, the following research questions guided this study:

How do preservice educators use the Affective Archive Project to make sense of their experiences in a practice-based literacy methods course, including their work with children, identities as teachers, and encounters with critical-affective frameworks?

Within that overarching question, I was guided by the following sub-questions:

- When a project leads with affective “stickiness” as a central criterion, what experiences do teacher candidates represent?
- In what ways does the AAP support engagement with central goals of this methods course, including the teaching and learning of writing and the critical theoretical framings of the course?
- How do the TCs use the AAP in relation to their work with children to examine or challenge issues of teaching and learning, the roles of teachers and students, and ideas encountered in the course?

- In what ways does the AAP reflect and potentially support teacher identity development, especially in becoming a critical educator?

The Importance of (Questioning) The Archive

Over the past decade, there has been increased interest in the archive from librarians and scholars across fields. Manoff (2004) highlights the importance of the archive:

Researchers are proclaiming the centrality of the archive to both the scholarly enterprise and the existence of democratic society. Political theorist Irving Velody declares, “[A]s the backdrop to all scholarly research stands the archive. Appeals to ultimate truth, adequacy and plausibility in the work of the humanities and social sciences rest on archival presuppositions.” Jacques Derrida argues, “[T]here is no political power without control of the archive, if not memory. Effective democratization can always be measured by this essential criterion: the participation in and access to the archive, its constitution, and its interpretation” (p.9).

By most traditional standards, an archive is viewed as a central location where documents and other materials related to topics or events of public and historical interest are stored and, at times, displayed. These “materials” are often referred to as “artifacts.” The dawn of the digital age has expanded the notion of the archive to now also include digital artifacts as well as non-digital. However, even as the definition of what an archive includes is expanding, its importance has only grown more concrete. Political and social science scholars have described the “archive” as a

source of national consciousness and, as Derrida (1996) posits in *Archive Fever*, a mediating factor; a producer of information as well as a vessel for storing:

...the archive, as printing, writing, prosthesis, or hypomnesic technique in general is not only the place for stocking and for conserving an archivable content of the past which would exist in any case, such as, without the archive, one still believes it was or will have been. No, the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event (p.17).

Through what Derrida calls “archivization,” the archive stores and documents but also mediates and dictates what is possible and what “counts” within the archive. Because of the ways in which the archive exists and functions, it is an incredibly important site of social and political documentation, as it plays a role in what is valued and shapes what is possible for content. Given the nature of archiving, it is no surprise that it is precariously situated within systems of power and that scholars have written about the power that it holds in validating or erasing histories and bodies (Cvetkovich, 2003; Ernst, 1999; Spivak, 1985).

As Manoff (2004) states, “For those interested in pursuing theoretical work, archival discourse provides a place to enter the debate about changes in knowledge-making practices” (p.21). “Knowledge-making practices” are central to educational scholarship, and this dissertation study draws on critical archival discourse to theorize and design an archiving project, The Affective Archive Project (AAP), as a semester-long project that teacher candidates engaged with as part of their practicum-linked undergraduate elementary writing methods course.

The AAP was inspired by Cvetkovich's (2003) theoretical argument for and performance of centralizing affect through her book, *An Archive of Feeling*, which I will discuss in further detail in the theoretical chapter of this dissertation. The overall purposes of the AAP were to encourage TCs to think about affect and emotions and how they functioned in their teaching lives, explore and enact theories and content from the methods course, and examine and disrupt binaries often found in schools. Teacher candidates were divided into "archive groups" (groups of 4-5) and met weekly at the beginning of class time to discuss moments in their week, both personally and professionally, that were significant to them. They took up questions around emotion and affect, specifically what they felt as teachers and how it related to what they did and valued, and explored how what they felt might impact children and their understandings of literacy. By archiving affect and emotion *as lived histories*, we bring recognition to the otherwise institutionally neglected and excluded bodies and stories from more traditional forms of valued knowledge structures within school institutions. Teacher candidates (TCs) were encouraged to notice what tensions arose for them throughout the semester, share those ideas and interpretations with their archive groups and convey what they felt were the main takeaways from those impactful experiences in a shareable form. Moreover, by situating this project within a course that takes up pedagogies of testimony and critical witness (Dutro, 2011, 2013b; Dutro & Kantor, 2011), TCs were encouraged to be open and vulnerable and to take risks and challenge traditional notions of literacy by selecting multimodal formats to express and represent those moments or topics (New London Group, 1996; Kress, 2009; Kress & Van Leeuwen, 2001; Leander & Boldt, 2013; Prior, 2005; Unsworth, 2006). These archive group sessions led candidates to select innovative and expansive modes of representation to share those impactful experiences that shaped their teaching and learning experiences throughout the semester. For

instance, TCs archives took the forms of iMovies, collages, Instagram accounts, blogs, poems and interactive scrapbooks. As the semester came to a close, The Affective Archive Project culminated in a series of sharing opportunities, including small group sharing, an open exhibit where candidates shared their work with the whole class as well as with their third grade “writing buddies.”

Some of the primary goals of this archive were to 1) centralize affect as a way for TCs to feel the presence of tensions in their practice and work to disrupt binaries they experience throughout a practicum-linked methods course, 2) validate and document non-normative narratives that are routinely silenced or made invisible within educational institutions, and 3) implement and value various forms of literacies and modalities. As I discuss in the chapters that follow, in these ways, the AAP was designed to allow preservice educators to make sense of the highly complex processes and impacts of emotion and affect and how they function within K-12 schools and with children and youth.

Chapter 2

Theoretical Framework & Review of Literature

“Educating the mind without educating the heart is no education at all.”

~Aristotle

“If you are trying to transform a brutalized society into one where people can live in dignity and hope, you begin with the empowering of the most powerless.

You build from the ground up.”

~Adrienne Rich

In this chapter, I situate the Affective Archive Project within the critical, affective and poststructuralist theoretical terrain guiding this dissertation. I begin with a broad look at scholarship examining the ways in which language, discourse, and discursive practices connect to power, knowledge and the positioning of others in societal systems and structures, such as race, class, gender, and sexuality. As part of that discussion, I examine literacy as a set of practices that are also embedded in systems of power in order to argue for the importance of disrupting boundaries and binaries through the Affective Archive Project in teacher education. I conclude this chapter with a discussion on the scholarship of social justice and practice-based teacher education programs and the ways in which a project such as the AAP can inform and support social justice teacher education curricula and be implemented in practice-based coursework and training.

Deconstructing and Disrupting Binaries & Dominant Knowledge Structures

Our world is filled with binaries that are a part of our vernacular, whether it's talking about the do's and don'ts, the up's and down's, or the in's and out's. This pervasive paradigm seeps into every aspect of social life, and while many uses of binaries seem benign, they can also work to maintain social structures and implement power and discipline through limitation and regulation. Binaries are a key construct in schools, from policies to curriculum to the tangible sorting of bodies- into lines, into courses, into bathrooms. They can serve to further oppress students who are historically vulnerable in schools and play a role in the perpetuation of narratives about students, and the consequences of those narratives are life-altering. Thus, it is a matter of social justice to address these inequities, and one way to do this is by designing embedded, theoretically grounded, clinically-linked experiences for teacher candidates to understand the ways that binaries can function in schools and provide targeted opportunities to disrupt them.

Teachers, teacher candidates and teacher educators are key agents and advocates in challenging and changing school spaces. Teacher candidates (henceforth TCs) must be provided with rich and intentional opportunities in their preparation to notice and make sense of the ways in which binaries shape opportunities for students (Burman, 2013; Dutro, 2013a; Kerry & Criss, 2005; Kocher & Pacini-Ketchabaw, 2011, 2012). Teacher education programs can support novice teachers to become critical, affectively-minded practitioners, which will directly impact the ways in which children's stories and ways of being and knowing are positioned in classroom spaces. Through intentional program design, teacher education programs can support TCs in resisting dichotomous categories and opening the blocked paths of production and engagement

with school curriculum, and with literacies in schools, specifically. The Affective Archive Project (henceforth AAP), which I will discuss in more detail below, serves as one approach to take up critical frameworks within a teacher education course and supports critical-affective understandings of teaching and learning in literacy contexts.

Reorganizing Knowledge and Bodies in Schools

Language is used to disseminate knowledge and functions to trace and produce power, such as colonization, domination and oppression of others (Deleuze & Guattari, 1988; Derrida, 2016; Fairclough, 2001; Foucault, 1972, 1979, 1982; Lacan & Wilden, 1968). Because language is key to how systems of power function, it is an essential aspect of making sense of not only the many layers of the context of the study, but both the process and product of the Affective Archive. As Foucault (1979) asserts, “Indeed, it is in discourse that power and knowledge are joined together” (p.100). Because language, power, and knowledge are inextricably tied to one another, discourse is a critical point of analyses in examining the ways in which language functions within and across contexts. I draw from scholars who define discourse as a social practice that is created *by* as well as *through* social interaction and always mediated by aspects of social life. Some of these social dimensions include social norms or ideologies within local contexts and power relations, such as race, class and gender (Fairclough, 2001; Foucault, 1979; Van Dijk, 2006). Subjects are intricately tied to discursive power structures and identities, and their ideologies stem from their position within these structures (Foucault, 1978). Therefore, certain practices, legitimated and reinforced through language, become dominant, placed as “central” and given value. Consequently, other practices then become positioned as of lesser value, de-centered or even seen as “deviant.” Because identity cannot be free from positioning

within greater power structures (Bem, 1993; Foucault, 1977), normative discourse is an ever-present mediating force within society and everyday existence. Educational scholar, McLaren (2015), describes how these discourses function in daily life:

Discourse and discursive practices influence how we live our lives as conscious thinking subjects. They shape our subjectivities (our ways of understanding in relation to the world) because it is only in language and through discourse that social reality can be given meaning. Not all discourses are given the same weight, as some will account for unjustified appropriateness of the status quo and others will provide a context for resisting social and institutional practices.

(pp.184-185)

Because discourse is socially constructed, fluid, historically-situated and unstable, its very instability makes room for change and space for resistance. Although there are certain practices that are given more or less value in relation to others, theoretically, discourse has no “central” authority. And because discourse is not inherently attached to certain sources of power, that means that while it can be co-opted to work in an effort to separate and harm, it can also be used to resist and transform. Foucault’s (1979) theories on discourse and power discuss the ways in which every discourse contains within it the seeds of its own destruction:

Discourses are not once and for all subservient to power or raised up against it anymore than silences are. We must make allowance for the complex and unstable process whereby discourse can be both an instrument and an effective power, but also a hindrance, a stumbling block, a point of resistance and a starting point for opposing strategy.

Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to sort it (p.101).

Because discourses can be used to wield power and reinforce societal norms, they are ever-present and deeply embedded within educational institutions. Schools are sites with “extraordinary ideological power due to their role in teaching what the culture has deemed as important and valuable to future generations” (Meyer, 2007, p. 22). Discourse organizes power and knowledge in ways that provide only a few with privilege while oppressing others through the very same mechanisms. Furthermore, when one resists or steps outside of these structures, one becomes positioned as a transgressor and delinquent. Therefore, discourse plays an influential role in regulating, norming, and disciplining bodies (Foucault, 1977).

Discourse is a critical tool in reorganizing and renorming institutional practices and spaces, and it is crucial to educate teachers on the power of discourse and the ways in which they can disrupt oppressive practices. By disrupting normative or oppressive discourse, educators are disrupting the system of power, thereby making the racist, classist, heteronormative practices in schools visible. This visibility aids in repositioning students positively as it interrupts dominant and often deficit narratives about students that impact children’s life opportunities. It is imperative that educational scholars make dominant discourses in school spaces and their consequences visible by conducting research, influencing policy and building inclusive curriculum for K-12 classes as well as teacher preparation programs (McLaren, 1998; Meyer, 2007; Cruz, 2012; Dutro, 2009). Teacher education programs play a critical role in developing educators that have the tools and the knowledge to disrupt and resist inequities in schools and challenge oppressive practices assumptions about children (Behrman, 2006; Carlisle, Jackson, &

George, 2006; Cochran-Smith et al., 2009; Cruz, 2012; Dover, 2009; Dutro, 2009b; Glenn, 2006; Jurow, Tracy, Hotchkiss, & Kirshner, 2012; Katsarou, Picower, & Stovall, 2010; C. Sleeter & Stillman, 2005; Villegas, 2007).

Challenging Binaries Through Metaphors for Reorganizing Knowledge Structures

Similarly to Foucault, Deleuze and Guattari (1988) discuss the ways in which power, positionality and identity are embedded within systems of power and mediate what are often disseminated as neutral truths or knowledge. For example, in *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari highlight the many binaries society constructs around notions of knowledge. The theorists actively work against binary knowledge by asserting that most “knowledge” is left untapped or inaccessible because most of the dominant knowledge stems from only a few sources of power that declare its importance. Deleuze and Guattari discuss that ways of knowing are actually much more complex and rich than what is consumed through normative discourses. In other words, they call for the rethinking of knowledge and possibility by providing several images, such as the rhizome and the root-tree, to reconsider the ways in which power and knowledge are commonly rooted, disseminated and positioned.

Although I do not employ rhizomatic analysis in my study, the metaphors of the root-tree and the rhizome provided important theoretical lenses for two reasons. First, they aid in conceptualizing and analyzing the organization and regulation of knowledge. Second, and related, they, thus, help to illuminate the positioning of students in schools and positioning of teacher candidates in teacher preparation. For example, the image of the root-tree illustrates the ways in which knowledge becomes dichotomized from its very inception. The dissemination of knowledge is traced back to the root of the tree, represented by the tree trunk, which is firmly planted and unchanging. This tree trunk is the center of power and authority. As a tree grows, the

trunk begins to gain height and develop branches, which eventually grows outward in multiple directions. With time, each branch continues to mature and create its own extensions of branches and twigs. Although this metaphor demonstrates the complexities of the root-tree system, Deleuze and Guattari, however, characterize this knowledge structure as limiting and controlling, “the weariest kind of thought” (p.5). No matter how many branches and extensions the tree may produce, it only has the opportunity to develop from one single source, the trunk, limiting the branch’s possibilities from inception. These limitations are what Deleuze and Guattari contribute to “binary logic” and the perpetuation of dichotomized thinking, as “one can never get beyond the one-two...” (p.8).

The “root-tree” concept is a valuable metaphor for theorizing the AAP because schools are structured to delineate knowledge through arboreal means. For instance, the most consequential forms of assessment of knowledge in schools are high stakes standardized tests. Most of these tests ask specific questions in the form of multiple choice answers. In this format, students are meant to select the “correct” choice from the list of possible responses. Framing each test item as having one “correct” answer places the other multiple choice answers as “incorrect”. The forms of assessing and validation of only certain answers, is just one example of how potential for creativity or thoughtful responses can be narrowed or placed into false dichotomies. In other words, the mere absence of the opportunity to provide other “correct” responses sends the message that if it isn’t an option to be chosen to be the correct answer for the test, then it must not be correct, when in fact, there may be a variety of answers that aren’t available in the multiple choice answers. The narrowing of possibilities to demonstrate knowledge through high stakes tests supports very narrow assumptions about what counts as

knowledge and have been proven to be racially-biased (Amrein & Berliner, 2002; Au, 2010; Orfield & Kornhaber, 2001; Solórzano, 2008).

The illustration of multiple choice tests is just one example of how the root-tree metaphor supports dominant knowledge and is given value and tied to tangible consequences for students in schools. Specific kinds of knowledge are selected to be central and “what matters” when other forms of knowledge are de-centralized and labeled as “less important” or even “not important”. When a topic or content domain is recognized as “important” by being featured on a test, it positions other content as “less important” by virtue of not being featured. And, as we know, information covered on a test can have far reaching impacts on classroom instruction and curriculum. Teachers feel incredible pressure (and some are even mandated) to better prepare students for what will be tested, which impacts the amount of time spent on those topics during the school day.

Limited choices to demonstrate knowledge are everywhere in schools and are threaded through a child and teacher candidate’s experience. These very binaries, such as the “correct/incorrect” answer or the “essential/nonessential” subjects are all prevalent discourses that circulate in schools and have wide reaching effects. Because certain knowledge is valued over others in our society, that knowledge is what gets taught and tested in schools. Without consciousness-raising experiences and opportunities for critical analysis through teacher education curriculum, preservice teachers may not even realize the historical and cultural knowledge that is left out of the curriculum or its connections to systemic racism (Leonardo, 2009; McIntosh, 1998; Sleeter, Neal, & Kumashiro, 2014). Deleuze and Guattari’s arboreal/radicle metaphors aid in bringing visibility to the ways in which school curriculum centralizes certain kinds of knowledge and uses discourse that often function as binaries. And

binary discourses position students in relation to that valued knowledge, for example, labeling them “competent/incompetent,” a “success/failure,” in relation to the content or skill. The Affective Archive was a way to bring those conceptual lenses into practice.

Deleuze and Guattari contrast their “root-tree” metaphor with what they call the “rhizome,” which they describe as an entangled web of seemingly endless routes and “multiple entryways” that is in constant motion and state of adaptation (p.12). A rhizome has no center, thus no central authority from which to build a hierarchy; it does not rely on a specific delineation of power or chain of command. It is a robust, flexible body of knowledge that is inherently resistant to dominance. In these ways, the rhizome represents and accepts multiplicity, the shattering of the linearity of language and knowledge, and “ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances” (p.7). The organization of power is not predetermined nor does it have pathways or tracks carved out before it. The rhizome is a powerful image for reframing power, knowledge and language and, when leveraged alongside Foucault, sheds light on the inequities within schools, the limiting nature of knowledge through curriculum and testing and the ways in which language, power, and discourse can be disrupted.

Poststructural and Affective Understandings of Literacy and Learning in Educational Contexts

The new teachers coming into today’s classrooms hold great promise in assisting and advocating for change, and teacher preparation programs play a key role in providing opportunities and content for novices to be conscious of and challenge the dichotomies that regulate what and whose knowledge is valued as effective literacy teaching and learning in systems of schooling. Theoretically, poststructuralist approaches to knowledge are more expansive, fluid, and resist being tracked and directed. This can aid teachers and teacher

candidates in understanding how schools have traditionally structured participation and the ways in which curriculum can replicate and foster specific kinds of knowledge, regulate bodies and ideas (such as deference to authority and beliefs of heteronormativity). Educators can use those understandings to make intentional decisions in redesigning the learning environment to open new possibilities in curriculum and classroom relationships and interactions. In these ways, critical-affective, poststructuralist perspectives can support TCs in assessing a situation, which *could* include (but isn't limited to):

- noticing when they experience a moment of tension or engage with pedagogies of discomfort (Boler, 1999);
- processing competing ideologies or points of affective saturation (Ahmed, 2013);
- exploring what binaries or limitations they (or others) may be falsely placing on the situation and those involved; and
- reorienting their perspectives to view literacy events as “emerging” (Leander & Boldt, 2013), visceral (Dutro, 2013a), and “embodied” (Johnson & Vasudevan, 2012) as well as text-centric (New London Group, 1996).

Social justice teacher education programs aim to design learning and teaching opportunities for TCs to interrogate the ways in which knowledge and bodies are named, positioned and valued in schools. If we take those critical principles and incorporate poststructural theories into teacher education, it has the potential to support an equity-minded teacher education curriculum. Poststructural perspectives can be a productive lens by which critical educators can conceptualize new pathways and options for themselves and others, and work to redress injustices in schools through creating those new and novel pathways of access. In

these ways, these perspectives serve as an important tool in re-imagining the possibilities of what schooling can be.

There is rich and important work happening in literacy research around affect and embodied literacies, which seeks to challenge reductive notions of literacy and strives to complicate autonomous views (Street, 2003) of literacy. The emerging body of literacy scholarship is drawing on theories that supports expanded notions of literacies and learning, and argues that literacy is in process and “emerging” (Leander and Boldt, 2013), embodied (Dezuanni & Woods, 2014; Ehret & Hollett, 2014; Hughes-Decatur, 2011; Johnson & Vasudevan, 2012; Jones & Hughes-Decatur, 2012), and multimodal (Dalton, 2014; Kress & Van Leeuwen, 2001; J. Pandya, 2014; J. Z. Pandya, Pagdilao, & others, 2015; B. E. Smith & Dalton, 2016). Several literacy scholars studying affect also draw on poststructural theories to describe more comprehensive and less restrictive pathways of knowledge, such as Deleuze and Guattari and their metaphor of the rhizome (Boldt, Lewis, & Leander, 2015; Hagood, 2009; Handsfield, 2007; Jacobs, 2013; Leander & Boldt, 2013; Parsons & Clarke, 2013).

Below, I highlight significant articles that contribute to emerging scholarship taking up poststructural theories with regard to affect and literacy in literacy contexts (Boldt, Lewis, & Leander, 2015; Hagood, 2009; Handsfield, 2007; Jacobs, 2013; Leander & Boldt, 2013; Parsons & Clarke, 2013). It is important to state that while poststructuralist theories can disrupt binaries and well-worn pathways for learning in schools, the theories, including metaphors such as the rhizome, that have gained traction in literacy scholarship, are not by definition taken up in explicitly critical ways. In other words, although these theories can be used as a lens and as a tool to mobilize equity-minded philosophies and pedagogies, however, using the rhizome or other poststructuralist lenses in educational contexts does not automatically mean that it will address

issues of power. Below, I highlight a couple of examples of scholars drawing on the metaphor of the rhizome, one as it connects to a research study examining the literacy practices of a 10-year-old boy and, the other, in a conceptual piece describing what a rhizomatic understanding of language arts affords. I illustrate both examples to situate the conceptual and empirical contributions poststructuralist lenses, including affect theory, can make in literacy studies and the ways in which my work contributes to this growing body of scholarship, both in theory and practice.

Leander and Boldt (2013) take up several of Deleuze and Guattari's concepts related to the rhizome, including lines of flight and assemblages, to illustrate "nonrepresentational" interactions with texts in school. One of their overall goals was to critique the New London (1996) perspective of a "Pedagogy of Multiliteracies" and reorient the reader to what researchers might observe through rhizoanalysis, which shifts the perspective of literacy events as text-centered interactions to

living its life in the ongoing present, forming relations and connections across signs, objects, and bodies in often unexpected ways. Such activity is saturated with affect and emotion; it creates and is fed by an ongoing series of affective intensities that are different from the rational control of meanings and forms (p.28).

Leander and Boldt follow Lee, a 10-year old boy, and his interactions with several texts, such as Japanese manga, during the school day. Through rhizoanalysis, they focus on the in-the-moment process and "emergence of activity, including the relations among texts and bodies in activity and the affective intensities of these relations" (p.34). Leander and Boldt assert that viewing Lee's interactions with texts through a "Pedagogy of Multiliteracies" perspective

focuses more on whether or not Lee creates a new text as a result of the interaction with a pedagogical design, such as reading manga, for example. They do not critique this perspective as problematic in its own right, as it is an important aspect to literacy and learning, but rather claim that we shouldn't only use this as the only measure of engagement with texts. By only viewing Lee through a "Pedagogy of Multiliteracies" perspective, which positions him as "resistant" to literacy pedagogies in school, a rhizomatic analysis found Lee to be deeply engaged with the texts. Through rhizoanalysis, Leander and Boldt (2013) counter the text-centric approach that multiliteracies emphasizes and encourages literacy scholars and researchers to recognize that the body is also at play when interacting with texts, giving an example of when Lee leaps up to pretend sword fight in response to his reading of the text. If we are merely limiting our observations to text-based interactions, teachers and scholars might miss the significance of his embodied interactions with the text and consider it unrelated or even "off-task".

Leander and Boldt bring Deleuze and Guattari's theories of knowledge into practice to illustrate what we might be missing if we do not take into account the value of emerging activity. By viewing learning in classrooms as always in process and emerging, it leads us to ask different questions and view the same happenings through an entirely new perspective. Leander and Boldt's assertions call for teachers to "bring the materials into a 'coposition of desire.'...[to] make space for fluidity and indeterminacy as the nature of things...[to] recognize difference, surprise, and unfolding that follow along paths that are not rational or linear or obviously critical or political" (pp. 43–44). I argue that having the content as well as theoretical knowledge to support the reimagining and validation of new paths in relation to literacy curriculum are characteristics and skills of rhizomatic practitioners. Leander and Boldt's rhizoanalysis is a key example the kind of thoughtful perspective shifting that rhizomatic practitioners would be able to

do in classrooms and with children.

Hagood (2009) takes a different approach and developed a conceptual argument in support of a rhizomatic approach to understanding literacy practices. She provided two examples of prominent reports with agendas to “influence the trajectories” of language arts instruction and research, The Rand Reading Study and Reading Next. Hagood drew on these studies to argue that while they take up sociocultural theories to outline many important literacy skills needed for 21st century life, the reports still “attempt to ground language arts like a tree” (p.43). For example, she described Reading Next recommending reading diverse texts, yet only provides print texts as examples. She explained that the technology tools and instructional goals in the reports ultimately fail to address “many of the comprehension components necessary to work with multimodal digital texts” (p.43). She situated these examples to argue that “a rhizome of language arts” can be an important lens for understanding literacies for the 21st century:

A rhizome of language arts shows the multiplicity of texts, users, and activities situated within contexts. It reveals the ways that texts have changed, as have uses of texts. A rhizome also shows how language arts education can no longer be seen solely as a set of cognitive skills and competencies to be learned and mastered by individuals in a sociocultural space. In a new mediascape, language arts development must account for social skills necessary to engage with participatory literacies in multiple contexts for a variety of purposes. Plurality of readers, texts, contexts, and activities is central to the discussion. (p.42)

This argument of plurality is also tied to the literacy community’s desire to expand schooling’s notions of literacy already expanding in out of school spaces (Alvermann, 2010; Alvermann &

Moore, 2011; Jenkins, Purushotma, Weigel, Clinton, & Robison, 2009) and the desire to bring in more embodied, affective readings of classroom learning (Dezuanni & Woods, 2014; Ehret & Hollett, 2014; Hughes-Decatur, 2011; Johnson & Vasudevan, 2012). Hagood critiques the current literacy standards and curriculum in schools “binding,” as they “focus solely on a cognitive perspective of language arts,” and recommends teachers and researchers working together to collaborate and co-design opportunities for students to practice and engage in multimodal, expansive literacies in multiple formats with the goals of “linking what we want students to learn with showing how they learned it” (p. 46). The design of the methods course in this study and the AAP itself incorporates these recommendations, as the writing methods curriculum and pedagogies are co-designed and assessed by teachers and researchers and use multimodality as part of the teacher candidates’ learning opportunities.

As these scholars so compellingly state, rhizoanalysis is an important shift occurring in literacy scholarship and encourages more expansive notions of literacy and learning in schools. What is not always evident or central in this emerging field of scholarship are the ways in which poststructural and affective lenses on literacy learning are deeply tied to efforts of equity and social justice. This dissertation study contributes to the growing scholarship in critical, embodied, and affective literacies (e.g., Dutro, 2013; Enriquez, Johnson, Kontovourki, & Mallozzi, 2015; Zembylas, 2005) by illustrating the ways in which affect is also a means to address the critical, and makes visible the power and privilege that develops and maintains limitations that are placed upon various forms of thinking, ways of being, and the bodies that become consequentially tied to these discourses of power. The Affective Archive Project is one method of supporting novice critical-affective practitioners as it supports and validates new ways of seeing children and their possibilities, including new ways of being and knowing, leveraging

students' skills and knowledge, resisting dichotomous categories and opening potentially blocked paths of production and engagement with school curriculum.

Literacy as Power and Economic Currency

This study considers literacy as constituted within and helping to constitute social practices (Barton, Hamilton, & Ivanič, 2000; Besnier, 1995; Brandt & Clinton, 2002; Gutiérrez, 2008; Heath, 1983; Moll, Amanti, Neff, & Gonzalez, 1992; Pennycook, 2010; Scribner, 1984; Scribner, Cole, & Cole, 1981). Because literacy is viewed as situated and socially constructed, it is also linked to systems of power, production, and access to economic and social values (Gee, Hull, & Lankshear, 1996). Despite decades of research that demonstrates literacies as embedded in social practices, there is a disconnect between this scholarship and the ideologies about literacies enacted in schools. Schools can be highly regulated places that promote very narrow forms of literacy learning. School literacies are also often segregated from community activities and knowledge in ways that diminish the possibilities for young people to discover purpose within school learning (Engeström, 1991). The literacies promoted in schools can work to actively marginalize and silence certain stories and forms of knowledge, while validating and centralizing others. As Janks (2009) writes, “literacy is tied to questions of power and how we choose to teach literacy is political” (p. 4).

Politics and ideologies frame perceptions of “appropriate” schooling, and therefore determine the curriculum and discourses that are enacted. And the stakes for children are incredibly high, as “Schools regulate access to orders of discourse—the relationship of discourses in a particular social space—to symbolic capital—symbolic meaning that currency in access to employment, political power, and cultural recognition” (New London Group, 1996, p.71). As a result of this relationship, Scribner (1984) asserts that “Definitions of literacy shape our

perceptions of individuals who fall on either side of the standard (what a ‘literate’ and ‘nonliterate’ is like) and thus in a deep way affect both the substance and style of educational programs” (p.6). This binary paradigm constructs literacy from a deficit perspective that pervades every aspect of a child’s educational experience. Gutiérrez, Morales, & Martinez (2009) explain that “Deficit notions about the cognitive potential of individuals from nondominant communities have persisted in social science inquiry, particularly where literacy is concerned. The intellectual trails of current conflicting ideas about literacy can be traced in part to theories about the role of literacy in society” (p. 212).

New Literacy Studies (NLS) continues to be an influential literacy movement that promotes the notion that literacy is complex and multilayered, and insists that we examine the literacy events and practices that occur in people’s everyday lives and across contexts (Behrman, 2006; Janks, 2013; New London Group, 1996; Street, 2003). Street (2003) describes NLS as a way of “problematizing what counts as literacy at any time and place and asking “whose literacies” are dominant and whose are marginalized or resistant” (p. 77). This is in opposition to the “autonomous” model of literacies most common in school curricula, which privileges skills that are considered to be ‘essential.’ Literacy practices deemed essential are often a reflection of white, middle class values, thereby marginalizing the multitude of ways that children learn and interact with the world (Dutro, 2009b, 2010). These inequities have historical links to traditions of actively enforced laws, social norms, and by ideas of who can and should become ‘literate,’ (Brandt, 1998, 2001) to restrict access to literacy practices that have political, economic, and social value.

Thus, denying some person’s access to *critical* literacies by promoting autonomous and more *functional* literacies among young persons perpetuates inequitable resources and economic

opportunity (Beach, 1999; Gee, 1999) and supports the false binary of “literate/illiterate,” which sanctions curricula and standards-endorsed literacies to step in and “support” students in learning these systems of knowledge that are culturally relevant only to some, yet are treated as neutral and universal (New London Group, 2000). Dutro (2010) also asserts that policies that are assumed to be neutral are representative of specific ideologies that have direct implications for school curriculum. For instance, the seemingly ‘natural’ high expectation for all students speaks to the assumption that similar standards for all will address the impacts of racism. Such assumptions create a color-blind approach to policy (Sleeter, 2004). The impact of color-blindness on the curricula and materials used in the classroom has direct effects on students’ literacy identities and senses of efficacy (Dutro, 2010). I situate my study in these theories of literacy as historically and culturally situated practices and ways of knowing that are revealing of the complexities of social life, power, privilege and institutions (Smith, 1999).

If social justice teacher education (SJTE) programs are striving to prepare candidates to create more equitable schools, we must then prepare our teacher candidates to feel the binaries and the consequences of the autonomous literacies designed to address the “deficiencies” of those who are “illiterate” (Street, 2003). Candidates need a comprehensive understanding of the implicit and covert ways the trope of the “illiterate child” is embedded in schooling, whether it be in the policies of tracking and class placement, assessment design or curricula. In this study, the AAP gave TCs opportunities to explore these tensions and consequences of these labels with their third grade writing buddies and the ways in which their own histories were bound up in these consequential discourses.

Research on Teacher Education

Over the past two decades, there have been significant strides in research in teacher education and policy to make sense of and address the highly complex work of teaching and design for robust learning and teaching practices that support the increasingly diverse national student body (Darling-Hammond, 2006). The following section addresses some of the salient threads of work in research on teacher education and the shift towards practice-based education and the interest in (and controversy around) identifying central practices that teachers can embody in the classroom.

Teacher candidates' immersion in authentic teaching spaces over extended periods of time plays a large role in not only a candidate's preparedness and effectiveness, but also supports identity growth and development (Boler, 1999; Boler, Zembylas, & Tryfonas, 2003; Rodriguez & Britzman, 1992). The AAP research is situated within a larger research agenda that addresses these concerns through an innovative research-based model of methods preparation in the teaching of writing (Dutro & Cartun, 2014, 2016; McDonald et al., 2014). Thus, the teacher education context in which this study is situated is crucial to understanding the opportunities teacher candidates have when taking up the Affective Archive Project.

Practice-Based Preparation

A large body of research in teacher education highlights effective teacher preparation programs and teaching practices, yet, there is a critical gap in the literature related to supporting novice teachers in *enacting* and developing teaching contexts (Grossman, Compton, Igra, Ronfeldt, Shahan, & Williamson 2009; Grossman & McDonald, 2008; Brayko, 2012; Feiman-Nemser & Buchmann, 1985). In 2006, Darling-Hammond released results from a comparative study on teacher education, which located several common features between top teacher

education programs considered to be influential in preparing excellent teachers. These key features argue for education programs that are curricularly coherent, culturally conscious, embedded in the context of practice, and value community-based partnerships between school and university institutions. Additionally, a meaningful connection between university-based research teacher education programs and field placements is a key recommendation amongst scholars (Valencia, et.al, 2009). Many teaching candidates do not get enough opportunities to work with students throughout their programs, although research shows that the more time and depth to which they can participate in classroom practices makes a difference (Grossman, et.al, 2009; Darling-Hammond, 2006, 2009; Feimen-Nemser, 1985). My study draws on research findings that these models of cohesive coursework provide students with a series of opportunities to take risks pedagogically, allow for reflection and reflective practices, and provide support for preservice teachers to engage with core practices and content knowledge (Dutro & Cartun, 2014; Valencia, et.al, 2009; Shulman, 1987; Zeichner & Liston, 1996; Darling-Hammond, 2006, 2009).

Since the first edition of the Handbook of Research on Teacher Education (1990), much work has been done to explore the complex relationships between field experiences and coursework (Valencia, et. al, 2013). Meaningful connections between university-based research teacher education programs and field placements is a key recommendation amongst scholars (Valencia, et.al, 2009), as it provides students with a series of opportunities to take risks pedagogically, allows for reflection and reflective practices, and provide support for the preservice teacher to engage with core practices and content knowledge (Valencia, et.al, 2009; Shulman, 1987; Zeichner & Liston, 1996; Darling-Hammond, 2006, 2009). Situating a TC's experiences in a practice-based setting allows novice teachers to "repeatedly go back and forth between investigating teaching and enacting it" (Lampert et al, 2013, page 229). This is a

practice that is been widely investigated and supported in teacher education research (Grossman & MacDonald, 2008; Lampert, Beasley, Ghouseini, Kazemi, & Franke, 2010; Grossman, Hammerness, & McDonald, 2009). Furthermore, research demonstrates that mentor teachers, course instructors and cooperating teachers have “substantive influence on student teachers of developing abilities to teach language arts and their abilities to think critically about related issues” (Valencia, et. al, 2009, page 314). This speaks to the longstanding “two worlds pitfall” between university-based and school contexts (Feiman-Nemser & Buchmann, 1983) in which teacher candidates struggle to take up many of the theories and pedagogies they learn in university courses once immersed in authentic classroom contexts (Grossman, Smagorinsky, & Valencia, 1999). One way to address this pitfall is through designing for horizontal expertise (Engeström, 2003). Anagnostopoulos, Smith, & Basmadjian (2007) assert that horizontal expertise can address the two worlds pitfall because learning occurs when professionals from different expertise and contexts “enrich and expand their practices through working together to reorganize relations and coordinate their work” (p.139). Because of this cross-context collaboration, the “expertise emerges from these boundary crossings” (p.139). This concept resonates with the design of this methods course, which uses a horizontal expertise collaborative to support the growth of the teacher candidate in the context of writing. As I describe in further detail in chapter 3, the methods course is held onsite at an elementary school and the entire cohort of teacher candidates “flood” one mentor teacher’s classroom, with whom we closely worked. This design supported and made visible the connections between theory and practice and allowed each professional, the mentor teacher, the teacher candidate, and the teacher educator, to grow their professional practice together. This particular research-based model is a

productive framework for understanding the complexities of the interactions between the various actors throughout a TC's trajectory into the field of teaching.

Ball and Cohen (1999) also emphasize that the classroom context in which a TC is practicing during their can be a powerful reinforcement of “the conservatism of practice, with its didactic approaches to teaching and fact-and skills conceptions of knowledge,” which is compounded by the “powerful socialization into teaching that occurs in teachers’ own prior experiences as students” (p.5). Because research emphasizes the great influence the school context and participating actors at the school are key factors in reinforcing or disrupting dominant narratives about teaching and learning, both the school context and the mentor teacher for the methods course at Franklin Elementary, which I will describe in more detail in chapter 3, were carefully chosen to support the critical theories of the course and the disruptive practices encouraged through the writing content and the AAP. The role of teaching context, instructor and mentor teachers were all considerations in the design of the methods course, of which the study was conducted.

Grossman et. al (2009) recommend that practice based education not be situated in an apprenticeship style model but build around a series of core principles that the novice teachers are guided in enacting. This further supports the theory that teaching is relational work. (Grossman et.al 2009; Lampert, 2009; Britzman, 2003). Practice-based contexts and the use of practice components such as rehearsals creates a deliberate pedagogical space for beginning teachers to “test in practice the results of the public and collaborative preparation that occurred in the rehearsal in a setting where many of the ways in which students participate or anticipated” (Lampert et.al, 2013, p. 229). The relationships between content, pedagogical knowledge, and

principles and practical tools, if done effectively, should be robust, iterative, and relational (Ericsson, 2002; Grossman, Hammerness & McDonald, 2009).

Teacher Identity Development Through Conflict and Discomfort

The relational aspect of teaching is a fundamental shift required in order to engage in robust teaching practices, and highlights the importance of practice-based settings as an influential to a teacher's identity. As Britzman (2003) asserts, teacher candidates bring with them their own histories and expectations for their work with students, peers and their own learning. It is in the conflict and dissonance between expectations and reality where TCs experience influential identity forming opportunities:

if the original pulls of judging learning from the confines of success and failure become frayed by the contingencies of educating others, an unexpected pressure emerges: figuring the significance of the contradictory realities of and competing perspectives on learning to teach and becoming a teacher. One of the great surprises is just how conflictive the work of teaching feels, but also there is an anxiety that seems to emanate from the very structure of school organization. (p. 2-3)

While conflict is often viewed as a negative interaction, my study argues that conflict and dissonance is a productive, workable tension (Boler et al., 2003; Stillman, 2011) and a key component to making sense of one's own teacher identity (Evans, 2013; Gee, 2000; Morgan, 2004; O'Connor, 2008; Olsen, 2016; Reio, 2005), especially as it relates to discourses and systems of power and what it means to be a critical educator (Beauchamp & Thomas, 2009;

Lasky, 2005; Zembylas, 2003, 2005). As Britzman (2003) writes, “There can be no learning without conflict” (p. 3). The AAP supports these tensions as a productive space for growth and understanding, and encourages TCs to have affectively saturated moments guide their decision-making for their artifacts.

As teacher candidates work within clinical practicum settings, moments of contradiction or tension inevitably arise. Britzman asserts that this is because candidates come into their teaching experiences “with a set of beliefs” about their work and themselves without even realizing they “had those policies” (p.35). Ideologies are deeply embedded within personal histories and attached to identities; as a result, candidates often perceive ideologies as simply “the way things are” or even “the way things should be” without thinking too much about how their way of viewing the world might be different from those around [them]” (p. 35).

Furthermore, as Wenger (1998) emphasizes, people’s identities develop over time in relation to the unique “social, cultural, historical, and political factors” they are exposed to and what is expected of them within each role. So in this way, the teacher candidates’ understandings of what it means to be a teacher is *both* unique to their encounters with this role because of the unique sociocultural factors shaping their beliefs, *yet also a product* of their dominant social and cultural norms. Thus, when the candidates’ pre-established expectations come into conflict with their current surrounding context, they experience what Boler (2004) calls a “pedagogy of discomfort,” which arises when “what is communicated to them from the context in which they work conflicts with how they view themselves as professionals” (Richert, p.35). In fact, Grossman (2001) asserts that educators cannot develop and grow without these moments:

while there is a general set of problems involved in learning to teach,
individuals will encounter specific variations of these problems in their own

practice... how prospective teachers and those around them define the problems they face and how they engage in solving these problems...contributes to the identities that they develop as teachers (p.12).

As such, the tensions that arose for TCs and explored throughout the AAP can become a site of growth and identity development. The AAP serves as a space to grapple with these tensions and thoughtfully deconstruct the ways in which those tensions may be occurring due to dominant narratives begin challenged when working in clinical settings.

Experiences of disequilibrium as a result of a teaching dilemma, can be sites of immense growth as teachers “simultaneously engage in creatively rebuilding a sense of meaning and coherence in the face of ambiguity” (Boler, 2004, p.117). This is a critical step in reimagining and reshaping the identity of “teacher.” In addition, Boler asserts that those experiencing a worldview shift must be handled with care, compassion, and empathy. Boler recommends that teacher educators follow “the affect” instead of the language the person uses in order to uncover “how emotional investments reflect both individual’s willingness to grow as well as the embedded quality of dominant cultural values” (p. 120). When instructors embody the role of the critical witness and radical listener (Dutro, 2009a, 2011), they are able to assess the candidate’s capacity to grow and “rebuild a sense of meaning” from the event. Furthermore, it allows the mentor to create a meaningful space to illuminate the ways in which they might have internalized dominant culture and privilege and how it affects their relationships in the classroom: “by closely examining emotional reactions and responses-what we call emotional stances- one begins to identify unconscious privileges as well as invisible ways in which one complies with dominant ideology” (p.121). This examination may, in some cases, challenge and subsequently shatter the student’s worldview; however, if the candidate is willing to be vulnerable and explore a new

sense of self despite uncertainty, it can provide a paradigm shifting experience that allow for greater effectiveness and preparedness in the classroom with students. It creates space for teachers to reimagine themselves as educators—what that means for them to teach, to connect with students, parents, and communities. As this occurs, “we reflect on the decisions we make to see if they aligned with what we learn the role requires and what we believe, our sense of self in this important work becomes clearer” (Richert, p.37). In this way, it provides the possibility for new worldviews, such as the ones incorporated in a social justice perspective, to be integrated into their teacher identity.

The AAP in Relation to Core Practices

A desire to develop high-leverage/core practices has risen primarily out the practice-based reform agenda, which seeks to address the pervasive disconnect between university teacher preparation and schools (Ball & Forzani, 2009; Ball, Sleep, Boerst, & Bass, 2009; Janssen, Grossman, & Westbroek, 2015; Grossman et al., 2009; Grossman & McDonald, 2008; Lampert et al., 2010; Lampert et al., 2013; McDonald, et al., 2014; Windschitl et al., 2012) and locate key practices that novice teachers should be able to do well as beginning teachers. Scholars, practitioners and teacher educators have debated “what counts as a practice worth learning for a beginning professional?” for decades (Windschitl et. al, 2012, p.2). These conversations have been occurring across disciplines including science (Windschitl et. al, 2012), mathematics (Ball, 2011), and literacy (Valencia et. al, 2009), to name a few. As the discipline - based conversations bubbled to the surface, a collective desire formed in an effort to create and implement a “commonly acknowledged set of instructional practices” that could be used to “support continuous movement towards effective and equitable classroom practice” (Windschitl et. al, 2012, p. 3).

These conversations, while still occurring in various disciplines, also began to have a collective voice, which quickly gained momentum and became enveloped in what McDonald et. al (2013) call the “major shift” in teacher education, which has moved from foundational coursework providing the necessary materials to novice teachers to “specifying teaching practices that entail knowledge and doing” (p. 1). Several terms to describe these practices have developed from these debates and are currently called Core Practices (CP’s) or High-Leverage Practices (HLP’s) to describe the “vision of high-quality teaching that is content-rich, rigorous, and meaningful to students, and which novices can enact in their classrooms” (McDonald et. al, 2013, p. 3). The desire to mobilize the ideas of CP’s/HLP’s has been taken up by a critical mass of scholars and teacher educators, which has resulted in preliminary lists of possible practices (Ball & Forzani, 2009; Ball, Sleep, Boerst, & Bass, 2009; Grossman, Hammerness, & McDonald, 2009; Grossman & McDonald, 2008; Lampert et. al, 2010; Lampert, et. al, 2013).

The push to increase rigorous content and employ high-leverage or “core” practices also has obvious implications for the ways in which teacher candidates are prepared in teacher education programs. Lampert et. al (2013) assert that teacher educators are “faced with two challenges: preparing beginning teachers to actually be able to do teaching when they get into classrooms, and preparing them to do teaching that is more socially and intellectually ambitious than the current norm” (p. 226). Of course these challenges are not binaries. Programs do not need to choose which challenge to address. However, these challenges indicate real tensions that teacher preparation programs face when designing comprehensive teacher education curricula. Programs need to prepare teachers to not only make important impacts on students’ lives, but to be able to survive, sustain, and enjoy the work of ambitious teaching far after the first five years of their teaching careers.

The AAP was designed to support both attention to the “doing” of teaching in authentic contexts *and* socially and intellectually complex work. It is also situated in critical and affective theoretical terrain that pushes on the notion of core practices. Dutro & Cartun (2016) challenge the metaphor of “core” and draw on affect theory to centralize the ways in which students are positioned as also “core” to enacting ambitious teaching. While we argue that giving students supported and ongoing opportunities to engage immediately in the process and practices of teaching is important, we also assert that practices are always situated in systems of power and involve the “surround” as well as the “core.” Both the surround and core must be simultaneously acknowledged and supported in order to truly engage in ambitious teaching.

Racialized Discourses and Queering Knowledge in Schools

Issues surrounding everyday power and privilege have been linked to educational structures and education policy (Leonardo, 2009; McIntosh, 1992; Bush, 2005; Gilborn, 2005) that are deeply rooted in schools and cannot be separated from the structure of our education system. In this section, I turn to two areas of scholarship that informed the goals of the AAP. First, I discuss racialized discourses and their relationship to power structures in schools. Then, I turn to Queer Theory as a way to reconceptualize possibility in what can and should occur in teacher preparation.

Racialized Discourse and Knowledge Structures in Schools

Omi and Winant (2014) argue that “every state institution is a racial institution,” and the principles, policies, and rules valued within institutions are used to reify and justify the conditions of the racial state (p.83). Work in Critical Race Theory (CRT) examines the ways in which power and privilege function in relationship to social structures and is an important lens for teacher education programs because it:

calls educators to attend to the counternarratives of the oppressed and to work toward the elimination of all forms of oppression. It leaves no doubt as to the systemic nature of racism, and it pushes educators to actively confront it in the policies and practices of schools (Young, 2011, p. 1455).

The AAP study draws on critical scholarship of race and racism in its aims to support TCs to examine school structures in thoughtful ways in order to enact social justice and critical literacy in the classroom.

As research demonstrates, school policies and valued practices in educational spheres can validate (or invalidate) and position bodies (sometimes precariously and harmfully) within school institutions (K. M. Collins, 2013; Noguera, Hurtado, & Fergus, 2013; Peguero, Shekarkhar, Popp, & Koo, 2015; Rios & Galicia, 2014; Skiba, Michael, Nardo, & Peterson, 2002). These racialized policies work to support specific discourses of power and dominant narratives of the “other” through surveillance and punishment of those deemed “deviant” or outside the norm (Salend & Duhaney, 2005). Through the enforcement of policies, curriculum and many layers of sanctioned agendas, schools support the naming and positioning of bodies through school tracking and various forms of academic “interventions.” In these ways, schools function as a critical arm of the racial state. They regulate, catalog, surveil and punish bodies, and through these processes, target nondominant communities at highly disproportionate rates (Monroe, 2005; Skiba, Michael, Nardo, & Peterson, 2002). Teachers play a significant role in the ways in which these narratives about students’ competencies, abilities, and degrees of obedience are given credence. These narratives “stick” (Ahmed, 2013) to bodies of children and are used to make important decisions about them, such as their placements or opportunities in schools.

Furthermore, these beliefs about students are perpetuated through the passing on of arboreal, racialized ideologies to novice teachers as they are apprenticed into educational contexts. The process begins for teacher candidates the moment they enter a school in their preparation programs. Cooperating teachers are eager to share their wisdom to incoming educators, especially the “educational history” of their students and are mostly unaware of the roles that they play in reifying these dominant and harmful discourses, as they are so deeply intertwined with school practices and policies (Cochran-Smith et al., 2009; Egbo, 2012; Villegas, 2007). It is for these reasons that racialized narratives and ways of thinking about knowing must be critically interrogated. Through intentional evaluation and critical understandings of where racialized stories come from and their consequences, they can be changed.

Very much in line with Foucault’s theories on deconstructing power through discourse, there is room for the deconstruction and reorganization of racialized practices through “a dual process of disorganization of the dominant ideology and of construction of an alternative, oppositional framework” (Omi & Winant, 2014, p. 89). In other words, creating real possibilities of change requires an active deconstruction of the dominant, racialized beliefs in schools *and* the implementation of another set of ideologies, which can come in the form of resistance.

When engaging in forms of resistance in schools, educators can, and should, strategically choose when to actively and explicitly resist certain policies and practices as a matter of overall success and survival in hostile environments. This may come in the form of open and active resistance or subtle resistance by intentionally choosing other options (for example, picking diverse texts or implementing more democratic participation structures for class discussions). Strategic resistance also requires knowing when and how to mobilize one’s own privilege to equitable practices in schools. For example, white teachers may leverage their privileges to speak

to other white teachers about the inequitable labels that have unfairly placed a student into a lower level course. These choices, in concert with performing identities and practices of resistance, hold the possibility of chipping away at the seemingly indestructible discourses that can perpetuate boundaries in schools.

Being a social justice educator requires a deep understanding of how power and discourse function in schools and how power and privilege not only circulate, but can be strategically leveraged to advocate and support children, especially those precariously positioned and tangled in marginalizing storylines that make it difficult to be the author or even editor of who others think they are. Thus, it is essential for TC's to have a space from the very beginning of their teaching careers to: a) grapple with these large questions and challenge and interrogate the "single stories" (Adichie, 2009) that circulate about children and youth, b) analyze how various components of the system function to position certain bodies as more knowledgeable and capable (and what evidence supports these distinctions) and c) explore and enact practical and theoretically grounded practices to disrupt these norms. These are critical components when developing foundational frameworks as social justice educators.

Teacher preparation programs hold the important responsibility of providing TCs opportunities to critically analyze school structures (in a writing methods course, for example, to make sense of how literacy practices are racialized and are not neutral, discreet sets of skills) and provide focused opportunities, through class assignments in connection with clinical experiences, to work with anti-racist curricula and participation structures. The AAP is designed from critical theories that allow for critical interrogation of moments of tension and experiences saturated with affect. The intention of the AAP is for TCs to have an opportunity to examine beliefs and

knowledge about children, teaching and learning through *feeling the complexities* of the principles, policies, and rules implemented in schools in relation to their experiences.

Althusser (2006) asserts that schools are ISA's (ideological state apparatuses); in other words, schools function through ideology and on behalf of the state. Some of these beliefs include capitalist messages about the importance of being individuals, being independent, and to value knowledge as a commodity. The AAP pushes on these messages by raising the "connectedness" of one's own emotions to social structures and dominant ideologies and understanding how affects and emotions are not always individual, but can be collective. This is also reinforced through structuring their engagement with the AAP in groups throughout the semester and sharing their work with one another in various configurations. Furthermore, the project seeks to challenge autonomous notions of literacy by asking students to represent their experiences in "some sharable format" and encouraging less common forms of expression.

Queer Theory as Theory in Practice: Giving Rise to New Ways of Being

Schools also function as disciplinary spaces that reinforce heteronormative practices, thereby regulating every subject, both student and teacher, to behave "normally" in school (e.g. Cruz, 2012; Jones, 2012; Probyn, 2004). Queer, affect, and critical race theorists, often working in poststructuralist realms, help to deconstruct and reimagine school spaces, as they charge us to rethink how conceptions of nature, history, and unity function as a means of regulating bodies or knowledge deemed "unfit." Queer and affect theories serve as both theory and method to deconstruct and reframe these structures to allow for greater possibilities within school institutions, including ways of being.

Queer theories are particularly useful when challenging normative ideologies and discourses in school spaces, as well as possibilities for queering knowledge structures, teaching

pedagogies, and reframing school institutions to promote more equitable spaces for all bodies. Power circulates and functions in ways that can afford or constrain life opportunities and becomes evident in the inequitable systems of everyday life. Queer theory, deriving from critical and poststructural theories, challenges stratification and discursive structures and is a particularly powerful theoretical lens to make sense of how schooling is structured through power. Poststructuralism also provides powerful theoretical tools to break binaries and “queer” school spaces.

Queer theorist Butler (2004) cuts to the core of why it is imperative that we question and examine the world and the ways in which it is organized around us. She writes that it is a matter of potential futures. In other words, when we accept and adopt the dominant system at face value, the system that states what counts as “knowledge,” and “normal,” for example, it situates us in a system that limits our potential. Butler writes, “the power of regulation, [is] a power that determines, more or less, what we are, what we can be” (p.57). She draws on other theorists, such as Foucault, to explain the “politics of truth” as

a politics that pertains to those relations of power that circumscribe in advance what will and won’t count as truth, which order the world in certain regular and regulatable ways, and which we come to accept the given field of knowledge. (pp. 57-58)

Butler uses this theory of knowledge as “regulated truth” to ask, “what, given the contemporary order of being, can I be?” (p.58). Butler expresses that not falling within constructed norms creates an “unrecognizability of personhood” and infringes on rights and fuels unjust treatment of those interpreted as outside the norm.

Queering Identities

Queer theorists also engage with identities in expansive ways that were useful for conceptualizing the AAP. Puar (2007, 2005), for instance, takes up Deleuze and Guattari's (1988) notion of "assemblages" most centrally in order to argue for more fluid, dynamic, contingent understandings of identities in relation to race and sexuality. However, her use of assemblages to make sense of identity is also a productive lens for reimagining identities in schools, such as the identity of "teacher," "student," or "writer," for example. According to Deleuze & Guattari, (1988), assemblages are collections of multiplicitous networks that stick together contingently and impermanently. They write, "an assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections. There are no points or positions...there are only lines" (p. 8). An assemblage seeks to disrupt these constricting paradigms by presuming that identities "merge and dissipate time, space, and body against linearity, coherency, and permanency" (p.212).

By viewing identities in this way, an assemblage "deprivileges a binary opposition" (p.212) In other words, instead of viewing certain identities and bodies only as "dissenting, resistant, and alternative," it situates identities in relationship to "dominant formations" (p.212). Assemblages are important to consider when examining teacher identities. TCs come into their TE programs with ideas of what being a teacher means and, therefore, what the identity of "teacher" is, such as the kinds of things teachers say (or don't say), what teachers do (or don't do) in the classroom and their relationships with knowledge and children. By viewing identity assemblages as impermanently fixed components, it creates a sense of fluidity and malleability to the teacher identity. This flexibility can be incredibly supportive in having TCs consider new possibilities of what it means to be a teacher. For example, a TC may come into the program believing that a teacher mainly imparts knowledge *on* students. Through providing dissenting,

resistant alternatives to this singular belief through practice with students, the TCs may be able to reassemble their teaching identity to now include the understanding that teaching also means positioning students as knowledge-generators too. The notion of considering alternative perspectives or engaging in critical analyses also resonates with scholarship around the development of teacher identities (Beach, Johnston, & Thein, 2015; Gee, 2000; O'Connor, 2008; Reio, 2005; Zembylas, 2005).

As Puar states, “This foregrounding of assemblage enables attention to ontology in tandem with epistemology, affect in conjunction with representational economies, within which bodies interpenetrate, swirl together, and transmit affects and effects to each other” (p.205). For example, TCs may have intense feelings of failure after working with their writing buddy and upon closer examination, realize those feelings are centering around the fact that the student identifies themselves as a bad writer and a “nonreader.” The TC might recognize that those identities are formed through consistent messaging that they are not “literate” in the ways that the curricula or testing expects. Yet, the TC might see the many ways that the student is, in fact, demonstrating characteristics of being a writer, such as writing fantasy stories at home or drawing political cartoons. Through analyzing this experience, the candidate would have the opportunity to explore how an identity is not fixed or stable, but an assemblage of temporary and smaller components that are in relation to the dominant formations of what a “writer” might be in certain settings, such as a classroom. This can begin the work of deconstructing and possibly disrupting these binaries of “writer/nonwriter,” “good student/bad student,” and through the process of exploration in the AAP, provide room for the TC to consider ways of challenging these narratives with themselves, other educators and with their writing buddies.

Queering Trauma and Historical Archiving

In *An Archive of Feelings*, Cvetkovich (2003) draws on trauma, affect, poststructuralist, feminism, Critical Race and queer theories to critique the ways in which knowledge is structured and how society frames emotion and affect as unworthy of legitimation and left out of dominant discourse and histories, as evident from its absence in dominant archiving practices (Derrida, 1996; Manoff, 2004; Spivak, 1985). Scholars such as Derrida and Manoff assert that the dominant practices of archiving are subjective and colonizing, as they determine who is visible and given a voice to speak through the archive, and what bodies and stories and strategically silenced (Foucault, 1972; Greetham, 1999; Richards, 1993). Cvetkovich makes an argument for a more inclusive type of archive, one that includes affect as history, in order to critique and queer responses to trauma and make space for lived histories that are otherwise institutionally neglected and excluded from more traditional forms of archives and valued knowledge structures. This more inclusive type of archive she calls the “archive of feelings” and highlights social groups, such as the queer community, to situate the critical need for this type of documentation as they “demand a radical archive of emotion to document...areas of experience that are difficult to chronicle to the materials of a traditional archive” (p.242). In other words, vulnerable populations and groups that have been systematically marginalized and/or have traumatic histories “need to address traumatic experience through witnessing and retelling,” and producing a more inclusive archive enables the “acknowledgement of a past that can be painful to remember, impossible to forget, and resistant to consciousness” (p.242). She asserts that the delegitimization of gay and lesbian histories (which are often viewed as counternarratives to dominant histories and therefore left out of traditional archives) not only reinforces the invisibility of the trauma and collective memories of gay and lesbian culture, but also

delegitimizes the bodies that represent these histories. Because the “archive of feelings” is radically different from traditional historical archiving by including emotion and affect *as history*, it becomes significant in archiving marginalized narratives and in addressing histories of traumas that are rendered illegitimate, including bodies that are routinely silenced or made invisible within educational institutions.

Cvetkovich expresses that being able to create this type of archive allows individuals and social groups to address “the loss of history” and to compensate for “institutional neglect” (p.241). She describes the importance in documenting both knowledge *and* feeling to more complexly express life experiences and asserts that it is a way of “witnessing and retelling,” a critical approach that is supported by educational and cultural studies research (Dutro, 2013, 2011; Jones, 2012; Boler, 1999; Johnson & Vasudevan, 2012; Cruz, 2012). The affordances of this type of archive, one which values traditional sources of knowledge and documentation but also expressions of emotions, the subjective, and even the incomprehensible, is situated within larger conversations on trauma (Caruth, 1996; Dutro, 2014), poststructuralism (Foucault, 1978; Deleuze, & Guattari, 1987; Puar, 2007; Butler, 2006) and affect (Massumi, 2002; Ahmed, 2004).

The archive also promotes unvarnished narratives, many of which are counter narratives, which can promote the expression of what some might consider culturally or contextually “inappropriate” emotional responses. These unendorsed emotions are what Jaggar (2015) calls “outlaw emotions.” Outlaw emotions serve as rudders to shape our interpretations and choices, and play a critical role in teasing out the complexities of affectively saturated experiences. As Jaggar states:

outlaw emotions may enable us to perceive the world differently from its portrayal in conventional descriptions. They may provide the first

indication that something is wrong with the way alleged facts have been constructed, with accepted understandings of how things are... Only when we reflect on initially puzzling irritability, revulsion, anger or fear may we bring to consciousness our “gut-level” awareness that we are in a situation of coercion, cruelty, injustice, or danger. (p. 387)

Jaggar’s assertions make a powerful argument for the inclusion of emotion and affect into critical pedagogies, and position them as essential to approaching a more complex understanding of social life.

Emotion and Affect: Sites of the Incomprehensible, Social Control, and Resistance

The study of affect and emotion are not new areas of inquiry; in fact, they have very strong histories in and across disciplines, such as Anthropology (Behar, 1996), Philosophy and Feminist Studies (Jaggar, 1989; Scott, 1991; Davies, et. al, 2006), Psychoanalysis (Caruth, 1996), Gender Studies (Butler, 2006; Halberstam, 2011; Trinh, 1991) and Cultural Studies (Berlant, 2011), to name a few. This study draws on the scholarship that conceptualizes emotion and affect as fluid, inclusive, and oftentimes beyond words, beyond structure, and perhaps even beyond measure, yet critical to understand (Ahmed, 2013; Boler, 1999; Massumi, 2002).

Scholars such as Boler (1999), Ahmed (2013) and Massumi (2002) serve as conceptual lenses for understanding the ways in which emotion and affect function in schools and hold implications for preparing novice teachers, which resonates with the larger body of research on emotion, affect, and trauma in educational contexts (Cruz, 2012; Dutro, 2013; Dutro & Cartun, 2014; Jones, 2012; Leander & Boldt, 2013; Thein et. al, 2015).

Scholars across disciplines who analyze emotion and affect, such as (Boler, 1999) and (Ahmed, 2013) draw on feminist (Jaggar, 1989; Spelman, 1988) and poststructuralist theories

(Foucault, 1978; St. Pierre, 2000; Davies, 2006), as well as analyses of gender, economics, and politics, to situate emotions as mutual transactions between systems of power and individual subjects. For instance, both of Boler and Ahmed, although from different disciplines, emphasize the highly political nature of emotions and the ways in which they are used to maintain Westernized power and privilege structures and analyze speech acts, bodies, and texts to theorize the ways in which emotions are absent/present, individual/collective and used to create unity or separation (creating “us/them” binaries).

Boler examines the ways in which emotions are used as a means of social control and to reify? cultural norms and dominant beliefs. She asserts that emotions get visibly and invisibly addressed in education and that emotions reflect particular historical, cultural, and social arrangements. Her broad conception of emotion resonates with philosophical accounts that view emotions as (partially) cognitive as well as with accounts that give emotions a role in moral judgments and ethical reasoning. She makes the deliberate choice of using the term “emotion” instead of “affect” because of its common usage and defines emotion as “embedded in culture and ideology, as embodied and situated,” in addition to being “physiological,” “cognitive,” and shaped by our perceptions and discourse (p.xix). For these reasons, emotions and cognitions are mediated by one another and cannot be isolated. She also argues that emotions are forms of evaluations and how we make sense of moral reasoning or ethical judgments.

Ahmed also takes an inclusive view of emotion and affect and asserts that while emotions are often placed in binaries, such as “psychological *and* social, individual *and* collective,” these categories are limiting and do not fully capture how emotions function (p.10, emphasis added).

In *The Cultural Politics of Emotion*, Ahmed reorients the reader to conceptualize emotion as not an individual or internal process but rather a social and cultural practice. She calls this the “sociality of emotions,” which, she asserts:

create[s] the very effect of the surfaces and boundaries that allow us to distinguish an inside and outside in the first place. So emotions are not simply something I or we have. Rather, it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made: the “I” and the “we” are shaped by, and even take the shape of, contact with others. (p.10)

She supports her theory of the sociality of emotions by challenging the “inside out” model of emotions: “the logic here is that I have feelings, which then move outwards towards objects and others, and which might even return to me” (p. 9). This “inside out” model is most commonly found in psychology scholarship and implicitly embedded in social and emotional models and curricula supported in schools, as SEL models often draw on psychological understandings of emotion and regulation (Cohen, 2001, 2006; Elias, 1997; Shure, 2001). The inside out model of emotion assumes that an individual’s feelings are an internal response to stimuli and are exclusively one’s own. These internal reactions are needing to be expressed outward and draw on metaphors such as “letting our feelings out” or wanting to “open up” about how a person feels about a situation, for example. Within this model, contact between subjects and objects occurs only once the emotions have been externalized.

Ahmed critiques this understanding of emotions and argues that “emotions are crucial to the very constitution of the psychic and the social as objects, a process which suggests that the objectivity of the psychic and social is an effect rather than a cause. In other words, emotions are not ‘in’ either the individual or the social, but produce the very surfaces and boundaries that

allow the individual and the social to be delineated as if they are objects” (p.10). In other words, Ahmed views emotions as not location within a person (the inside out model) or completely collective and social (the outside in model), but *as* the very spaces of contact between the individual and the collective and the body and the object. She supports this argument by asserting that while a group of people may share similar feelings, it doesn’t necessarily mean that everyone within that group has the same relationship to the feeling. As such, “it is the object of emotion that circulates, rather than emotion as such” (p.11). For Ahmed, it is an object that becomes “sticky,” or saturated with affect, which create “sites of personal and social tension” (p.11).

In Ahmed’s theory of affect, the unit of analysis focuses on sticky objects and examining the relationships between affective “movement” and “attachments.” Emotions then become an orientation toward an object or a body, which then constructs a narrative. Similarly, the naming of a person is the process of attaching or “sticking” a sign or label to a body and the emotions that also attach to those signifiers construct a narrative. For example, Ahmed uses the example of the body of a child and a bear. Because of the “cultural histories and memories” the child encounters before the bear, when she finally comes in contact with one, she already has an impression of the risks of the encounter, as an impression that is felt on the surface of the skin. This knowledge is bodily, certainly: the child might not need time to think before she runs for it. This contact is shaped by past histories of contact, unavailable in the present, which allow the bear to be apprehended as fearsome. (p.7)

In these ways, the bear was already an object, an affectively saturated and sticky boundary that had been culturally and historically signified. According to Ahmed, the emotion of fear and

“stickiness” of the bear can also function to “block” movement. In addition to blocking movement, stickiness can also “bind” objects or signs together. So in these ways, stickiness can not only be analyzed by “movement” and “attachments” but by what, to use Deleuze and Guattari’s term, “assemblages” are “blocked” or bound” together.

Ahmed also posits that social norms function as “the surfaces of bodies” because “norms are a matter of impression, of how bodies are ‘impressed’ upon by the world... such impressions are effects of labour; how bodies work and are worked upon shapes the surfaces of bodies (p.145). Therefore, the labels that are inscribed and “stuck” to bodies can function to move or block what these bodies can do, which holds important significance to the ways in which bodies of children are labeled and signified in schools. The Affective Archive Project draws specifically on Ahmed’s theories of objects, boundaries and “stickiness” through launching each AAP group session by asking the TCs the question, “What is sticking with you/in you/on you?” As guiding parameters for exploration, these phrases shift the candidate’s focus of discussion by centralizing and leading with affect, allowing for more expansive responses to the questions. This is in comparison to more commonly asked questions in teacher education, such as “What did you observe or notice?”

While this is also a productive, open question that can lead to important discussions, this form of question stem is less likely to validate affect as it privileges what was “*noticed*” in the classroom, for example, not what was *felt*. I believe that these are each important approaches to examining classroom life, as they garner different discussions and provide a richer exploration of experiences that historically and/or socioculturally connected dominant or resistant formations in a practicum-based setting for TCs.

Boler's and Ahmed's work are examples of the connected, but differing conceptualizations of emotion and affect that speak to the productive complexity of theorizing and analyzing these constructs across disciplines and contexts. For example, Massumi's (2002) theory of affect is taken up by some researchers in education as an important theoretical framework to consider affect, trauma and visceral literacies in educational contexts (Dutro, 2013a; Zembylas, 2002, 2004, 2005). Massumi, a cultural theorist, acknowledges that "affect is most often used loosely as a synonym for emotion," which is evident in Boler's work, for example (p.27). However, Massumi asserts that the two terms, while connected, cannot be interchangeable because emotion and affect "follow different logics," and function through "simultaneous participation of the virtual in the actual and the actual in the virtual, as one arises from and returns to the other" (p.35). In other words, affect "escapes confinement" and emotions are "captured" articulations. In this way, Massumi asserts that emotion and affect are somewhat separable, yet intertwined concepts. Affect is the felt sense, the initial moment of experiencing, but when we begin to process, to name and put structures to these senses and experiences, they become captured through emotion(s). Furthermore, Ahmed's theory of object "stickiness" (2004) argues that objects are "saturated with affect"; therefore, the decision to select items as significant for the archive is evidence of the complex affective and lived histories these objects have, or have been created as a result of these items. Conceptualizing artifacts in this way provided invaluable insights into how language and objects "stick together" as a means of expressing and documenting history (Ahmed, 2004). This study draws on both Massumi and Ahmed's concepts of emotion and affect as productive means for making sense of the Affective Archives. For example, TCs use Ahmed's theory of stickiness as the criteria by which they choose the topic of their artifacts, and I draw on Massumi's theory of emotion and affect by

viewing the TCs artifacts as the “captured” articulations of the affective sensations the TCs experienced.

Theoretically, the desire for documentation is, at times, in tension with work on affect (Dutro, 2013; Massumi, 2002), and trauma (Caruth, 1996), which speaks to the difficulty to produce coherent narratives (Ochs and Capps, 2001) because, at times, what is wanting to be documented can be the very thing that is beyond words or is “incomprehensible” (Caruth, 1996; Dutro, 2013). Yet this can be a productive, workable tension, as the AAP allows for both the naming and capturing of emotions while providing the option to share artifacts that are less defined and do not always require explanation or definition. Because there might be aspects of a teacher candidate’s experiences that isn’t available, coherent or importantly left unnamed, the AAP framework supports a multimodal approach to documentation that is far more inclusive than the traditional archive, which can capture affect, emotion, personal and systemic experiences that might otherwise be left invisible, silenced, or unable to be communicated. It is this fragmentation and “incomprehensibility” that is what makes archiving (as a way of witnessing) all the more challenging and essential for preservice educators.

School-Based Social-Emotional Learning: The Lay of the Land

In contrast to the lenses on affect and emotion discussed above, cognitive theories of emotions have been the primary lens when exploring how emotions are theorized in schools. Within the theoretical terrain I have discussed in this chapter, those theories come up short when making sense of the complex nature of how emotion and affect function in schools. The AAP is designed as an approach to build on the already popular Social Emotional Learning (henceforth SEL) curricula increasingly being enacted in schools and allows teacher candidates to understand

the ways in which emotion and affect are deeply intertwined with their teacher preparation program and key to working against inequities and oppressive discourses circulating in schools.

Rigorous and extensive research on the emotional and affective dimensions of educational contexts is not only sparse, but is critically needed. Furthermore, much of the work that exists in these realms exists in “relative isolation” and in a “state of fragmentation” (Pekrun, Frenzel, & Goetz, p. 14, 2007). Scholars taking up these issues in their work in education span all disciplines, including teacher education, emotional psychology, educational psychology, and cultural psychology. Scholars working in these realms also employ varied theoretical frameworks, such as critical race theory, socio-cognitive theories, and poststructuralism, as well as approaches to methods of inquiry.

There is a growing trend to make classrooms safer and more inclusive for students, which is evident in the surge of “anti-bullying,” “kindness,” “character development,” and “mindfulness” curricula (Cohen, 2001, 2006; Elias, 1997; Shure, 2001; Tough, 2013). School districts are beginning to seek ways to meaningfully embed opportunities for students to build empathy and emotional awareness for others and themselves. Although SEL curricula is vast with varied foci, Cohen (2001), defines the overall goals of SEL around creating a supportive learning climate in schools for children. Those overarching trends across programs include self-awareness, reflection, motivation, emotional regulation, viewing oneself in a positive light, and sound decision-making. Many SEL programs and endeavors also address the more social and collaborative components of SEL competencies, such as communication /discussion, and problem solving.

Most SEL programs function under the semblance of being seemingly ahistorical and acultural and, although some researchers draw on some robust theories of learning, such as

democratic education (Dewey, 2004; Lee, 2013; Spring, 2015), they are, on the whole, theoretically vague. In other words, on the surface, SEL programs tend to appear neutral but, upon closer examination, often draw on western, white, dominant views and values. As Cohen (2001) explains, SEL programs, while varying in their emphasis, are all designed to, through reflection and self-awareness, support skill development and enhanced motivation related to “socially and emotionally intelligent values” (p.9). According to Elias et al., emotional learning is the process through which individuals develop

The ability to understand, *manage*, and express the social and emotional aspects of one’s life in ways that enable the *successful management* of life tasks such as learning, forming relationships, solving everyday problems, and adapting to the complex demands of growth and development create includes self-awareness, *control of impulsivity*, working properly, and caring about oneself and others (p.2, emphasis added).

While those goals are not explicitly at odds with social justice or equity-based curricula, these terms, especially the ones italicized in the above quote, hold the potential to be taken up in tangible and consequential ways with students and teachers.

As scholars have highlighted, discourse of control and management targets vulnerable student populations, particularly students already positioned precariously in relation to discourses of management and control (Collins, 2013; Noguera, Hurtado & Fergus, 2013). While SEL programs hold incredible potential for supporting critical affective pedagogies in schools, many are drawing on the problematic, uncritical discourses of SEL in their enactments and incorporations of these approaches. For example, a popular strand of SEL is “character education.” Paul Tough’s (2012) book, *How Children Succeed: Grit, Curiosity, and the Hidden*

Power of Character, is taken up as a key framework for SEL programs in schools, which draws in Angela Duckworth's studies of "grit," a problematic term often used to diagnose or compare students to illustrate why some children succeed and others struggle. Tough's book most notably draws on the rhetoric that all students really need to do is "pull themselves up by their bootstraps" (Walker, 2014). This oversimplification of character without considering the social and political barriers to access and success is highly problematic and potentially dangerous.

Another popular SEL curricula approach is called the *I Can Problem Solve* (Shure, 2001) curriculum. While stating its design supports children of all backgrounds from preschool through middle school, the program's history reveals that it is an adaptation from a 2001 intervention called *I Can Problem Solve: A Cognitive Approach to the Prevention of Early High-Risk Behaviors* (2001). This intervention was initially designed to support teachers in instructing low-income, African American children to problem solve. Some of the strategies include social perspective taking, alternative solutions skills, and consequential thinking.

As these examples illustrate, SEL programs are mostly encouraging skills within a dominant framework, thus supporting predominantly white, mainstream "values" and teaching children how to manage and succeed *within* the frameworks of modern schooling, not question or resist them. Because SEL curricula is already widely accepted as meaningful in schools, it holds great potential to bring about important change. However, in their current forms, SEL programs do not often engage with the cultural historical understandings of knowledge, including emotion, which I emphasized in earlier sections of this chapter. Because SEL education already has a place in school curricula, it holds a place to be potentially transformative if it took up critical theories. SEL curriculum needs to be expanded to include the cultural

historical understandings of emotions as a socially created, socially regulated practice that holds social and political significance.

Additionally, despite a growing body of knowledge around Social Emotional Learning (SEL), there is very little focus on the teacher's needs or interactions with the environment as a dimension to the Social Emotional Learning processes in schools. As seen in the examples above, SEL typically focuses on supporting teachers when training students using SEL approaches and not typically incorporated as a focus of the endeavor. The AAP is designed with teacher candidates as the main unit of analysis, which aims to contribute to a gap in the research and could be implemented with school-age children as an approach to bringing critical theories to bear in schools.

Mobilizing Emotion & Affect in Literacy Scholarship

Emotions are one of the ways in which we maintain discipline and promote acceptable practices and ideologies. Because emotions are ever-present and play important roles in the way we navigate our worlds and the views of knowledge educators bring to their teaching, including emotion and affect is essential to what we call “ambitious teaching” (Dutro & Cartun, 2014). Scholars such as Boler (1999), Ahmed (2004), and Massumi (2002) bring nuance and complexity to theories on affect and emotion and provide rich theoretical foundations that connect to scholarship in educational research (Jones, 2012; Cruz; Dutro & Cartun, 2014; Leander & Boldt, 2013; Johnson & Vasudevan, 2012).

Theories of affect and archiving can be productive theoretical frameworks to draw on when rethinking literacy practices in school contexts and essential lenses in examining inequitable knowledge and power structures within educational spaces (Dutro & Cartun, 2014).

Cvetkovich emphasizes that through witnessing, lesbian archives and other “archives of feelings” are documented, preserved, and shared and that queering histories, through archiving, can be a powerful tool in addressing institutional neglect. Drawing on race, queer, trauma, and affect theories to promote a queer archive allows for marginalized narratives to emerge and become validated and queers what is traditionally viewed as worthy of documentation and legitimation. In addition, Boler, Ahmed, and Massumi bring nuance and complexity to theories on affect and emotion to make a strong argument for the importance of incorporating the affective more centrally into school institutions.

Testimony and Critical Witness

Through her work on “a pedagogy of testimony and critical witness,” which derives from poststructural, feminist, literary and critical frameworks (Davies, 2006; St. Pierre & Pillow, 2000; Freire, 1974; Caruth, 1996; Felman & Laub, 1992), Dutro (2008; 2009; 2011; 2014; Dutro & Bien, 2014) reconceptualizes trauma and literacies in the classroom. Pedagogy of critical witness entails actively engaging in a reciprocal relationship that includes bearing witness to another’s testimony and sharing one’s own testimony to life experiences. If educators are to build authentic connections with children, teachers must actively engage in the practice of reciprocal “witnessing,” in which both teacher and student bear witness to one another’s meaningful experiences that take place in their lives as well as share their own testimonies. As such, enacting a pedagogy of testimony and witness also challenges and reimagines what it means to enact “literacy” in educational contexts, as it creates the opportunity for children to “retell” their stories and positions teachers as “witness.”

This pedagogy is a strategic move towards a more inclusive set of practices that have the potential to redefine literacy as well as entire school institutions. Through witnessing and

acknowledgement of trauma, the oppressed and minimized voices of children become documented and, more importantly, legitimated. Their voices, their stories, become heard and witnessed. Furthermore, bearing witness to children's testimonies and allowing children to be witnesses for teachers calls us to critically analyze power and privilege and how children are positioned in schools.

In addition, Dutro (2013) draws on Massumi (2002) and Caruth's (1996, 2010) work of the incomprehensible to argue that being a "critical witness" can not only provide a space for children's wounds to be seen and heard, but can actively deconstruct binaries and boundaries that define children's lives and literacies, "...incomprehensibility invokes an important metaphorical space of not knowing that demands reciprocal approaches testimony and critical witness responses that can serve to collapse the binaries so often employed in efforts to make sense of children's lives and literacies" (p. 2). Dutro calls on educators and scholars to redefine literacies in school institutions and draws on the practice of "critical witnessing" to push on current understandings of the student/teacher connection and "appropriate content" in schools. She argues that if educators are to build these important connections with children, teachers must be willing to bear witness to meaningful experiences that take place in their students' lives. Through enacting a pedagogy of critical witness, affects are legitimated and mobilized to address the school/home, public/private, individual/collective, intellectual/emotional, teacher/student binaries that often separate and isolate emotion in educational spaces (Boler, 1999; Ahmed, 2004; Dutro, 2013; Felman & Laub, 1992).

Her work in trauma literacies, or what she terms "visceral literacies," highlights the ways in which "trauma reveals the challenges and limits of representation" (Dutro, 2013, p. 8). She draws on Massumi's affect theory, which states that "affect includes that which cannot be contained by

structure” to argue that it has the possibility to “serve to collapse the binaries we so often employ in efforts to make sense of the narratives we encounter” in schools (p. 9). It is this fragmentation and “incomprehensibility” that makes understanding emotion and affect in the classroom (by way of witnessing, for example) all the more challenging and essential for children. By reframing power and knowledge structures and designing for interactions through critical witness, the material and immaterial are legitimated as deserving of being documented and preserved.

This can be seen as a way of addressing the institutional neglect that Cvetkovich discusses. Visceral literacies address marginalized narratives and histories of traumas that are often rendered illegitimate, including the sensing, feeling and layered experiences of Othered bodies that are routinely silenced or made invisible within educational institutions. Therefore, incorporating visceral literacies is essential to “ambitious teaching.” Yet, the affective dimensions of teaching are too often separated from learning specific teaching strategies or practices often taught in traditional teacher education programs. This subtle but critical shift in structuring educational spaces can serve as guiding principles for rethinking schools and the relationships that teachers can have with their students and is currently being used to redesign the ways in which preservice teachers view literacy practices and working with students (Dutro & Cartun, 2014; Jones, 2012).

When queer theory and theories of affect and emotion are placed into conversation with critical literacy and educational pedagogies, one can begin to see how these theories can speak to the importance of incorporating “visceral literacies” (Dutro, 2013) and the affective into school spaces. The AAP centers visceral literacies as it demands an entirely new vision of organizing and honoring how knowledge and lived experience is interpreted in classrooms.

Testimony in the Context of the History of Testimonio

“A pedagogy of testimony and critical witness” (Dutro, 2011) is connected to the important narrative practices of *testimonio*, which has deep and rich histories in Latin America and the United States. Situated in critical race theory and Chican@ Studies, *testimonio* is a personal, first-hand account in a narrative format (written or oral) that positions the listener as “witness.” The topic of the *testimonio*, while open to the interpretation of the testifier, is meant to create a sense of urgency and be a call to action to redress an incredible injustice. As opposed to other forms of narration, such as story-telling or qualitative interviews, *testimonio* at its core is “intentional and political” (Reyes & Rodríguez, 2012, p. 525). It is designed to be a motivator and critical narrative to resist forms of oppression (Moraga & Anzaldúa, 2015) and draw on concepts of agency and validating the subaltern (Anzaldúa, 1990; Pérez, 1999). For these reasons, *testimonio*’s strong roots in Chican@ communities is a key form of writing “as part of the struggle of people of color for educational rights and for the recovery of our knowledge production” (Reyes & Rodríguez, 2012, p. 526). It is a powerful tool for resisting oppressive policies here in the U.S and for these reasons, scholars of color have urged *testimonio* to be embedded as a pedagogical practice in educational contexts, including with preservice teachers (González, Plata, García, Torres, & Urrieta Jr, 2003).

Research on *testimonio* has exploded over the past two decades and teacher educators have moved to incorporate *testimonio* in their curriculum and have even performed their own *testimonios* (Cantú, 2012; Cruz, 2012; González et al., 2003; Prieto & Villenas, 2012). For educational scholar Cruz, supporting *testimonios* in schools is about “centering youth stories and experiences in the classroom. These stories of the body became the cultural artifacts that allowed students to interrogate their experiences, to mediate how these personal narratives needed to be

theorized as political maneuvers” (p.467). In her classroom curriculum, Cruz encourages a multi-modal, multi-literacy approach to bear witness, and shifts the power dynamic and isolated binaries of teacher/student to collective witness/witnessed. It creates spaces for students to reimagine themselves and produce their own work through “video work and poetry” and engage in critical thinking about their sociopolitical contexts, such as “what becomes inscribed upon them and how” (p.469). In these ways, testimonio reconceptualizes the various practices of literacy and speaks to Caruth’s notions on collective trauma and Dutro’s work on critical witnessing.

It is important to note that testimonio is a practice that has deep meaning and must be used only in reference to the specific histories of the bodies who are testifying and bearing witness to social injustices and speaking back to power. However, the goal of fostering active agents of change through sociopolitical and historical explorations to create space for the subaltern (Spivak, 1988) is a practice that can be mobilized with privileged communities as well, as it is a key component to robust social justice education. Dutro’s (2009) work on testimony and critical witness is one such example. Being a critical witness allows those with privilege to question their own power and positioning and do the important work of reflection and critical analysis required to address systemic oppression. And taking up a pedagogy of testimony and critical witness is a powerful tool and method to doing this work within teacher education. This study, whose participants mainly come from privileged backgrounds, draws on Dutro’s theories and incorporates the significance of testifying through the design of the AAP and through a series of sharing opportunities. The AAP study positioned TCs as “witnesses” to one another’s testimonies, as shared through their AAPs. As discussed in the findings chapters, this pedagogy supported important opportunities for critical analysis and robust meaning making as it relates to

inequitable opportunities in schools.

Conclusion

Teacher preparation programs must continue to emphasize becoming more humanized *through* schooling, not *in spite* of schooling. Incorporating visceral literacies (Dutro, 2013a) into school spaces disorganizes the normed structure, as they challenge and disrupt the policies that place children into potentially harmful categories, such as “academically challenged” or “emotionally disturbed,” and can be used to deconstruct the ways in which schools discipline students and reinforce social norms on behalf of the racial state. In these ways, visceral literacies serve as theoretical and practical tools towards educational equity. Richert (2012) asserts that it is essential that all teachers be afforded opportunities to

come to understand ourselves – who we are and what we know and value – as well as what we believe about teaching and learning. These are the makings of our personal identity and the foundation on which we build the professional identity that will guide us in our work (p. 35).

Without genuine opportunities to make sense of social structures and one’s own position within them, beliefs remain unchallenged and can even be reinforced (Feimen-Nemser, 1985), which may provide hostile and harmful learning environments for students. Affect is ever-present and plays an important role in the way we navigate our worlds and the views of knowledge educators bring to their teaching. Because of this, incorporating and acknowledging affective and visceral literacies are essential tools to reframing the root-tree model of education, making sense of the highly complex processes and impacts of emotion and affect, and the ways in which they function within schools and with children. These concepts allow us to think about children- how

they are seen and made visible (or invisible) in schools, the ways in which preservice teachers function in these spaces and interpret and read children's bodies. To notice, to see, to hear and to guide and support students is complex, nuanced work, and teacher candidates must have opportunities to *enact* teaching in these ways. Learning is messy, feeling is messy, and they inform one another. They must both be acknowledged as embedded in teaching and learning and key to excellence in teaching. The artifacts produced by teacher candidates in my study provided much needed room for the real, the messy, the difficult, the brave, the joyful, the life-altering. For these reasons, my study explores how the Affective Archive Project can support candidates in analyzing how their emotions and visceral responses are linked to their value systems and, thus, to their actions. TCs were able to make more informed decisions, have a better understanding of the ways in which they can challenge binaries and deficit narratives about students and position themselves to become advocates for equity and social justice.

Drawing on critical affective theories, this study makes the argument for why emotion and affect need to be included in the teacher preparation curriculum and is essential to understanding knowledge and power structures. My study addresses a gap in the research literature and has the potential to further disrupt harmful systems that function within schools.

Furthermore, this research attempts to bridge the large gaps in studying this work and aims to add to the growing scholarship beginning to take up important issues of embodied, affective, critical literacies (Dutro, 2013; Dutro & Cartun, 2014; Jones, 2012; Leander & Boldt, 2013; Thein et. al, 2015). Not including emotion and affect in models of analyses perpetuates the dichotomization of "thought" and "feeling" and provides an incomplete account of knowledge. As Jaggar (2015) writes, "recognizing certain neglected aspects of emotion makes possible a better and less ideologically biased account of how knowledge is, and so ought to be,

constructed” (p. 380). As scholarship in literacy teaching and learning, knowledge and power structures in schools, critical and social justice teacher education seeks comprehensive frameworks to understanding social life, it is essential to include emotion and affect.

Chapter 3

Research Methodology & Design

My overarching goals in conducting this dissertation study were to 1) demonstrate the importance of foregrounding and designing for affect and critical pedagogies in teacher preparation programs and 2) contribute to the body of work around affect emerging in the field of literacy. This study draws from theories that view emotion and affect as important tools, theoretically and methodologically, to reframe and disrupt inequitable divisions of power, knowledge and bodies in schools. Toward those understandings, I drew on critical-affective, poststructuralist and feminist methodologies to design the Affective Archive study, as well as qualitative and multimodal methods to guide the data collection and analysis of the study. I detail these methods below, including the context of the study and its participants and descriptions of data sources, collection, and analysis. In the later section of the chapter, I describe three themes emerging from my initial analyses that guide my findings chapters. These themes draw on the TCs artifacts within their Affective Archives and other data sources collected across the semester to illustrate findings addressing my research.

As I emphasized in the previous chapter, my study draws on research literature on affect and emotion in literacy, critical-affective theories and scholarship across disciplines, and current trends in teacher education research to investigate a project that aimed to provide TCs to have meaningful opportunities to make sense of the complex processes and impacts of emotion and affect and the ways in which they function within schools and with children in a field-based course. Furthermore, I contend that designing for critical-affective experiences within a teacher preparation program is a crucial component in supporting a social justice curriculum. As

indicated by the “Affective Turn” in the humanities, emotion and affect are dimensions that directly impact classroom life and the training of teacher candidates. This is evident in the growing interest in this area of scholarship from educational researchers, curriculum developers and teachers (Dutro, 2013; Dutro & Cartun, 2014; Jones, 2012; Leander & Boldt, 2013; Thein et al, 2015). The Affective Archive was designed to contribute to this body of scholarship by constructing and studying one theoretical and methodological approach to empirically capturing the relational aspects of emotion and affect within teacher education.

Toward understanding of both the form and function of the AAP for teacher candidates, my research was guided by the following questions:

- When a project leads with affective “stickiness” as a central criterion, what experiences do teacher candidates represent?
- In what ways does the AAP support engagement with central goals of this methods course, including the teaching and learning of writing and the critical theoretical framings of the course?
- How do the TCs use the AAP in relation to their work with children to examine or challenge issues of teaching and learning, the roles of teachers and students, and ideas encountered in the course?
- In what ways does the AAP reflect and potentially support teacher identity development, especially in becoming a critical educator?

Setting and Participants

Context, Background, and Purpose

In an effort to provide a sense of the many layers of the study setting and context as well

as the ways in which the Affective Archive Project (AAP) is situated within these layers, I provide a detailed description of the study's context, including the specific model of the writing methods course, its purpose and location within the WSU teacher education curriculum as well as its relationship to research on literacy and teacher education.

The elementary teacher education program at Western State University

Following a “cohort model,” the elementary program at Western State University admits three cohorts of approximately 19-26 TCs per academic year; two cohorts in the fall semester and one in the spring semester. Most admitted preservice teachers are sophomores, with a few juniors and post-baccalaureate candidates. TCs take a four-semester sequence in the elementary teacher education program; the first three semesters are coursework (some with practicum experiences), and their final semester is student teaching. Entitled “Writing Instruction for Elementary Schools,” the writing methods course in this study falls into the TCs first semester within the elementary education program and is taken alongside a reading methods course, designed as an integrated experience for the TC in both reading and writing. Prior to the redesign of the course model, the practicum components were sometimes, but not always, taught at the same school site. The redesigned model of the reading/writing methods course in this study was purposefully held at the same school and in the same grade level. Although this is their only writing methods course in program, TCs go on to take one more advanced reading methods course in the semester before student teaching.

Principles and goals of the elementary teacher education program

Supporting the School of Education's mission to foster educators committed to social justice and equity, faculty at Western State University in the Elementary Education Teacher Education program strive to prepare teacher candidates who are compassionate, democratic,

equity-minded and demonstrate excellence in their content areas. The teacher educators innovate and design opportunities for teacher candidates to critically reflect on their positions in various contexts, including how their assumptions and beliefs inform and are performed within diverse school settings, and the implications of those interactions. As part of this mission, a long-term goal of the School of Education is to “enhance the effectiveness of our partnership and outreach activities by fostering closer connections among teaching, research, and outreach commitments” (Western State University, 2016, p. 1). Because of these commitments, the elementary education program is deeply committed to building solid, longstanding partnerships with schools. As a way to work towards these goals across courses, the Elementary Teacher Education program drafted and agreed upon a series of principles (“Elementary Education Program Principles,” 2014), officially adopted for spring 2014, and adapted from the 2013 writing methods course principles. They are as follows:

1. Teachers must position students as sense-makers and knowledge-generators, who desire to invest and succeed in school. This involves noticing children, building relationships with them, valuing their perspectives, and attending to their thinking, curiosities, and capabilities. Thus, teaching requires reciprocity and relationship if we are to serve as the witnesses children deserve in school.
2. Teaching is both intellectual work and a craft. Deep knowledge of content and pedagogy, creativity, and passion fuel both learning and teaching.
3. Teachers must design equitable learning environments in which all children are engaged in robust and consequential learning. The physical layout of classrooms, materials available, and ways of organizing participation are crucial factors in students’ opportunities to access content and skills and demonstrate their understandings.

4. Teachers' instruction and student learning is always conducted within the context of larger social systems, structures, and hierarchies. Our work together involves making the systems, structures, and hierarchies surrounding teaching and learning visible, thinking about how they impact individuals and groups, and working together toward action and advocacy.
5. What we do and say matters and must be analyzed. Our language and action constructs or constrains opportunities for children to build meaningful, positive, and sustained relationships to learning and one another.

These principles guide the elementary education courses and situate the overarching principles supporting the writing methods course.

The school-based, flooding model of the course

In the fall of 2013, Elizabeth Duto asked me to join her in a complete redesign of the writing methods course. The inspiration came from a series of sources, including her critical frameworks, course structures and guiding principles adapted from those used by colleagues at the University of Washington (particularly Elham Kazemi, a mathematics education scholar, with whom she has collaborated on current and previous projects) as well as her participation in the Core Practices Consortium, a collaborative research group of leading teacher education researchers across universities studying pedagogies of teacher educators, key practices of teaching and how to build and sustain “mediated field experiences” for preservice teachers through partnerships with schools (McDonald et al., 2014). Beginning in the fall of 2013, Elizabeth and I collaborated with Alexandra, the cooperating teacher working with us in our partner school, and drew on the SOE's missions and ETE program principles to develop an onsite methods course, which would be physically held within an elementary school.

In order to attain the standards recommended by teacher education research (Darling-Hammond, 2006, 2009; Brayko, 2012), the redesigned methods model placed teacher candidates within an elementary school for one entire school day each week in reading and writing pairings and allowed for them to teach mini lessons at the elementary school site. This carefully developed model provided a rich set of onsite experiences that allowed for the practice of not only content-related material, but also pedagogical and philosophical endeavors. The specific instructional experiences were designed to foster TCs opportunities to integrate the full range of their knowledge and in and out of school experiences into writing practices. Furthermore, this model provided space for TCs to develop their teacher identities and work through moments of uncertainty and discomfort (Boler et al., 2003) with skilled, caring mentors and peers. In these ways, employing a social-justice model embedded within the context of practice allowed TCs to rethink what it meant to enact social justice in schools in the context of writing and allowed for teacher candidates to perform these practices. It also created more nuanced experiences to arise.

This model also adopted a practice-based approach to training TCs by taking them through a “learning cycle” of collaborative planning, rehearsal, enactment, and immediate video debrief of practice (McDonald, Kazemi, & Kavanagh, 2013; Lampert et. al, 2010, 2013; Lampert & Graziani, 2009; Grossman, et. al, 2009). The course was designed to support the learning cycle during each weekly onsite session through the implementation of the writer’s workshop structure and common writing lesson structures (i.e., Instructional Activities), such as teacher modeled writing, literature as mentor text, interactive writing, and writing conferences. These instructional activity structures supported the practicing, enactment and debriefing for TCs and provided a rich and practice-based context for TCs to explore particular “core practices”, such as positioning children as capable writers, facilitating interaction, modeling, and orienting students

to instructional goals (Dutro & Cartun, 2014).

The model was launched at Franklin Elementary in spring of 2013 with Elizabeth as the instructor of record and I as the co-teacher, program collaborator and research assistant. This model launch was also the beginning of our multi-year qualitative research study, “Ambitious Writing Instruction as Critical Witnessing: Merging Findings from a Multi-Year Classroom Research Study into Innovative Models for Undergraduate Teacher Education”, which examined the design and enactment of this writing methods course and the affordances and impacts of embedding theories that foreground affect and the processes of testimony and critical witness into a practice-based model of supporting teacher candidates. Another major goal of this research was to better understand how attention to specified practices of teaching can be learned, rehearsed, and enacted by novice or preservice teachers in classrooms with in-the-moment support of teacher-educators, while *also* continuously pursuing social justice-oriented commitments.

I continued the model as the instructor of record in fall 2013 at the same school and, in the spring of 2014, collaborated with Elizabeth again to teach and study this course with the same cooperating teacher at the same school. The spring 2014 cohort was the subject of my dissertation study.

Participants

This study followed the full spring 2014 cohort, which included 21 teacher candidates ranging in age from 19-22. Eighteen of the teacher candidates identified as white, one as Chicana, one as biracial Asian American and one as Asian American. Of the 21 participants, one identified as male and twenty TCs identified as female. No students self-identified as lesbian,

gay, bisexual, transgender or queer. In addition to the teacher candidates, Elizabeth, Ellie (another graduate student) and I appear in the data I collected in relation to the AAP. We positioned ourselves as participant observers and took part in creating our own AAP artifacts and working fluidly and vulnerably with the TCs. Given the high level of trust this project demanded, I investigated my own positionality at every stage of this study, which I discuss in more detail below.

School Partnership Location of the Methods Course: Franklin Elementary School

The writing methods course was held onsite at Franklin Elementary, a high-poverty, Title 1 school in large district in the Denver-Metro area, with over ninety percent of the students eligible for free or reduced lunch. At the time of the study, Franklin Elementary had 439 students, which included 83.37% Latino, 10.48% white, 3.87% African American, .46% Asian American, and .68% Native American students. Alexandra, the cooperating teacher and collaborator on this model of methods preparation, was in her seventh year of teaching and was teaching 25 third grade students in her class during the AY 2013-2014; 10 were male-identified and 15 female-identified students. 24 children identified as Latino/a and 1 as Asian American. Most of the third graders were bilingual and some were identified as “Limited English Proficient” by state assessments. In these ways, each student in Alexandra’s class was an emerging bilingual. Alexandra was also an English-Spanish (non-native) bilingual speaker and embedded her bilingual approach to curriculum and instruction in the various learning opportunities throughout the day. It was a common occurrence to hear Alexandra and her students intertwining English and Spanish as they worked as a learning community.

At the time of the study, Alexandra was in her third trimester of her first pregnancy and, as it so happened, I was in my second trimester in my first pregnancy as well. Although we had

connected in meaningful ways through partnering on this model over the past three semesters, our growing bellies became another layer of important discourse and meaning making throughout the semester. Towards the end of March, Alexandra left to go on maternity leave, and a long-term sub supported the class until the end of the semester.

The principles of the writing methods course

In addition to taking up guiding frameworks for the School of Education (Western State University, 2016) and the Elementary Teacher Education Program (“WSU Elementary Education Program Principles,” 2014), the writing methods course drew on critical and sociocultural theories of literacy, which assert that literacy is a co-constructed, socially situated, culturally mediated practice (Barton & Hamilton, 1998; Moll, et.al, 1992; Gutierrez, 2008; Pennycook, 2010; Scribner, 1984). The course syllabus (see Appendix A) supported these understandings through readings and course assignments that examine the ways in which language frames what is assumed to be normative within education policy and practice (Davies, 2003; Leonardo, 2007) and the emotional and critical dimensions of students’ lives and literacy teaching and learning (Blackburn, 2011; Jones, 2008; Wissman & Wiseman, 2011). The course syllabus also positioned TCs as already invested in critical analyses of school environments and we, the instructors, as committed to the journey alongside them. The syllabus highlighted the important theoretical dimensions of the course and our expectations for teaching a socially-just literacy curriculum:

We will collectively engage in considerations of what teaching writing for social justice can look like in elementary grades. For our purposes, teaching for social justice in elementary writing involves enacting a pedagogy of testimony and critical witness. We will discuss what this entails. Together, we

will feel deeply, pulling others' stories close and connecting them to our own. At the same time, we will sharpen our tools of critical analysis, examining how our attitudes, language, teaching moves, and choice of materials intersect with institutional and societal structures to position children in consequential ways in relation to school literacies. We will ask you to take risks in this class. We will ask you to be vulnerable with each other and with children. We will strive to make the invisible visible together. We will strive to sense the power of teaching and learning and how power operates in teaching and learning in classrooms (Dutro, 2014; Appendix A, page 1).

As indicated in the above excerpt from the syllabus, the theoretical principles and course model provided opportunities for “pedagogies of discomfort” (Boler, 1999; Boler et al., 2003), and exploration of the complex notions of power and dominant discourse, relationships with students, communities and families, and the greater purposes of education (Dewey, 2004, 2007; Freire, 1985; Janks, 2009; Leonardo, 2009). It also centralized critical affective pedagogies, including the pedagogy of testimony and critical witness (Dutro, 2009a, 2011; Dutro & Cartun, 2014), which illuminated the inherent risk and consequences of characterizing certain topics from students' lives and experiences as “inappropriate” for school. Through this carefully constructed syllabus embedded in the redesigned onsite model, candidates had multiple opportunities to draw on their own emotions, past experiences and current beliefs about teaching and learning to unpack the varied ways that the “appropriate/inappropriate” binaries circulate in schools. Some of the most commonly challenged narratives as a result of these frameworks included the positioning of teachers as gatekeepers and the only authority and knowledge-

producers in the learning space (Brandt, 1998; Brandt et al., 2001).

Just as the Elementary Education program used guiding principles to support their program efforts, the writing methods course was guided by very clearly stated “principles for teaching” (Appendix A, p. 3) that elaborated on those used program-wide and were discussed during the introduction to the class and revisited throughout the semester:

1. *Teachers must position children as knowledge-generators and capable learners who desire to invest and succeed in school.* This involves *noticing* children, valuing their perspectives, and building connections with them. Thus, teaching requires reciprocity and relationship if we are to serve as the witnesses children deserve in school.
2. *Teaching includes becoming a student of your students.* Teachers must draw on multiple sources to deepen understanding of students as literacy learners and how to support them to access school literacies and the opportunities those processes and skills afford.
3. *Teachers must design learning environments that allow each child to do rigorous academic work in school and to have equitable access to learning.* The physical layout of classrooms, materials available, and ways of organizing participation are crucial factors in students’ opportunities to access content and skills and demonstrate their understandings.
4. *Ambitious instruction requires clear instructional goals.* In writing instruction, goals include both content and process goals.
5. *Teachers’ instruction and student learning is always conducted within the context of larger social systems, structures, and hierarchies.* Our work together involves making the systems, structures, and hierarchies surrounding teaching and learning visible, thinking about how they impact individuals and groups, and working together toward action and

advocacy.

6. *Our words matter and must be analyzed.* The language we use with and about children and families constructs or constrains opportunities for children to build meaningful, positive, and sustained relationships to learning. In the writing course, we will focus particularly on collaboratively recognizing, interrupting, and revising binary discourse (language that implies opposition between ideas or people and creates static categories into which people are sorted—us/them language, for instance) in discussions of kids, literacy, and education.

The course also included important writing content, including the writer’s workshop model of instruction, steps of the writing process, and the 6+ traits of writing and assessment. This writing content was taught within “instructional activities,” (IAs) that are commonly found in elementary classrooms, including:

- Teacher Modeled Writing
- Literature as Mentor Text
- Conferencing
- Interactive Writing

The structure of the course each day at the partner school.

Time	Event
9:15-11:30	Writing class begins: writing instruction content; planning and rehearsal of instructional routines/lessons
11:35-12:00	Lunch with Writing Buddies
12:00	Reading practicum

1:20	Go to the classroom to observe teacher's instruction and enact instruction
2:20	Brief break to set up videos to debrief
2:25-2:50	Debrief
2:50-3:00	Touching base for the next week

TCs would visit Franklin Elementary once a week for a full school day, accompanied by me, Elizabeth, and, on occasion, another graduate student. TCs would begin their day at site by gathering into Affective Archive groups (discussed in more detail below) and spending the first thirty minutes of the day engaged in their AAPs. We were fortunate enough to have space in a “pod” or common area outside of the third grade classrooms (see Appendix B for photo of the space). The archive groups gathered around a host of long tables, and Elizabeth and I would circulate as needed to support the TCs during this time.

After the first 30 minutes, TCs transitioned into the writing content portion of the course, which included anything related to writing instruction such as development, genre, instructional models, writing process, writing assessment, and participation structures for writing classrooms. Candidates then moved into rehearsals of their minilessons within their teaching groups until lunch time.

At noon, TCs moved into reading practicum and would transition back to writing methods at 1:20, which consisted of the TCs flooding Alexandra's classroom to observe her writing minilesson. Right after Alexandra's writing minilesson, the third graders joined their “WSU Buddies” for the minilessons the TCs prepared and rehearsed earlier in the day. We teacher educators would circulate during these lessons. Following the lesson enactment, TCs

would break off into one-on-one time with their third grade buddies for independent writing and when the third grader's writing block time ended at 2:20, the TCs set up to debrief their lessons.

The Affective Archive

The Principles and Goals Behind the Design

This study of the Affective Archive was developed as a separate but deeply connected strand of research within the multi-year qualitative study of the writing methods course, which is still ongoing. I designed the Affective Archive to support teacher candidates in this specific course model to engage in critical literacy practices (Ghiso, Spencer, Ngo, & Campano, 2013; Giroux, 1997; Janks, 2013), including pedagogies of testimony and critical witness (Dutro, 2011; Dutro & Cartun, 2014) with their elementary students, fellow colleagues and mentors. It was designed to centralize affect, including moments of tension, identity crises, (Boler, 1999; Boler et al., 2003; Ives & Juzwik, 2015; O'Connor, 2008), incomprehensibility (Massumi, 2002) and critical examination of issues of power, privilege and positioning (Fairclough, 2001; Foucault, 1982; Freire, 1985).

As described in the previous chapter, this research study draws on theories of affect, which work from the premise that affect is the fleeting, felt sensation of an experience just prior to our attempts to process, to name and categorize/structure what we are feeling (Massumi, 2002). Affect is theorized as unconscious (Shouse, 2005) and uncontained in the moments before an experience is processed. Because affect is the sense prior to naming or labeling, it can be used as a method of disrupting the boundaries, borders and striated spaces (Ahmed, 2013; Deleuze & Guattari, 1987) that are so often created and perpetuated in and through education. Furthermore, affect theory asserts that affect is already and always present and sticks to moments and to objects (Ahmed, 2013). Affect resists structure and encourages movement; therefore, it can

function as a tool to works towards un-naming. Given these understandings, the AAP was designed to bring to consciousness what is often unconsciously experienced. It worked to disrupt binaries by having the preservice teachers notice where they felt tension around the school/home personal/professional binaries and bring in not only the personal and professional experiences that were “sticking” (Ahmed, 2013) to them, but also the lives and perspectives of their students, teaching peers, instructors, and school staff. Conceptualizing artifacts in this way provided invaluable insights into how language and objects “stuck” together as a means of expressing and documenting history (Ahmed, 2013).

To address the idea that there may be aspects of a TC’s experience that are not available or best shared through common modes of expression, the AAP encouraged less common multimodal and affective-centric artifacts. This might be through a series of photos or objects, for example. This kind of archive can capture affect, emotion, personal and systemic experiences that might otherwise be left invisible, silenced, or unable to be communicated. It is this fragmentation and “incomprehensibility” (Dutro, 2013a; Massumi, 2002) that makes archiving (as a way of witnessing) all the more challenging and essential for preservice educators.

Methodologically, the AAP takes a critical-affective approach by encouraging multiplicities (Deleuze & Guattari, 1988) through various narratives and forms of expression, such as multimodality, and was designed to encourage TCs to consistently question the social norms of labeling, naming and containing. Although representation requires some forms of containment to communicate an experience with others, affect theory pushes multimodality into a productive tension, which may support TCs in considering the critical dimensions of creation, and the power and positioning embedded within representation. The AAP was intended to support discourses of resistance, such as challenging binaries and taken for granted labels, and

shift the environment for alternatives. It makes an active space for TCs to take up rhizomatic pedagogies and reimagine new possibilities and new futures for themselves and for their students.

Another central goal of the AAP was to support a pedagogy of critical witness (Dutro & Bien, 2013; Dutro & Cartun, in press; Dutro, 2009; Jones, 2012). Testimony and critical witness pedagogy relies on similar theoretical frameworks to Cvetkovich's (2003) archive of feelings, and asserts that vulnerability and emotion are key factors in bearing witness. As such, the AAP was deliberately designed to advocate for a pedagogy of critical witness, as it supports the importance of documenting both knowledge and feeling to more closely and more complexly document and express life experiences as a way of "witnessing and retelling" (Cvetkovich, 2003, p. 241).

The AAP was also designed for TCs to be able to feel and see what it means to perform "pedagogies of testimony and critical witness" (Dutro, 2011) and centralizing affect *in practice*. As Cochran-Smith et. al (2015) assert, novice teachers are too often reflecting on or making sense of *approximations of practice*, instead of physically embodying and performing the very tasks and practices novice educators must be able to do in their own classrooms. The writing methods course structure addressed this critique and the AAP, as part of this model, further supported the complexities of practice.

Introducing the Affective Archive to Teacher Candidates

References to the Affective Archive Project in the syllabus were very limited (see Appendix A, page 8), which was by design. The name of the project was introduced on the first day of class day when we went over the course syllabus, so TCs knew that the Affective Archive was a course-related, ongoing project due at the end of the semester, and that we would be

discussing the project in more detail within the first couple weeks of the course. Because many of the TCs were exploring concepts such as positioning and a pedagogy of testimony and critical witness for the first time, I wanted the TCs to focus on and make sense of the framing of the course over the first few classes of activities, readings and discussions before discussing how those frameworks would be used to guide the project. If I had introduced it at the beginning of the semester, it may have not been taken up in the theoretically rich ways that I had hoped. Once TCs began to understand the ways in which this very specific course framing situated their entire methods course and practicum experiences, I introduced the AAP in more detail.

As part of the initial framing of the course, students were asked to read and discuss several readings that highlighted the salient theories of the course. Prior to coming to the first class, TCs read Elizabeth's "Writing Wounded" (2011); in the second class, they were positioned as "witnesses" as I read a deeply personal and vulnerable piece about my mother. As part of this interactive process, students completed "journaling pages" that asked them to explore how they felt when reading and listening to our testimonies and how our performance of testimony and critical witness was connected to writing content.

Elizabeth and I launched our onsite portion of the course on the third week of the semester, and as part of that first day on site, students were asked at the end of the day to complete a brief questionnaire focused on their emotional and affective histories as an elementary student and TCs emotions related to becoming a teacher (see Appendix D to view the questionnaire). After watching and listening to each student's discussions, reading their questionnaires and reflection pages and getting to know them after three long intensive all-day sessions together, I placed students into Archive Groups as heterogeneously as possible, with the intention of having group dynamics that would create space for candidates to support and

challenge one another.

The very next class, I introduced the AAP project in a whole group setting. I asked the class to gather around in a circle (shifting their participation and physical relationship to be representative of the type of open, equity-minded discussion we were going to begin). As I introduced the AAP, I carefully crafted questions that took up the language around challenging the common structures and beliefs of schooling and launched the discussion from the perspective of imagination and purpose. I began this discussion by asking the class to join me in a thought experiment:

“Okay, so I’ve been thinking a lot about this course and the important work we are doing with kids and with each other. In many ways it is far from traditional, in a really great way. And one thing we’ve talked about already is how you all felt when you had the opportunity to do something different, to depart from reading and writing in the “school ways” by writing your Where I’m From Poems. Do you remember how that felt? Yes. With that in mind, I’ve been thinking about this question. Are you ready for it? It’s a doozy. How can we make a course assignment *not* an assignment? Right? Cause I wanna do that. I wanna make that happen. Does anyone have any ideas about that? How can we make a course assignment *not* an assignment?”

I started with my own personal dilemma of trying to capture my thoughts through words, which indicated that whatever I was trying to do wasn’t easy for me as a teacher either. I positioned myself as invested in participating in the challenge *with* them. From there, I use words and phrases that prompted TCs to think beyond their current conditions and consider uncommon

possibilities. As I introduced the AAP, I used language to make explicit that this was not a “traditional” assignment and that this project would ask them to challenge what felt “normal”:

“So I’ve been thinking about this with one of our “assignments,” and trying to put it into words. So what is this thing exactly? We are going to engage in a semester long experience together that bucks tradition in very important ways. What I want to emphasize to you all is that what we are doing together here is extraordinary. No one has done this before and so we are embarking on a journey into uncharted territory. *We* get to define it. We get to make it what we want. We create it. And Elizabeth, Ellie and I are so, so excited to do this with you.”

I passed out the Affective Archive handout (see Appendix C), which detailed the framing and logistics of the project (I purposefully chose to hand this document out after the launch of the discussion to allow them to focus on the concept of the “anti-project” and what that might look like first. Once the class and I brainstormed some ideas, I then asked them to read the handout quietly and think about what they *noticed* about the project. In the handout description of the project, I framed the AAP as a way to practice challenging common discourses about school while “capturing their experiences this semester”. I kept the goal of capturing their experience this semester expansive for specific theoretical and methodological purposes, which were aligned with the poststructural and expanded literacy theories guiding the project design. The guidelines for the archive were evident but also permeable to allow for the project to develop differently for each student and to incorporate an array of artifacts, including those that may be unusual or unexpected. In these ways I attempted to design for multiplicities and non-

linear connections and perform the argument of challenging norms in schools, invite stories and testimonies, and support multimodal products.

I then introduced the “archive group” component of the project and identified group members by reading their names aloud. I specifically connected this group idea to the teaching teams that they were already configured into for the teaching portion of the methods class, explaining, “just like your teaching teams, we are going to have our very own archiving teams that we meet with in the mornings when we arrive to Franklin.” Once the groups were made, I passed out a half sheet of paper called “The Affective Archive: The First Steps” (see Appendix E) and launched into the second portion of introducing the AAP, which included more of the theoretical framing, such as the use of Ahmed’s (2013) theory of affect being “sticky,” and how it would be used as a main question to prompt their thinking for the project. I positioned the students as already invested in the course and emphasized that they were already having important experiences at site and already having something to say, something to share, through the AAP:

“We have already had three extraordinary classes with you and so much has already happened. We know from having conversations with you, overhearing your discussions, getting your emails, that you are already having incredible, meaningful experiences with students, with each other, with us. So, today, we are going to begin by starting a conversation with one question, which is on your handout: **What are some of the experiences you have had so far that have stuck with you/ in you/ on you?** Feel free to write down ideas and when you are ready, just start sharing! And remember- lay aside a lot of the expectations/assumptions

and what an assignment means while still understanding that engagement and the doing of it.”

After a few minutes of initial discussion, I passed out the “Archive Brainstorming Sheet” (see Appendix F), which they completed for homework and discussed the following week in their AAP groups (see data sources for more information).

In the launch of the fifth week of class—the second class engaging directly with the AAP—students were asked to use their responses to guide their first full-length AAP discussions and draw on other sources, such as the AAP handout describing the purpose and framing of the project, as well as the “Archive Discussion Prompters” handout (see Appendix G), which was theoretically aligned with the goals of the AAP.

As part of the structure of the AAP, students were given a flexible number of five artifacts to submit throughout the semester. However, they were the ones who decided whether or not five felt appropriate for their archives. For example, one TC submitted three very complex works and another submitted more than five pieces due to experiences they chose to capture. No matter the number, each AAP artifact would “speak” as an individual piece in the archive and also be relevant to the collection as a whole to capture their semester-long journey.

Given that the AAP was an actual course “assignment,” TCs immediately interpreted the project within the well-treaded paths of normative discourse around class assignments. This was yet another place in our work together to challenge norms and assumptions. As the students began their AAPs, tensions arose between what the TCs felt the “teacher wanted” and what they as the authors of the project wanted. As such, some students felt inclined to product artifacts that were considered to be more traditional, such as a poem or a narrative. However, after repositioning the project by revisiting the theoretical principles and purposes behind the AAP,

students felt more comfortable selecting less common modes and even those that did pick a more common mode, such as writing, ended up producing less common content through the mode.

AAP Sharing Opportunities

I drew on readings of qualitative methods, including ethnography and critical discourse, to design a series of opportunities for TCs to share their artifacts with one another and with their students. TCs were given weekly sharing opportunities within their AAP groups, but also got to share in other configurations. Towards the end of the semester, TCs gathered as a whole group and shared one artifact of their choosing with the whole group. After each presenter, TCs wrote down their comments and reflections on a reflection sheet. At the end of the whole group presentation, TCs submitted their reflection sheet to the class website and shared it with one another so they could read each other's comments.

Another sharing opportunity occurred on the last day of the onsite course, which had students gather into groups of three (specifically with those who weren't familiar with their artifacts besides the one shared as a whole group) and discuss their whole archives with one another. These sharing conversations included the selection of the artifacts, the ways in which these artifacts were representations of their experiences this semester and how particular pieces connected, individually and collectively, to the whole archive.

The final sharing opportunity occurred on the final day that the Buff Buddies and the third graders spent time together. At the end of the semester, Franklin Elementary students came to campus on a special field trip to experience campus life with their WSU Buddies. They embarked on tours of buildings essential to academic life and areas of significance to the WSU students. As a part of the kick-off of the day, the WSU Buddies welcomed their third grade friends and shared one artifact of their choosing with their third grade buddies.

Methodological Tools

This research study drew on critical, feminist, poststructural, affect, and queer theories, to develop the research questions, design the study, and approaches to collect and analyze data.

In this section, I discuss my research questions, the data I collected, and the processes I took up in my analysis. Ravitch and Riggan (2011) highlight the challenges in creating a cohesive study with a “through line”, from the research questions to the conclusions. This is certainly true of an ethnographic study, and especially true with this study, which draws on theories that strive to push against boundaries and containment. However, it was a productive tension when describing the ways in which my conceptual framework guided my methods and analysis.

Feminist Methods

This study drew on feminist methods that critique “accepted bodies of knowledge” (Jaggar, 1989). One key goal of this research study was to support “expanding traditional knowledge” and to “reform traditional knowledge by challenging various male biases” (p.230). Scott (1992) urges researchers to incorporate the “discursive nature of experience and on the politics of its construction... the study of experience, therefore, must call into question its ordinary status and historical explanation” (p. 280). The AAP challenges these histories and calls into question the social construction of “experience.” By decentering what is typically viewed and valued as neutral knowledge and experience and providing a new framework for analyzing experience, the AAP aids in challenging the heteronormative, patriarchal systems of power.

Investigating My Own Positionality

Investigating my own positionality in relation to this research study was imperative. As a white, middle class, cisgender, heterosexual woman, I attended a top teacher preparation program that focused on social justice and equity. When I began my own teaching career, I started to recognize the ways in which students were positioned problematically in relation to discourses of literacy, power and knowledge, including discourses of race, class, gender and sexuality. I became increasingly aware of how vastly different my peers' experiences and training were in comparison to mine and, most saliently, how emotions and affects implicitly (and sometimes explicitly) shaped our thoughts, feelings, and actions in the classroom. I began to see a gap in my own understanding of these ideas in the classroom and the classrooms of my colleagues. I have remained passionate about these issues throughout my doctorate program and gravitated towards courses that supported my inquiries and bolstered my knowledge around topics like critical theory, feminism, race and queer theories, as well as poststructuralist and affect theories. I began to make sense of the ways in which these critical theories overlapped and how scholars in education were (or weren't) taking these ideas forward to address the massive inequities in our educational system. In spring of 2013, several opportunities converged for me, which led to my interest in and ideas for the Affective Archive design study: the Race and Queer Theory course in the Ethnic Studies department, the Visceral Literacies Advanced Seminar Course in Education, and participating as Elizabeth Dutro's research assistant and co-teacher in the very first semester of our writing methods course.

Another dimension to my research study was my own pregnancy. I was twelve weeks pregnant when the semester began and was very excited to begin sharing my news publically. The class and I bonded not only through the model of the course, but through my open invitation for them to be a part of my journey to motherhood. This became a layered discourse throughout

the semester and I openly and intentionally included this experience as part of the class, even becoming a guide for course discussions, etc. There were consistent displays of deep relationship-building through the semester and evidence of investment in one another. Students reached to feel my stomach when my daughter would kick and wanted to *really know* how I was doing and how I was feeling. At the end of the semester, I was surprised by a baby shower at the school and was given handmade items, such as knitted blankets, from the students.

Creating Space for Teacher Candidates' Voices

Teacher candidates developed Affective Archive artifacts that often highlighted what they perceived to be the “problems” within education, their emotions and affects in various contexts, as well as how they perceived emotion and affect to be shaping the decisions they made. In this process, TCs were given authority to be the owners of their AAPs, which gave them permission to self-identify and express their ideas in complex ways without me making assumptions or essentializing their experiences. This was deliberately designed to address the important ethical concerns of speaking for another by designing the AAP to centralize TCs voices. Many scholars and feminists have critiqued the researcher’s appropriation of others’ stories and have related it to other forms of oppression and manipulation (Alcoff, 1991; Collins, 2002; Opie, 1992; Spivak, 1988).

In order to address these concerns and find ways to advocate for others productively and ethically, Alcoff (1991) recommends that

we should strive to create wherever possible the conditions for dialogue and the practice of speaking with and to rather than speaking for others. If the dangers of speaking for others result from the possibility of misrepresentation, expanding one’s own authority

and privilege, and a generally imperialist speaking ritual, then speaking with and to can lessen the dangers. (p. 23)

By positioning the TC as storyteller and as the one who is knowledgeable and legitimate, I, the researcher, do not attempt to “speak for” the author of the AAP, and instead allow them to speak for themselves through their products and in various sharing opportunities. I center candidate’s voices into this analysis- their thoughts, reactions, processing and products are very much a central anchor in analyzing the meaning and purposes behind their AAPs. I do this in a variety of ways: 1) interviews, 2) their reflections and reactions throughout the process, 3) various sharing opportunities 4) their AAPs artifacts.

Even though I participated in analyses of these products, I was cognizant of my positionality within the interpretation and reflected on “how some voices are privileged and others are silenced” (Hill, 2010, p. 128). Jaggar (2015) asserts that poststructuralist research “reflects [the researcher’s] own subjectivity, what they hear and see, how they read and interpret, is conditioned by the interests linked with their specific subject positions and by the categories available to them. Therefore, rather than presenting their research in the passive voice and themselves as disembodied and dislocated observers, they aim to reveal the relationship to the research processes” (p. 345). I was, and continue to be, reflexive about my own position and the position of others as I investigate the research questions throughout every phase of my study. Participants’ emotional and physical safety, confidentiality, and disclosure were the top priority through each stage of the research study.

Data Collection

In this section, I provide an overview of the various contexts in which the data were situated. I then turn to a discussion of the specific sources of data I collected. Then, I turn to discussions of my approaches to analysis with the principal sources of my data. I end with a discussion of the approaches I am using to arrive at my findings I will share in the dissertation, including how I have focused my findings for the dissertation through the process of data reduction.

My role as a participant observer

Embodying and performing the theories of this study were key dimensions to my role as an educator and researcher. Through enacting a pedagogy of testimony and witness, which also placed me in the role of participant observer (Erickson, 1986; Spradley, 1980), I was vulnerable with my students and built trust with them over the course of the semester. As White (1997) expresses, "gathering such sensitive information requires trust...which can only occur once we have developed relationships and they feel comfortable enough with me to be honest about their experiences" (p. 284). By sharing my archive and other personal experiences that have shaped who I am as an educator and person, I positioned the candidates as my critical witnesses, which built trust through reciprocity and vulnerability, key components to creating critical pedagogies and disrupting power dynamics often found in school institutions.

Data from Larger Study of the Methods Class

The data collected for the AAP occurred during the larger, three-year qualitative study discussed earlier in this chapter and centered on ethnographic, critical discourse and other qualitative methods.

Interviews

In addition to video and audio data of the school site, we collected a series of interviews, which included audio and video recording of select TC's either during or after the semester course, specific third graders after the semester and interviews with the classroom teacher before, during, and after their participation as collaborators in the course.

Course Materials

We collected various course-related materials throughout each semester of the three-year study, including class notes and agendas, slides, lesson plans, and handouts, TCs' lesson plans, writing, and reflections completed as part of course requirements, and children's writing completed in the context of TCs work in the classroom and throughout the school year(s).

Research Meetings, Notes, and Memos

As our research team (Ashley, Elizabeth and Ellie) collected these various data, we wanted to grapple with our own observations of the design and intricacies of this work in relation to the research questions, so we also captured our research meetings through audio recordings and written materials.

Affective Archive Project Data

Interviews and Conversations

In addition to video and audio data of the AAP groups, I conducted 15 one-on-one interviews with TCs in my office mid semester, which were also audio recorded, to talk about the course and the project as embedded in practice-based teaching practices. Each TC that participated in the interviews were self-selected, as they were responsive to the invitation and available to meet mid-semester. My questions were guided by a protocol but remained open-ended and informal (see Appendix H) (Maxwell, 2005). For instance, I asked TCs about their

general level of comfort with emotions and if certain emotions made them more or less comfortable over others. However, the conversations often took on their own themes, and our informal conversations moved into unique and unexpected directions. For example, one TC shared her fear of being vulnerable but the power of reading Elizabeth's piece, which resonated with her own experiences, gave her a sense of support and strength to share a piece about the death of her brother. Our discussion then segued into an in-depth discussion on her history and current progress with an AAP artifact about her brother which was underway at the time of the meeting.

Another TC responded to the question by diving into how uncomfortable tragedies of others made her feel because her life felt so free of difficult experiences. This TC felt expected to share something hard in response to another sharing a difficult story with her. As a result, she closed off those conversations or avoided them altogether because she felt she had nothing to share back. We were able to trace back to our previous conversations about Dutro's (2011) work on testimony and critical witness and use that as a theoretical guide to consider new ways of responding to others' testimonies without the requirement to say "yeah, me too." This interview conversation became a moment for the TC to reimagine her role as a teacher in school spaces and with children who have difficult stories to share. Through this discussion, she realized the importance of not shying away from those opportunities but to embrace them (and why) and actively make space for those testimonies.

Course Materials and Student Work

I collected all AAP-related materials throughout the semester. I kept my own field notes on what occurred in class, lesson plans, AAP handouts, and reflections and student work related to the AAP which included the following data sources:

Pre-AAP questionnaire

As discussed previously, this questionnaire was passed out at the beginning of the semester and asked TCs about their histories of being in elementary school and what emotions, objects and experiences about their elementary experiences were most salient to them. It also asked about their emotions about becoming a teacher, such as what they most feared and what they were most excited about when becoming a teacher.

AAP handouts guiding the initial project launch

As discussed in the chapter section of the launch of the AAP with the class, these documents include the “Affective Archive Project handout,” which was an overall project introduction and rationale, “The Affective Archive: First Steps” handout for TCs to brainstorm their very first thoughts in relation to the project, the “Archive Brainstorming Sheet” which was a series of guided prompts that they answered for their first homework assignment with the AAP to help them generate their first artifact topic and ideas of representation, and the “Archive Discussion Prompters Sheet” which was a support document during initial AAP group discussions.

Progress-related documents

The “Affective Archive Check-In” sheets were small half-size papers that each TC would fill out after each group discussion. This check-in paper provided me with an individualized, weekly update on each TCs progress with their archives. On these papers, TCs shared what number artifact they were currently working on, what stage the artifact was in as well as a space for them to ask questions or reach out for support.

Affective Archive Projects

In the end, each TC shared their full AAP archives with me. As I will discuss in the data analysis section below, I drew on TC AAPs as the primary unit of analysis for this dissertation study and analyzed each artifact individually and collectively through using a series of analytic tools, such as content analysis, coding, Critical Discourse Analysis, and rhizoanalysis.

Final documentations of their artifacts

Entitled “Archive Final Project Documentation and Questions,” this handout was submitted along with the final versions of each TC’s AAP. This document asks the TC to provide specific information for each artifact, including a title, the date completed and how it was shared with me (such as email, hard copy, transferred to my computer, etc.). The latter part of the document is a series of guided questions that asks TCs to reflect on their decision making and remaining thoughts and questions. For more detail, please see Appendix I.

Course Journal Pages

As part of the course, TCs completed a series of guided reflections throughout the semester in the form of journal pages. These journal pages were intentional spaces for TCs to thinking deeply about the principles of the course and guiding frameworks throughout the spring and occasionally included questions connected to the AAP and the greater framings of the course.

Photography

Photos were taken throughout the semester from stills of the video, as well as on the research/teaching teams’ phones, iPads, and cameras, to capture the many layers of the course. Additionally, photos were taken from the field trip day by the TCs. The primary use of this data was to provide further documentation and context for the overall study, especially when

analyzing the positioning of bodies and communication during APP group meetings, launch of the project, or sharing opportunities.

Researcher notes and reflections

As customary with ethnographic fieldwork, I also took field notes while onsite. In keeping with the AAP, I tried to capture moments that were “affectively “sticky” (Ahmed, 2013) for me as a researcher, which also followed Heath and Street’s (2008) recommendations for ethnographic documentation. Those recommendations include recording moments in real time, and capturing short phrases and utterances of significance. Notes were taken primarily right after AAP group sessions and at the end of each day onsite in a detailed research journal. These notes typically included recollections and reflections related to the unfolding of the project (such as what was working and salient or unexpected responses to the project), notes to myself about possible changes to future implementations of the AAP, and sticky moments and aspects of the process that influenced the structure or experience of the AAP (for myself or the TCs). Because most of this study was videotaped, most of the notes in the research journal were detailing aspects that were not captured directly on film or were reminders to revisit certain audio recordings or video data.

Data Analysis

Given my research questions focused on the affordances of a critical-affective project and the necessity in qualitative studies to manage and reduce large quantities of data, I focused on the projects themselves as my primary unit of analysis for the dissertation. Through the process of arriving at this focus through my initial analyses, I constructed research questions that guided my study to reflect the primary focus of analysis for the dissertation:

- When a project leads with affective “stickiness” as a central criterion, what experiences do teacher candidates represent?

With this question serving as the primary focus of analysis, the other research questions guided my analyses of the data within the AAP patterns and variations, such as:

- In what ways does the AAP support engagement with central goals of this methods course, including the teaching and learning of writing and the critical theoretical framings of the course?
- How do the TCs use the AAP in relation to their work with children to examine or challenge issues of teaching and learning, the roles of teachers and students, and ideas encountered in the course?
- In what ways does the AAP reflect and potentially support teacher identity development, especially in becoming a critical educator?

Given the vast amounts of video and audio interactional data collected for the study, it was necessary to reduce the amount of data analyzed for the dissertation. Thus, the findings chapters in this dissertation focus on key themes, emerging from my analysis of individual Affective Archive Projects and across the completed projects. Those analyses include the products created by the TCs, as well as their interviews and written reflections about their artifacts. However, I recognized that while the AAPs were my primary focus for analysis, I also needed to understand the TCs’ processes of creating the artifacts throughout the semester, including my knowledge of their relationships with children that I gleaned through being with them on site, through conversations with Elizabeth and Alexandra, and my research journal. Therefore, in what follows, I describe the analytic tools I used to learn from particular data sources as I engaged in “waves” and layers of analyses to guide my findings and claims in this

study. These tools included content analysis, inductive, deductive and thematic coding, attending closely to language, and using multimodal transcripts.

Content Analysis

I used the tool of content analysis by examining each AAP through a micro and macro analysis process. First, I logged each individual artifact for each TC participant. I analyzed each artifact as an individual work product, using the coding schemes I developed, which are described in detail below. I then analyzed the collective set of artifacts that each TC submitted as a whole Affective Archive. Multimodal transcription (Bezemer & Mavers, 2011; Flewitt, Hampel, Hauck, & Lancaster, 2014) was used to analyze iMovies submitted as artifacts (see Appendix J as an example).

I analyzed the content of artifacts (both within AAPs and across the full collection of AAPs). Each artifact on its own had meaning, but it also meant something in relation to other artifacts. TCs were very intentional about “telling a story” across artifacts, similarly to the way a museum archive display may contain individual entries like photos and letters. Each item is significant on its own, but when viewed together, they capture a larger narrative and perspective. Analyzing individual and overall AAPs also highlighted disconfirming storylines, binaries or other tensions and contradictions that confirmed or disconfirmed the discourses and themes within individual artifacts.

After examining each individual artifact and each AAP as a whole, I situated both the micro (artifact-level) and macro (whole Affective Archive level) analyses in relation to one another. In looking for patterns and variance, I explored the ways in which single artifacts corresponded to one another across the whole cohort of TCs. In other words, when looking at the individual artifact level, I compared and contrasted separate artifacts throughout the class to

make sense of patterns and variance I was noticing. When looking at whole Affective Archives, I compared and contrasted the larger storylines that each AAP contained in relation to other AAPs. I then used my findings from the AAP analysis in comparison to the findings from other sources of data, such as interviews or reflections, in order to confirm or complicate my AAP analyses.

Inductive and Deductive Coding

I employed levels of inductive, deductive and thematic coding in order to examine and interpret patterns in preservice teachers' stories, life experiences and representative texts that traveled across the course and were documented in their Affective Archives. In order to develop these coding schemes and cross-data themes, I began by briefly analyzing each piece of data that was connected to TCs creation of the Affective Archive. I developed the initial coding schemes by drawing on deductive codes related to the theoretical framing of the study, such as when TC identified experiences that were emotionally "sticky" and saturated with affect (Ahmed, 2013), where they grappled with their teacher identity (Boler, 1999; Olsen, 2016; Zembylas, 2003), disruption of naming or labeling (Massumi, 2002) or performed "incomprehensibility" (Dutro, 2013; Massumi, 2002).

Additionally, artifact data were coded using concepts derived from trauma studies (e.g., critical emotional aspects of testimony and witness), poststructuralist, feminist and queer theories (e.g, noting when TCs were explicitly or implicitly attending to power, noticing and/or disrupting norms around teaching pedagogies and learning, or pointing to what counts as knowledge or inequitable access to knowledge) (Deleuze and Guattari, 1987; Leander & Bolt, 2013).

Once the initial deductive codes were made on all relevant AAP data, I focused on additional inductive coding for the Affective Archive Projects. For example, I developed codes drawing on multimodality (Pandya & Pagdilao, 2015; Vasudevan, 2015, 2006), including the

forms and structures that represented these experiences through artifacts, such as iMovies, photos, or poems. I also coded for other layers of meaning that emerged from the data in order to examine patterns within and across the data, which included content, history or temporality (i.e.: representation of a past, present or future experiences), and the explicit and implicit connections to past, present or future experiences in schools for themselves or others (i.e.: students).

Once the data were coded, I looked for themes within and across the artifacts and the process of developing the AAPs. In concert with my theoretical framework, I used the codes to discern patterns within and across the artifacts (see table 1), but they became markers for deeper dives into how the narratives of the artifacts functioned for individual TCs in the context of their experiences with children and each other during the semester. I revisited my research questions as I analyzed the data.

Table 1. Themes Addressed in Teacher Candidate Affective Archives

Student I.D.	#of Artifacts	Artifacts that address theme 1 (exploring identities, philosophies and practices of being a teacher)	Artifacts that address theme 2 (exploring pedagogies of testimony and critical witness)	Artifacts that address theme 3 (investigating practices around writing identities and content)
Student A	4	3	3	3
Student B	5	4	5	0
Student C	4	1	3	1
Student D	2	1	1	0
Student E	4	1	4	1
Student F	3	1	2	2
Student G	4	3	4	2
Student H	5	4	2	2
Student I	5	3	3	1
Student J	5	5	1	5
Student K	5	4	4	4
Student L	5	3	2	2
Student M	5	2	5	0
Student N	5	3	3	1

Student O	5	5	0	0
Student P	5	5	2	2
Student Q	4	4	2	3
Student R	5	4	4	4
Student S	3	3	2	1
Student T	5	5	2	4
Student U	5	2	4	2
TOTAL	95	66	58	40

Multimodal Transcripts

I drew on the concept of a multimodal transcript (Bezemer & Mavers, 2011; Flewitt, Hampel, Hauck, & Lancaster, 2014) to try and visualize the many layers of the digital artifacts that the TCs submitted. The transcripts were delineated by time, visual elements, and sounds, which were chosen to deconstruct the multiple modes working together to make up artifacts. My goal was to have a way of visualizing and analyzing the process and product of the digital artifacts so that I could better understand how the various modes, such as the language and the music in the film, functioned in telling the TC’s story in relation to the larger themes across the archives.

Each multimodal transcript looked slightly different for each digital artifact, since each contained different elements. For example, Nadia’s artifact primarily contained photographs and slides with words on them set to music (see Appendix J for reference). Therefore, Nadia’s multimodal transcript had columns separating out the words that Nadia added to her iMovie (mainly the names of the participants in the project and a couple of slides, such as a final quote from Freire), and the actual responses of Nadia’s instructors and peers. I created a timestamp column to track the length of each visual as well as another column to trace the lyrics of the song Nadia chose to play in the background of her movie. This delineation allowed me to see the name of the instructor or peer, the exact language of their responses to “being a critical educator

means...” and the exact lyrics from “A Change Is Gonna Come” that were playing in the background at the time of the photograph.

In contrast, Joel’s transcript had more interactions than Nadia’s, so I created a column to capture what I was seeing on the screen and a separate column to transcribe what I was hearing, such as conversations or clips from class. In addition, Joel had a few segments where he used sound effects and faint music in the background. I crafted an additional column to capture when these sound effects came up to see how they were connected and added meaning to the visual elements and interactions occurring onscreen at that moment.

Attending to Language and Discourse

As I discuss in my findings chapters, the artifacts TCs created often connected explicitly or implicitly with language taken up in the course and in my framing of the AAP. As I engaged in my analysis, it became important to trace connections between language (through words or image) within and across TCs artifacts and the larger contexts and concepts in which particular terms or metaphors were situated. To engage that layer of analysis, I drew on aspects of critical approaches to analyzing discourse (Halliday, 1994; Kress and Van Leeuwen, 2001; Lemke, 1995; Thibault, 1991) that focuses on the relationships between language and the complexities of social life (Fairclough and Luke, 1995). For my purposes, examining the data through some of the key aims emphasized by scholars of critical discourse analysis allowed me to examine how TCs were taking up lenses and concepts that were part of the discourses of the course (e.g., “stickiness”, “testimony and witness”, “positioning”). I found it helpful to adapt the aims of critical analysis of discourse articulated by Bloor and Bloor (2007) to help me attend to how TCs were drawing on language and conceptual ideas from the course to:

- examine issues related to positioning of children in schools and classrooms;

- raise and/or challenge ideologies of knowledge production and what counts as learning;
- refer to specific cases of injustice or misuse of power.

Relate their own histories and experiences to their identities, goals, and commitments as teachers.

Connect emotion and affective dimensions of experience to teaching and learning (in their own histories/present, their experiences with children at the school, or projecting into their futures as teachers).

In this way, the critical examinations of power in language central to critical approaches to discourse, including the belief that discourse is embedded in social interactions and is given meaning through specific contexts (Ainsworth & Hardy, 2004; Breeze, 2011; Gee & Green, 1998; Janks, 1997), aligned deeply with this study's theoretical framework and provided a helpful way to attend to how language was functioning in the artifacts. This approach was useful in analyzing how TCs constructed and communicated not only their "sticky" moments and experiences, but their affective and emotional orientations towards those experiences in their AAP. In addition, it aided me in interpreting the language of each artifact as situated within and mediated by the histories and contexts under which the artifact was created. For example, one of (TC) Kaylin's artifacts was a scrapbook page from her interactive Affective Archive Project. Using scrapbook materials and construction paper that she hand-decorated with markers, Kaylin created a gold, intricately decorated box with a latch, which resembled a treasure chest or the fabled "Pandora's Box." Next to the box is a scrapbook sticker that says "Wanted for Stealing Hearts" and written on the sticker says "Open me, pull up!" When you physically lift the box open by lifting the construction paper flap upward, you then have to reach in and pull out a strip

of black construction paper out of the box. Written on the paper is a short poem written by Kaylin which centers on her grief around losing a loved one during that very semester. Kaylin's artifact is connecting to her histories of deep loss and semester-long struggle with opening up and being vulnerable (which she shares on multiple occasions with me and across data sources such as interviews and informal interactions), and also signals terms and concepts from the language and contexts of the course, as her artifact becomes not only an example of what was "sticky" for her, but also a testimony of her loss and grief, as well as a metaphorical and literal opportunity to be vulnerable, open up, and let others in to witness and share in her deepest sorrows. Her other artifacts extend some of those concepts to her interactions with her third grade buddy and Kaylin's developing identity as a teacher.

Conclusion

Critical-affective, poststructuralist and feminist theories guided the design of this methods course and the Affective Archive Project. These theoretical lenses supported the qualitative methods, such as conversational interviews, opportunities for written reflection, and iterative thematic, multimodal, and discourse-analytic approaches to analysis. In these ways, the theoretical framework focused the analysis to examine the ways in which dominant knowledge, binaries and affects, for example, manifest in and through the artifacts and their boundaries and surfaces. In other words, the artifacts both created and represented affect and sticky (Ahmed, 2013) moments of intensities (Dutro, 2013a; Massumi, 2002). These "sticky" moments took form in the artifacts and also guided the implementation and analyses of this study, which developed into a series of themes through focused data reduction. In the following chapters, I discuss three primary (and deeply intertwined) themes that were present in the products and processes of TCs' engagements with the AAP. In chapter 4, I examine the ways in which the AAP provided space for TCs to

think deeply and intentionally about who they wanted to be and what kind of identities they wished to portray as teachers. In chapter 5, I illustrate how the TCs used the frameworks of the course to explore testimony and critical witness as a way to foster equity-oriented commitments and as tools for critical analysis within a school-immersed, practice-based teacher education course. In chapter 6, I discuss how Teacher Candidates used the AAP as a vehicle to explore the content and process of writing, including their own and their third grade buddies' histories and relationships with writing, to make sense of how literacy practices function in relation to knowledge and power structures within and outside of schools. In the final chapter, I discuss these themes in relation to each other and present implications from my study for research, theory, and practice.

Chapter 4

Exploring the Identities, Philosophies, and Practices of Being a Teacher

In this chapter, I discuss how candidates used the Affective Archive to take up their teaching identities and philosophies grounding their teaching work, as well as a space for taking on the theories of teaching and learning that were central to the course. In the context of the

immersive nature of the practice-based, integrated field/coursework placement, I found that the archive afforded opportunities for the TCs to take up identity work that often explicitly or implicitly connected to the theoretical and content-based framings of the course.

The AAP became a space for many TCs to explore their identity as a critical educator and the principles and practices that embodied or supported that identity. This was especially visible because of the theoretical framework for the course that privileged exploration and reflection related to critical and affective pedagogies and was further supported through the practice-based, onsite context and model of the course. Drawing on Ahmed's theory of affect (2013), TCs reflected on moments that were “sticking to them/ in them/ on them,” and investigated why those moments were saturated with affect. These explorations often resulted in TCs connecting their histories with what they were doing presently in the classroom with children and when learning to teach.

Given the design of the AAP, which supported the reflection and sharing of experiences connected to their semester-long journey in writing methods class, most of the candidates' archives produced artifacts focusing on the present experience of working at Franklin Elementary. The first major finding from my data analysis indicates that the AAP supported TCs in making sense of and representing their teacher identities. Most of the TC's artifacts were responses to the implicit questions, “Who am I? What kind of teacher am I? And is that kind of teacher I want to be?” Each candidate explored these teaching identities through an affective lens (given the design and the leading prompts), and patterns across the AAPs display a variety of modes and approaches to the various dimensions of their teaching identities. In what follows, I highlight nine cases that show the various ways the TC took up theory-infused identity work in their archives.

Nadia

While most of her classmates were, in many ways, reeling from the novel nature of the Affective Archive project and considering their first artifacts, Nadia's decision occurred almost instantly. After the very first introduction to the AAP concluded in class, Nadia approached me and told me she knew just what her first artifact would be; she excitedly shared that she wanted to survey each member of her cohort and ask them what it meant to "be a critical educator," which wasn't surprising since critical pedagogies were key frameworks and principles of the course. Her immediate interest in understanding how these ideas were being taken up with her peers signals the connection she made to the explicit discussions her class engaged in for the first few weeks of class around these ideas to frame the content and goals of the course.

Nadia brought construction paper and markers to the next class and during the cracks of the packed day, asked her classmates to take a moment and write down what "being a critical educator" meant to them on a large piece of paper. She then asked them to stand by a wall and took photographs of each person holding their response in front of them. Nadia's endeavor took several weeks to accomplish, and teacher candidates standing by classroom walls with posters of writing became a familiar sight during lunch.

The approach that Nadia took to document her classmates and instructors' responses was similar to a method of storytelling that was gaining quick popularity across social media. People saturated Twitter and Facebook with pictures of themselves holding up a poster or whiteboard and responding to prompts like "I'm a feminist because..." or "I belong here because..." A photo from feministbecause.tumblr.com highlighting this phenomenon is seen below.

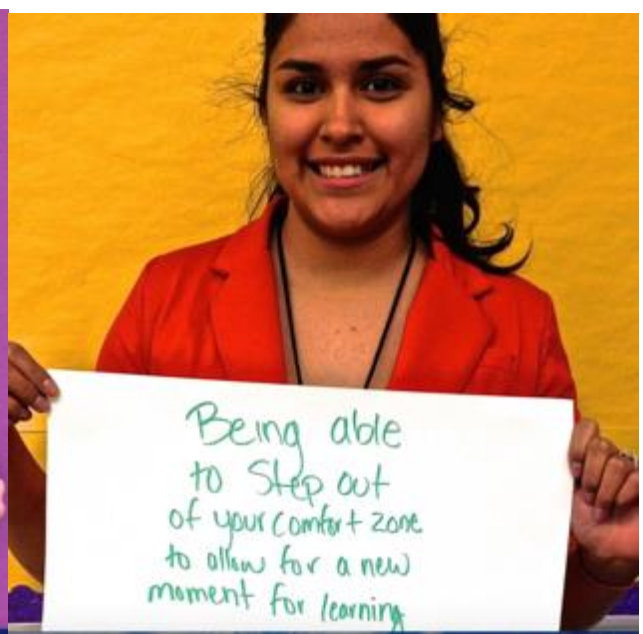
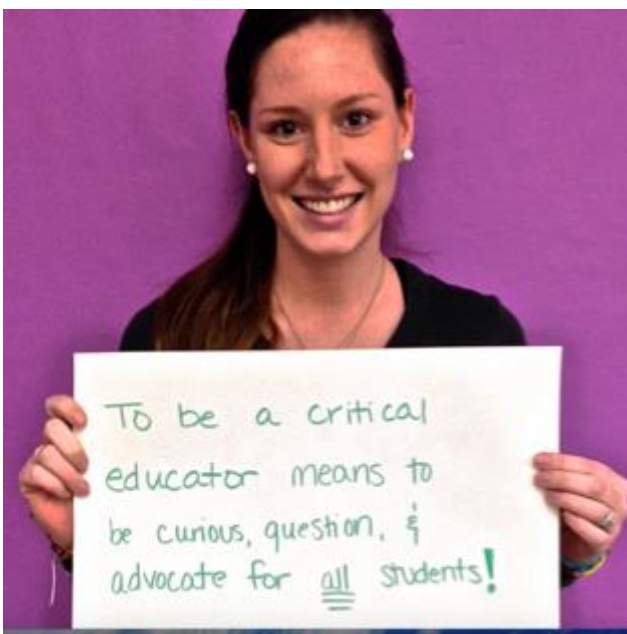


Many of the stories shared using this method were surrounded by shame, tragedy, difficulty, and became a way for those silenced, by rapists, bullies, and systems of oppression, to share their voices through words on the screen to a direct audience. Because of the relationship this method had with validating important stories, it is no surprise that Nadia chose this medium to present her artifact. Other candidates were familiar with this approach to social media testimony and enthusiastically joined in to support Nadia's efforts. Although Nadia brought her knowledge about critical frameworks to the class, her peer's responses indicated the variation of familiarity with critical frameworks, with some very explicitly connecting their responses to power and privilege and others focusing on being a positive role model and advocate for their students.

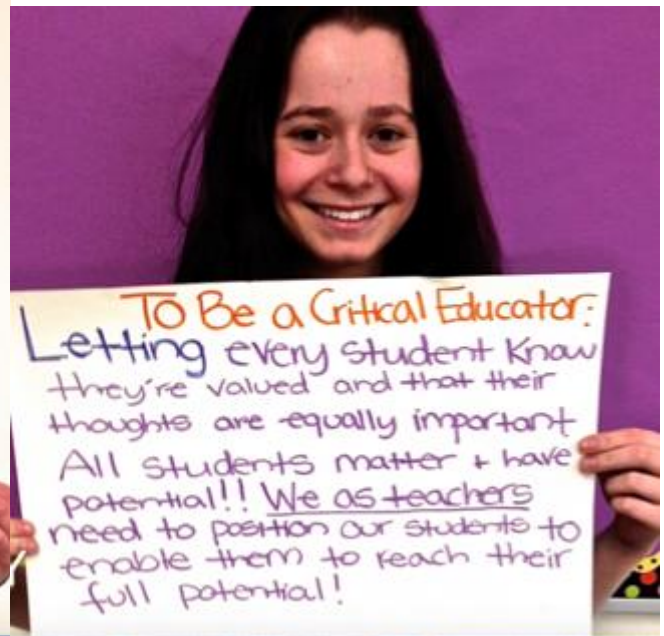
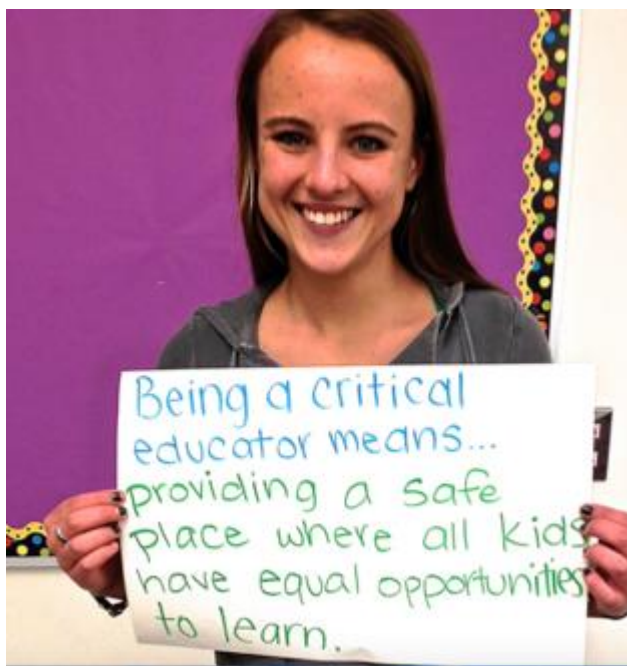
Furthermore, Nadia wanted to capture not only her reading/writing community's ideas about what it meant to be a critical educator, but her entire network of the semester, so she extended her activity over time to also include each of her course instructors for the semester. As she discussed with me, it was an important opportunity for her to take this project and make connections across her courses.

Nadia's Artifact

Nadia's final product was an iMovie of the images set to music. She opened the film with a summary of the presentation, "I asked my classmates and educators: "What does being a critical educator mean to you?" A swelling of choral brass instruments occurs and the song "A Change is Gonna Come" by Sam Cooke begins to play. This song, with its vintage, bluesy sound takes the listener back in time, and the song choice is meaningful both in its lyrics and historical significance. According to SongFacts.com, "Cooke wrote this as a protest song to support the civil rights movement, as black Americans fought for equality." Images of each teacher candidate with their written response to the question appears for a few seconds and fades away, with a new face and response to take its place. The series of photos functioned like a multimodal mosaic, having individual meaning but when placed together, create a nuanced message. Please see Appendix J for the full multimodal transcript.



Many faculty and TC responses include words and phrases reflecting knowledge of critical theory, such as “Engaging centrally with issues of power and privilege as they relate to



race, class, gender, and sexuality,” “equity...voice...safety...and always looks for places where those values are not in practice and acts for change,” “Always questioning assumptions & recognizing power and privilege as part & parcel of effective, joyous teaching,” “providing an environment that is thinking about the conventions of society: challenging the norm, [disrupting] the commonplace while promoting justice.”

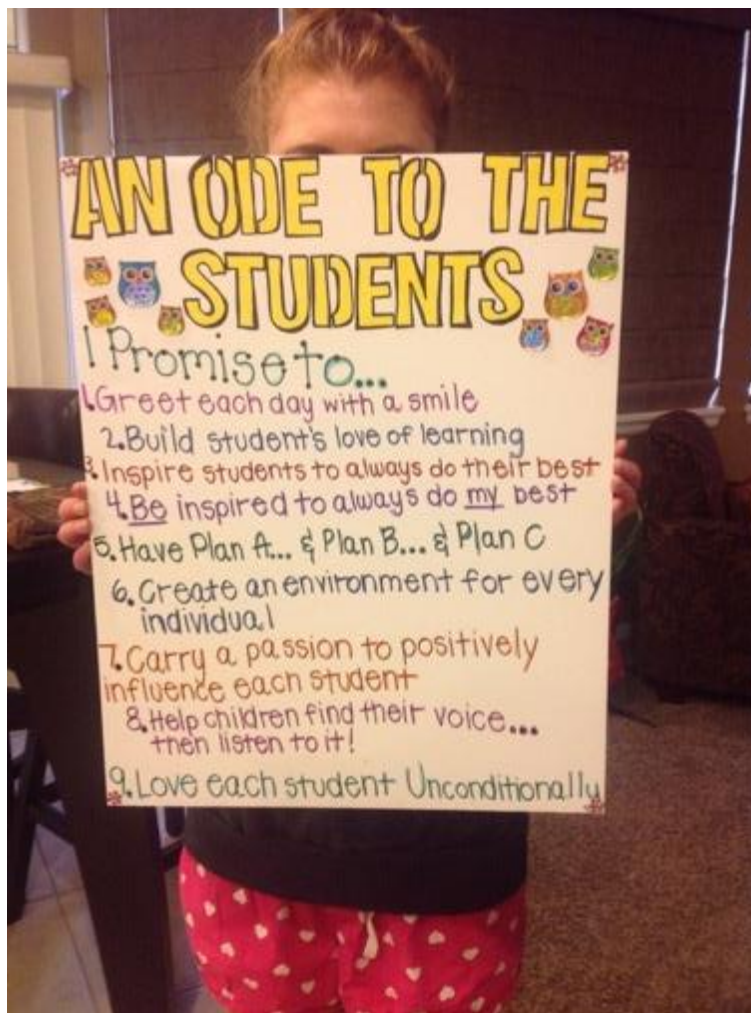
Some candidates draw on the principles of the course and our initial course discussions about always being a student's advocate, positioning every student as knowledgeable and knowing and valuing them, "To care and know and advocate for your students," "Letting every student know they're valued and that their thoughts are equally important. All students matter & have potential!! We as teachers need to position our students to enable them to reach their full potential!" "To be a critical educator means to be curious, question & advocate for all students!"

Nadia's artifact represented a collective response to the question, *who are we as critical educators?* Through this experience, Nadia was able to draw on the patterns in the responses and threads that are woven together to represent a community of educators who had taken up the critical and affective framings of the course in various ways. It was also a way for Nadia to locate herself in relation to our community. Through asking the "who are you?" question, she designed an artifact representing the "us." And through representing the "us," Nadia was able to think deeply about who she was in relation to "us." As she expressed in interviews, she viewed herself as a member of a community of critical educators and her archive examined the ways in which that community supported her ideas and thinking about teaching and learning.

At the end of the semester, Nadia reflected on what critical theories and course concepts impacted her artifacts, "Definitely the way we position our kids. I reflected back on what is important to be a teacher and how to always protect and be an advocate for my kids. And how I became open through this class and projects; that I want to provide the same community with my future classroom."

Matilda

Several TCs developed their artifacts to make direct challenges to themselves as teachers and declarations about what kind of teacher they wanted to be. Similar to her peer's artifacts, Matilda's Affective Archive also centered on moments or experiences that "stuck" with her in a way that impacted her identity as a teacher. Towards the end of the semester, Matilda decided to craft a colorful poster that she planned to hang in her future classroom. Entitled, "A Promise to My Future Students," Matilda chose to highlight what she felt were key principles and goals that she wanted to make public testimony to her current teaching community and students. She listed



nine commitments she made to herself and her students.

Although the phrases and promises were her own, they reflected the form and content of many of the course “principles for teaching,” which are integrated and reflected on throughout the semester. For example, Matilda’s promises to “build students’ love of learning” and “inspire students to always do their best” can be traced to the ongoing course discussions around the principles of noticing, valuing and building positive relationships with children and how those commitments support opportunities for students to love learning and feel inspired, rather than defeated and forgotten, in school.

The format of her artifact, a poster, is an important choice for Matilda because it was a way to publically share her commitments of teaching to her peers and students. She could have chosen other modes, such as a letter or collage, but those modes might not be as clear or as declarative as her decision for “An Ode to the Students.” Her choice to clarify her promises is part of a larger theme of TCs reflecting upon, understanding, and clarifying their teaching identities. Through displaying her beliefs about students and learning, Matilda is saying, “this is what kind of teacher I am”. It is not surprising that she created this piece towards the end of the semester, as it would take her time to work with students, teach minilessons, reflect and feel resolved enough in these promises to publicly declare them.

Payton

Payton also developed several artifacts centering around teacher identity and how moments from the semester stuck with her and shaped how she viewed herself as an educator. Her “Say Something” artifact was a writing piece that took a macro-level look at the ways in which she and her peers were situated within our particular teacher education program and within this particular course and how they converged with and confirmed her commitments as a teacher. Her

story began during a ride home from practicum with a few of her peers. They were engaged in discussion extended from class about how the role of the teacher is situated within larger systems of power and oppression and that this course positioned both the teacher candidates and their students as capable learners, which provided access and encouragement. Payton remarked that she felt “lucky... to be a part of this cohort and something much bigger than ourselves. We began talking about how it boils down to the fact we were given opportunities... to see potential in people and believe in ourselves.” Payton’s statement about feeling a “part of something much bigger” is a concept that many TCs illustrate throughout their AAPs; although taken up in a variety of ways, the TCs reference the importance of being part of a collective.

She and her peers were in the midst of voicing their passion for teaching when the song “Say Something” by A Great Big World came on the radio. The car grew quiet, listening to the song from a new perspective. Payton then shared the lyrics from the song in her artifact:

Say something, I'm giving up on you

I'm sorry that I couldn't get to you

Anywhere, I would've followed you

Say something, I'm giving up on you

And I will swallow my pride

You're the one that I love

And I'm saying goodbye

Say something, I'm giving up on you

I'll be the one, if you want me to

Anywhere, I would've followed you

Say something, I'm giving up on you

And I am feeling so small
It was over my head
I know nothing at all
And I will stumble and fall
I'm still learning to love
Just starting to crawl
Say something, I'm giving up on you
I'm sorry that I couldn't get to you
Anywhere, I would've followed you
Say something, I'm giving up on you
And I will swallow my pride
You're the one that I love
And I'm saying goodbye
Say something, I'm giving up on you
And I'm sorry that I couldn't get to you
And anywhere, I would've followed you
Say something, I'm giving up on you

She described that “time stood still in that moment, like just for a second” because they each felt that “the song was capturing our feelings.” Although the song was most commonly interpreted as a “love song,” it “hit me differently in that moment.” She listened to the lyrics in light of their current discussion on positioning and “thought about the idea of advocating for ALL students and how as much as we say it, it is much harder to do.” Payton’s comments on advocacy and “advocating for ALL students” indicated her growing understandings about the ways in which our

schooling systems are not inherently designed to give every child a voice in their education, and that some students are marginalized or precariously positioned within them.

This moment stuck with Payton long after that car ride, and she selected it as an artifact in her AAP to represent how this song and its lyrics resonated with her in light of her discussion on teaching with her classmates in this very specific learning context. Payton also recognized this opportunity of declaring her passion for and commitments to teaching with her colleagues as an important step in understanding her identity as a teacher. Payton declared her commitments to advocacy and highlighted that this was a clarifying moment in the car while listening to the song. She described how her role as a teacher is to be an advocate and “saying something” on behalf of her students is a core value to her teaching identity.

When reflecting on how the Affective Archive functioned for her this semester, she expressed that her archives were expressions of her teaching identity and:

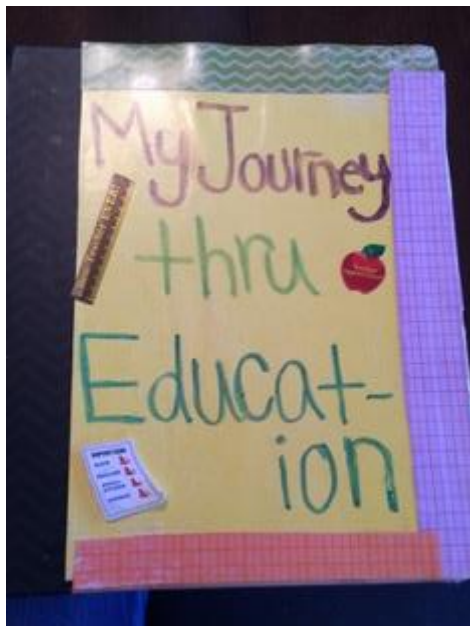
...encompass the type of teacher I desire to be. I think I had an idea of what/who that person would be before beginning this process, but it allowed me to unpack the ideas I have and convert them into words or tangible thoughts that will continue to guide my teacher education process. I think it also allowed me to create that blending of the personal world and the educational world in a very real way.

Payton uses several words and phrases that illustrate the connection she is making between the theoretical framings of the course, such as power and positioning in schools and advocating for children. For Payton, the AAP provided space for her to think deeply about what kind of teacher she wanted to be and supported the disruption of either/or binaries, such as the “personal world”

and the “educational world.” She goes on to describe how the AAP allowed her to authentically explore these ideas. In other words, the AAP was designed for the TCs to choose who their audiences were. For the majority of her artifacts, the audience was Payton herself, which assisted in her exploration of her teaching identity. She reported that she took up multimodal literacies and forms of writing “videos, letters, paragraphs” in her artifacts and allowed them to “become a part of who I am rather than writing for someone else, this project was about me and doing things for myself.” Payton’s artifacts gave her a platform to explore her passion for teaching. For example, in the case of her “Say Something” artifact, the ways in which advocacy was a key component to what it meant to Payton to be a teacher.

Cassidy

Cassidy chose to frame her whole archive project as a “journey through education” and presented her artifacts in scrapbook form, which “exemplifies to others what experiences I hold most dear, and what I find truly valuable as an aspiring teacher.” Her Affective Archive Project explored significant moments and people in her childhood that shaped her teaching identity and drew on the theories and concepts of the course to guide her presentation and artifact representations. It served as a space for her to “understand my feelings and flesh out all of my uncertainties, realizations, and reflections.”



Her opening page addressed me, Elizabeth and Ellie (the instructors of the course), and celebrated with us on the completion of the semester. She described how the concept of positioning was a key theory in how she engaged with her students and recognized how it was used to design the AAP, “although I am the only one who truly knows my story and my experiences, I know that all of you are rock stars at positioning and have used your empathy and awareness, just like I’ve done with my buff-buddies, to hear my story and so I appreciate that.” Cassidy acknowledged that for her, the AAP served as an embodiment of our theoretical philosophies about teaching and understood one of the major reasons this project existed—to share and validate their stories.

After acknowledging her awareness that we had positioned her to share her story, she framed her Affective Archive Project and each artifact within it as “a brief glimpse into my life as an aspiring teacher.” She goes on to describe that her life as an aspiring teacher began in

elementary school and introduces the reasoning behind the artifacts she created for her “journey through education”:

... Enclosed are a few brief accounts of *key moments* in my journey as both a student and hopeful teacher, as well as some *mementos*, be it pictures, written pieces from my childhood, key quotes/ insight or pieces generated and obtained whilst in my first semester of Western State University’s teaching program. *This scrapbook represents my personal journey with teaching* and I hope to continue to expand upon it as the years go by and as I am further propelled into the world of education and teaching. Enjoy.

Cassidy’s goals for her Affective Archive were for her to represent her journey with teaching through “key moments,” represented by “mementos” connected to her present experience within the course. Her acknowledgment of mementos indicates a key goal of the AAP, which was to be a space to represent experience through multiple modes and products. Her choice of artifacts as “key moments” connect to the AAP design goals to represent “sticky moments” (Ahmed, 2013) for teacher candidates, and connects to the kinds of artifacts that (Cvetkovich, 2003) argues are often left out of traditional archives, since they are often tied to deeply personal experiences and don’t fall into traditional modes of representations that are validated in archives. The moments and experiences represented what Cassidy found “most important and cherish the most, which resonates with me and will further impact my teaching.”

Cassidy’s Positioning Artifact: “Dream Big”

Each of Cassidy’s artifacts are displayed on scrapbook pages with written reflections of important moments that impacted her and the potential that she could have as a teacher.



Bookmarked between two large raised stickers reading “Dream Big,” Cassidy shared a moment when her teacher and her parents discovered that she had been forging her parent’s signature on a multitude of “missing assignment” forms. Cassidy’s artifact captured this story and her reflection on the reasoning behind her forgeries and the overwhelming emotions that she felt related to her learning. She described feeling “hopeless and confused,” about the content of her homework assignments and became paralyzed by her fear of not being able to access the material. From her perspective at the time, the ever-growing pile of missing assignment forms were a “tangible representation of my failing as a student,” which led to feeling “guilty” and shameful.

The “key moment” Cassidy wanted to focus on in this artifact was her teacher’s reaction once the forged slips were noticed. She shared her feelings of failure with her teacher, Mrs. Dots, and was met with a compassionate, caring learning environment where she was able to regain her confidence in the material. For Cassidy, this was life changing. She “zoomed out” and made connections between those sticky emotions and why they impacted who she wanted to be as a teacher:

...what I want to make most clear, is how her positioning me as a student with hope, endless possibilities and potential, along with her compassion, understanding, empathy, faith and forgiveness, encouraged me to finally start engaging in my education. Mrs. Dots modeled to me the kind of teacher I would always hope to have... and I hope to make it all the more enjoyable, beneficial, and meaningful for my future students just like Mrs. Dots did for me.

At the end of the semester, Cassidy reflected that her AAP was a “tangible” representation of her “feelings, learning lessons, and significant moments that have shaped me in my journey through teaching.” She realized how critical it was for her to reflect on her own history as a learner and the ways in which it shaped her teaching identity:

Sifting through all of those pictures and moments of me as an elementary student, as well as coming across significant pieces of writing and memorabilia which are reminiscent of my thoughts as a child, I remembered, for the first time in a while, that I am still that young girl with hopes and dreams, and those dreams are not too distant from those which I harbored as a child. I...took a few moments to delve into my past, and thus truly came to remember and understand how those moments are still so crucial and relevant in my life today. I smiled with nostalgia as I came to compile the many pictures of me with my teachers, and am so baffled at how I am now

mentoring students whom so similarly resemble my third-grade self, which was over 12 years ago...I was furthermore reminded of some of the most pivotal moments in my life, which ignited in me the initial desire to become a teacher.

Cassidy drew on her experience in elementary school to consider the ways in which positioning affected learning opportunities for students, and how emotions are deeply embedded in every moment with children. The AAP was not only an opportunity to reflect and display her journey and identity as a teacher, but a space to grow in her understandings of critical frameworks, specifically around positioning, a key concept taken up in the writing methods course. She described that she had "...grown through my time at Franklin, be it through my revolutionized understanding of both children and my relationship and positioning with and surrounding them, or through my noting of practices and ideologies, which I hope to incorporate into my teaching through mentoring other teachers and analyzing their pedagogies."

Joel

All of Joel's AAP artifacts were "either an inquiry or reflection I had on teaching" and served as an opportunity to "represent some introspective, meaningful space I have entered this semester." Three of Joel's four AAP artifacts centered on his teaching identity, however each took that inquiry up differently.

His first artifact was a kind of "day in the life" approach, in which where he created a documentary style film to capture his experiences as a teacher candidate. While many TCs also created artifacts that celebrated their experiences at Franklin Elementary within a similar scope of "day in the life" representations, Joel's was unique, as he was the most explicit in capturing the

present “preservice” aspect of his teaching identity. Fully embracing the themes of the AAP, Joel shares his story with his audience, focusing on the important “sticky” moments of being a practicum student.

Joel’s Artifact: “A Day in The Life of A Preservice Teacher”

Titled, “A Day in The Life of A Preservice Teacher,” Joel takes his audience on a journey through a full practicum day, beginning from the moment he wakes up to commuting home from Franklin Elementary. He selected salient moments of his day to share in this film, many of them focusing on the embedded design of the writing/reading methods onsite coursework, with moments of his every day life sprinkled throughout. He crafts the film into six scenes, each marked with a whiteboard stating the scene number and the title of the scene. Please see Appendix K for the complete multimodal transcript of Joel’s artifact.

Joel’s intentions for the film are clear from the beginning; he wants this to be an authentic representation of a day in his life, and centers the complexities and messiness of the experience.



Shot from the narrator's perspective, the movie begins with a grainy, unfocused scan of a bedroom, giving the illusion he is waking up. The room is messy; clothes are strewn about the room and flung on chairs and dirty socks and academic books litter the floor. He walks into the bathroom to shower and quickly cuts to a close-up of a woman's hands making lunch. He pans up, revealing that it is his mother making his lunch for practicum:

A: Why are you making me lunch, mom?

Mom: Are you interviewing me and filming me this time?

A: (laughs) I am!

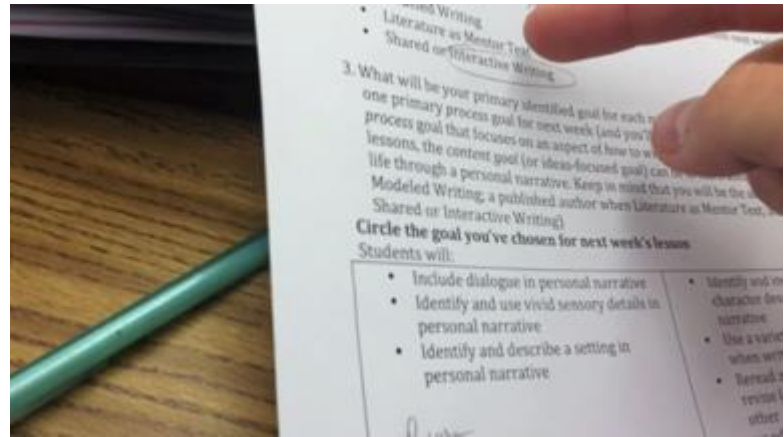
Mom: Thank you for allowing to me get dressed and put on my makeup for this. (She is not dressed and has no makeup on).

The sweet exchange between mother and son demonstrates a warm, positive relationship and reflects a sense of humor to the presence of a camera filming the morning routine. He shaves, leaves the house and after missing the bus, runs back home to have his mom drive him to the parking lot where he meets his carpool of peers to Franklin. The scenes in the car on the way



to Franklin feel very youthful and playful as they sing to music, make a Starbucks's run and tease each other on camera.

As the TCs walk into Franklin Elementary to begin their day, Joel still retains his positive, playful tone on camera, singing the mentor teacher's name, and abruptly cutting to various stages of the methods lectures. The quick transitions add to the playfulness as well as the intensity of the model and content.



He also highlights the importance of the design of the flooded methods model, as he spends a considerable amount of time in the film documenting the intensive instructional cycle inherent to this design, the focused partnerships with and observations of master teachers, as indicated by the collaborating classroom teacher Jack's consistent presence (as a casual actor as well as active teacher in the film), multiple teaching opportunities with students, working in close partnership with his instructors (Elizabeth, Ashley and Bridget) and with his peers. He concludes his film with a collective message with his carpool buddies:

L: Bye...it's been a long day! But an important day!! (laughs)

A: It was a long day. It was a long day...of fulfillment, rewarding, and working with everyone.

L: You're driving so...

A: Okay, bye!!!

This back-and forth between peers doesn't mask or take away from the message that this day was rewarding and fulfilling, which seems to be the message he wishes to ensure his audience hears loud and clear.

In my analysis, Joel's light-hearted laughter, playfulness and fluctuating levels of responsibility throughout the film seem to reflect the narrative of a youth in transition to adulthood. The scenes Joel selects in the film illustrate Joel's "in-between-ness," and represents what Puar (2005, 2007) refers to as an identity assemblage that "deprivileges a binary opposition" (p.212). In other words, Joel highlights the multiplicities of his identity by drawing out seemingly opposing relationships between youth and adulthood,

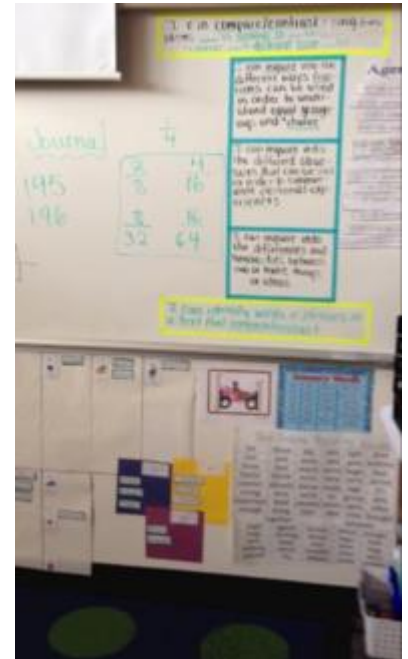
responsibility/irresponsibility, professional/unprofessional, teaching/learning, independence/dependence, individual/collective, student/teacher, and friend/colleague.

Joel's movie is light-hearted and self-deprecating; and in my interpretation, found that what was comedic about his film was the way he highlighted portions of his day that touched on his multiplicitous identity and the juxtaposition between the dominant messages about what it means to be a teacher and to be a professional (living independently and responsibly, being on time, and teaching well-planned, high-quality lessons), and the life he is currently living as a pre-service teacher (living with his parents and behaving somewhat irresponsibly, running late, learning how to plan a lesson and rehearsing the lessons). His artifact brings the tensions between these identities into relief and illuminates the portions of his life that are disruptive of the narrative of what a teacher candidate or practicing teacher is or needs to be. As I highlight in chapter 2, identity assemblages, which draw on queer theories of being, are impermanent, flexible, and adaptable, and can be a productive way of viewing new ways of being. In Joel's case, he is queering the teacher identity by demonstrating the complex assemblages of his life that do and do not "fit" with the traditional depiction of being "a teacher." Joel challenges this dominant identity role by naming and celebrating the less expected qualities that a teacher might be as part and parcel of how he identifies as a teacher. He creates his teacher identity as counternarrative through the film and sends the message that he too, is a teacher.

For Joel, the AAP allowed him to capture his evolving identity as a teacher, most specifically "the philosophies that will ground my teaching...and philosophies of like-minded educators." This individual/collective story represented in his responses and with his peers in the movie reflects the I/us design of the course and the AAP and provided points of reference from which to reflect.

Payton

Similar to Joel's artifact, several TCs took up the "Day in the Life," approach, celebrating the Franklin school community and their experiences while there. Payton's video represents her semester at Franklin Elementary by documenting two of the mentor teacher's classrooms. The film reflected her excitement, joy and appreciation of the journey that she experienced while there. Set to the song, "Happy" by Pharell, Payton's iMovie began with a first-person, detailed look into Kim's classroom; she scanned the room and highlighted the decorations on the walls and doors, the students' desks and the various spaces that she set up for learning, such as writer's workshop mat and book reading area. Kim's walls were filled with resources for Writer's Workshop and other content areas and whiteboard illustrated the central concepts and process goals for the day. Payton also captured the personalized spaces that Kim created for each student, including cubbies, book holders and desks.



Payton’s decision to highlight the mentor teachers’ classrooms without children or teachers in them indicates Payton’s understanding of the important role that intentionally designing spaces hold, even before bodies fill those rooms.

The second scene in Payton’s film begins with one of the third grade mentor teachers, Jack, engaged in a writing lesson with his sitting students scattered around him on the floor. Here, we get a look at what life is like where the students are there and the children are actively engaged in learning.



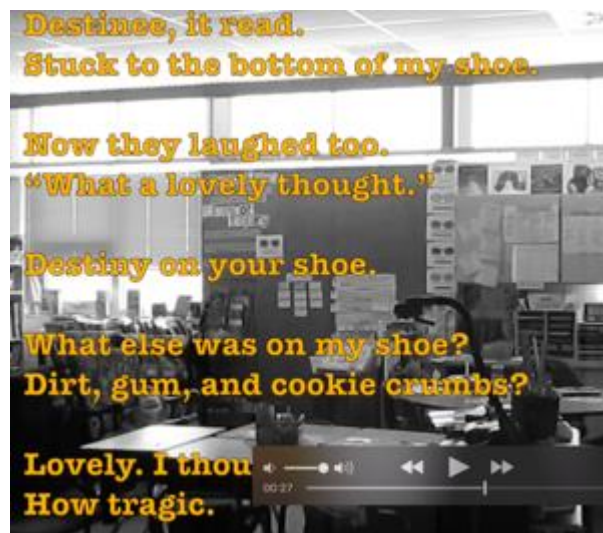
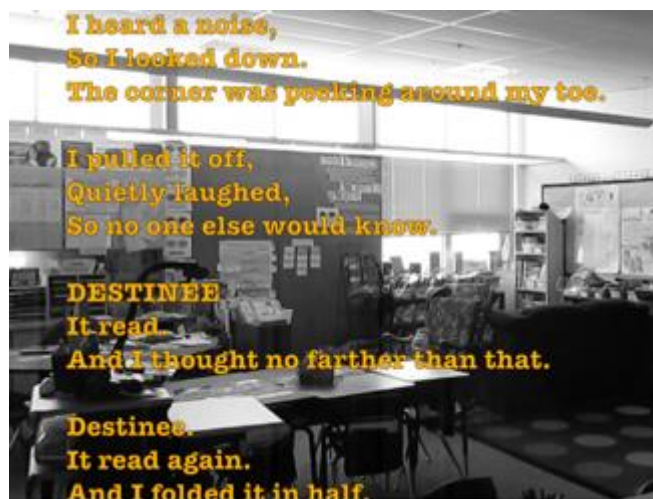
Although this film is not as complex and nuanced as other teacher candidate artifacts, it resonates with the common theme, which was to capture the unique practicum context in which they spent their semester. By placing the soundtrack of “Happy” in connection with the video, Payton represents her affective response to and relationship with her mentor teacher classrooms as positive and that her experience in those classrooms made her happy. By highlighting the

classrooms in this way, her artifact implies to her audience that the learning spaces and pedagogical decisions modeled are positive ones and worthy of replication.

Tara

When reflecting on her AAP, Tara described that exploring her collective and individual identity as a teacher were central goals of her Affective Archive. She wanted her artifacts to tell the stories of “what makes me, ME. Why am I here, trying to be a teacher?” With these guiding questions in mind, Tara chose for her artifacts to “represent me as an individual, and to reflect my personal experiences and emotions.”

Like so many others, Tara used Franklin Elementary as the setting for one of her iMovie artifacts, and played with her literal and theoretical interpretations of (Ahmed, 2013) theories of affect and stickiness. She wrote a poem called “Stuck to My Shoe” and read it aloud in the film as she scanned Kim’s classroom. Her poem tells the story of her discovering another TC’s visitor sticker that had fallen off and become stuck to her shoe during her instructional time with her writing buddies.





Her poem plays with the name of one of her classmates, who has a similar spelling to the word “destiny,” to represent her intense desire to be a teacher; that it was her destiny to become a teacher. The fact that it was a name tag stuck to her shoe created greater significance to her experience, as it was literally her peer’s I.D.; a badge used at Franklin to let others know who you are and why you are there at the school. She used the physical experience of having a name tag stuck to her shoe to emphasize her philosophical resolution and passion to be a teacher.

This artifact aligned with many of Tara’s other AAP artifacts exploring not only her experience at Franklin Elementary but also her identity as a teacher. As I describe in more detail in chapter 6, Tara had a particularly challenging semester as she tried to connect with her writing buddy, Niko. Elizabeth and I spent a lot of time supporting her efforts in trying to get to know Niko, and use her knowledge to support his strengths as a student and as a writer. There were certainly moments of triumph for Tara and Niko, but also many days where Tara would leave practicum expressing failure and rejection, which she shared in discussions, journal reflections and in the artifact described in chapter 6.

Tara's decision to describe her identity as a teacher as her "destiny" in this artifact aligns with her sense of commitment and determination to work through affectively saturated experiences and moments of discomfort. Given my knowledge of Tara's other artifacts as well as the intense emotions she shared with me in working with Niko, I interpreted the lines that destiny "had been sullied. Folded in half and torn" as her reference to her relationship with Niko. I read those lines as her way of describing what she shared with Elizabeth and I often, which was that she wanted to persist and grow as a teacher, even on the hard days; even on the days where she didn't feel like she knew what she was doing. Even on the days where she felt torn and sullied, she wanted to keep going.

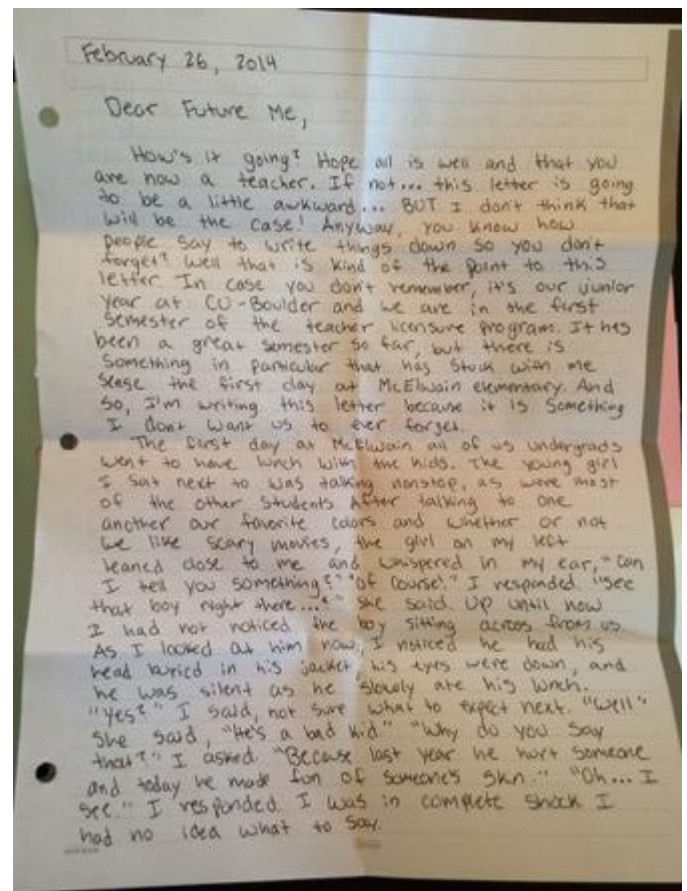
The AAP supported Tara's identity explorations so she could reflect on her experiences at Franklin by asking them to choose what was sticking with them. For some TC's like Tara, those moments of stickiness were moments of discomfort (Boler, 1999). In this artifact and others, Tara was able to explore some of her discomfort as a means of teacher identity development.

Georgia

Mass violence in schools has become a regular occurrence, and the AAP gave TCs a way to express their complex and at times, incomprehensible, intangible feelings surrounding their entering the teaching profession within the current sociopolitical context. Several TC artifacts explored traumas in school spaces related to school violence. For example, Georgia and Brooke situated these traumas in relation to their identities as teachers and their hopes and fears of working in spaces so vulnerable to terror.

Georgia's Artifact: Letter to Myself

Georgia wrote a letter to remind her future self of an important moment that she had on her first day at school in order to describe and display her teaching philosophies and her commitment to action. Similar to Cassidy, Georgia's AAP was also in the form of an interactive scrapbook and the artifacts were organized in the order in which they were created. On the second page of her scrapbook is a decorative pink page with two plain vanilla envelopes. There are no directions to open them, yet they invite you in. The top left envelope contained a handwritten letter to her "Future Self."



Like many other TCs, Georgia uses the phrase from Ahmed's affect scholarship, "stuck with me", to frame the context of her artifact. She wrote, "There is something in particular that has *stuck with me* since the first day at Franklin Elementary. And so, I'm writing this letter because it

is something I don't want us to ever forget" (italics added). In narrative form, she writes about the impactful experience she had on her first day at Franklin during lunchtime with her students. She sat next to one of her buddies in the cafeteria and was in the midst of talking to her and getting to know her, when another girl sitting to her left leaned in and whispered in her ear:

... "can I tell you something?" "Of course!" I responded." "See that boy right there...?" She said. Up until now I had not noticed the boy sitting across from us. As I looked at him now, I noticed he had his head buried in his jacket, his eyes were down, and he was silent as he slowly ate his lunch. "Yes?" I said, not sure what to expect next. "Well" She said, "he's a bad kid." "Why do you say that?" I asked. "Because last year he hurt someone and today he made fun of someone's skin." "Oh... I see." I responded. I was in complete shock. I had no idea what to say.

When reading Georgia's artifact for the first time, I distinctly remember stopping at this portion of her experience and wondering what part of the story seemed to stick with her so strongly that she felt compelled to document it for her future self. I thought back to all of the work we had been doing in the class around disrupting narratives about children and discussing the damaging consequences of labeling children. I wondered if the comment the student made about being a "bad kid" was what had "stuck" with her the most. As I turned the page to read how she interpreted this moment, she did indeed reflect on the far-reaching impacts of labeling children, however she situated it in a way that brought today's school environment, the world she would be teaching in, to the fore. For Georgia, she struggled to put a name to the sensations she was feeling in her body and could only identify her heightened awareness occurring during that moment. It was only after the encounter that Georgia began to draw on her emerging

understandings of affect theory and situate the swirling sensations she was experiencing as valid and not needing to be labeled. She described her impressions as “just this feeling I couldn’t shake,” and allowed the visceral (Dutro, 2013), “incomprehensible” sensations (Dutro, 2013; Massumi, 2002) to lead her reflections. At the point she was crafting her artifact, she had realized that her visceral sensations were bringing up feelings that reminded her of a letter written by one of the mothers who lost her child in the Sandy Hook shooting. As she told me in her interview, the connection surprised Georgia and shook her to her core, prompting her to represent her reflections in an artifact. As she reflected on the moment in the cafeteria, she expressed regret for how she reacted, and felt that she should have “...given that left out and overlooked child an encouraging word or a smile.”

In addition to documenting her feelings and sense of regret, Georgia drew on her reflections to declare her commitments as a teacher:

But while I deeply regretted not acting in that moment it inspired me to never make that mistake again. That is the purpose of this letter. Please don’t forget this experience and please use it as a reminder that students will be coming to you facing long odds and it could be your smile, encouraging word, or willingness to go the extra mile that makes a difference in their life.

Like so many other TC artifacts, Georgia’s artifact became a space for her to stand firm and resolute in her beliefs about what kind of teacher she wants to be. She wanted to capture this moment of failing to respond compassionately as a chance for her to publically acknowledge her commitment to build connections with and reach out to each student through love and encouragement.

Georgia's artifact included a companion letter; a hand written copy of Nelba Marquez-Greene's open letter to the teaching community, which she referenced in her piece. Nelba's six-year-old daughter, Ana Grace, perished in the shooting at Sandy Hook Elementary school in Connecticut. Nelba's open letter is written to "share my story in honor of the teachers everywhere who care for our children" and encouraged teachers to reach out and connect with children that have been isolated and/or are up against incredible challenges in their lives:

...support students who are left out and overlooked, like the isolated young man who killed my daughter. At some point he was a young, impressionable student, often sitting all alone. You will have kids facing long odds for whom your smile, your encouraging word, and your willingness to go the extra mile will provide the comfort and security they need to try again tomorrow. Every opportunity you have to create welcoming environment in our schools counts. Have faith that your hard work is having a profound impact on your students. Parents are sending their precious children to you this fall. Some will come fully prepared, and others not. They will come fed and with empty bellies. They will come from intact homes and fractured ones. LOVE THEM ALL.

Georgia's choice to handwrite both letters speaks to the personal, intimate connections she had to what Nelba was asking of her as a future teacher. She draws on some of the same language, "smile", "encouraging word", "going the extra mile". The connection Georgia was

trying to make between the two letters was further demonstrated by displaying them as a pair and using identical envelopes in her scrap book.

At the end of the semester, Georgia reflected on her Affective Archive and described how the AAP functioned for her personally and professionally. She expressed that the letters artifact allowed her to "...process a difficult, confusing event that occurred on the first day at the school," and connected to her other artifacts, which were "realizations I had about myself and my role as teacher... I could think about who I want to be as a teacher and how I've changed and grown toward that future." In addition to serving as a space to explore and reflect on her teaching identity, Georgia shared that each of her artifacts focused on "how we position students; this fueled almost all my artifacts...[for example], I witnessed the positioning of a child and was able to use the project to work through that experience." Georgia's reflections and her artifact is another example of how TCs wove theoretical lenses from class into their artifacts.

Brooke

In a mid-semester interview, Brooke shared with me that the AAP gave her an "excuse," to disrupt the common pattern of "surface-level" discourse in her family. She described that from her earliest memories, her family has had trouble expressing emotions with one another and having conversations that would require vulnerability, trust and demonstrate a deeper connection. Brooke didn't quite recognize that this was her family's mode of operation until she started dating a boy last semester who "craved deeper conversation," and it was then that she realized how uncomfortable she was discussing emotions and having in-depth discussions with others.

Once she became aware of this, she shared that she didn't want this to be how she connected to (or disconnected from) others and wanted to shift this for herself and for her family. Brooke explained that she found value in the AAP on multiple levels, including providing an

opportunity to engage in meaningful connections with others and reflect on her history and experiences, especially as they relate to her semester at Franklin Elementary. She voiced that the AAP gave her a chance to engage in reflective, relational, critical pedagogies, with which she reported having very little experience. For Brooke, the AAP was a meaningful space to engage in those practices for herself and build on them to connect with her family.

During a light-hearted moment in our interview, Brooke laughed and said that she could blame the project to dig deeper into her family history and her family stories as a way to disrupt the family silence.



As an example, her artifact entitled, “You Are Grammy,” embodied these goals to . . . and shared memories about the matriarch of the family that went beyond “surface-level” description

to describe some hard experiences and truths, such as her grandmother's illness, that were hard to talk about.

“Reality sets in, you know? Okay, we're not safe.”

However, one of the most difficult and “sticky” pieces Brooke created was a collage about the vicious stabbing at her former high school that occurred just days before meeting for our mid-semester interview. Her brother, Ryan, was in the hallway the morning of the attack and witnessed his classmate stab his friends right in front of him.

Upon hearing about the violence at her high school through several texts from friends and family, she immediately reached out to Ryan to see if he was okay. He wrote back to say that he was, but his friends were not. During the interview, Brooke recalled wishing for a deeper relationship with her brother. With the AAP in full-swing, Brooke chose to engage Ryan in a deep conversation in the days following to see how he was and ask what happened in hopes that he would open up to her. As her artifact representing her experience demonstrates, he did.

At the time of interview, Brooke had just spoken with her brother and not yet created her artifact, but was already describing the components of this experience that she wanted to be central to her piece. The first was capturing her brother's experience to highlight the emotions that he experienced on an individual level as well as his experience of community with the school after the attack. The second were the many layers of support that the teachers provided to the students. Brooke chose to write down portions of their conversation to later incorporate into an artifact.



During their phone call, Ryan painstakingly detailed his experience of being only a couple of people away from his friend that began stabbing his other friends in the hallway, flooded with students getting ready for morning classes. He described the trauma he and the others experienced in that moment and how it remained with him after. He told Brooke about the blood that was splashed on the ceiling tiles and the walls, and the pools of blood trailing into science labs and school classrooms as students ran for help.

Her artifact is a collage showing her personal connection to the trauma at the high school and included many photographs of her friends, family and the high school community coming together after the attack and wearing “spirit” clothing, representing their school. Her aunt, a teacher at the high school, is depicted with her brother in one of the photos, also wearing high school spirit wear. Sprinkled throughout the collage are a few quotes taken from her conversation

with her brother. The first two are Ryan's firsthand account of what he witnessed that morning and the third was a quote about how the school community was reacting in the days of the stabbing. She chose the mode of a collage to connect to the "flashes of images" he experienced from that day as he continued to cope with what happened. Brooke also included a photo of some of the responses that the students wrote down during class after the event. It read, "sometimes things don't make sense. The only thing you can do is stay strong."

During our interview, Brooke focused heavily on the critical role Ryan's teachers played during and in the wake of the attacks:

...The cool thing was is that Ryan said that the teachers were what made such a difference for him. They had a few teachers that were in the Large Group Instruction Room (in the middle school where the student fled to get away), and there were just teachers standing in there with them and I asked if it was chaotic and he was like "no, I mean, it was quiet, and everyone was in shock and then, like, people crying, but like no one was really talking." And it was when they went back to school on...I guess it was Tuesday, maybe, they were allowed to just tour the school. And there was like therapy dogs and teachers and they put a sign on everyone's locker. The first thing he said was that it was "so good to see my teachers. And it was so good to, like, see them care."

For Brooke, Ryan's feelings of comfort and support from his teachers were not only personally moving, it was also a recognition and confirmation that teachers directly impact the healing process from trauma. This was further highlighted by the ways in which Ryan's

interpretation of his teacher's responses after the attack changed his overall experience with school:

And for Ryan who isn't super into school and doesn't really love going to school...they were openly discussing what happened and, like emotions and how people felt...his teachers are all "I'm going to focus on you and not worry about the curriculum...yeah, sure, we were in the middle of speeches, but we are going to forget about that right now and talk about this huge incident that happened in your lives."

Ryan's feelings about school shifted dramatically when he witnessed his teachers being vulnerable and showing emotion in the days after the attack. His connection to school changed when the students and their stories were made visible and acknowledged. Through Ryan's experience, Brooke is also gaining insights into what it means to be a teacher. She reached out to her aunt teaching at the school in the days following the attack, and since she knew Brooke was going to school to be a teacher, she responded to her about the realities of the everyday possibility of violence, saying, "you'll learn about school safety in your prep courses. You can never be prepared, but you get as much as you can from your classes and you will do anything to keep your kids safe."

Our discussion then moved into thinking about how this attack connected to what we had been discussing in class related to affect and theories of trauma. We discussed how some theories describe affect as a felt sense prior to when emotions get named or labeled (Ahmed, 2004; Dutro, 2013; Massumi, 2002) and that the hallways in her school will still keep the memories of what happened, even after it is cleaned. The violence that occurred will still be very much a presence

and remain circulating in school; the halls, the classrooms and the lockers are all saturated and sticky with affect that carry significance with them, and will impact the students there in varying ways. Brooke described that the school was both theoretically and physically saturated with sticky blood:

My aunt was saying that she was talking with a girl that said she will never be able to look in the science room 114 again because when she glanced in, she saw one of her friends applying pressure to someone's wound and they were literally bleeding. Or my brother said that there was blood spatter on the ceiling tiles. And that was one of the things. It took them a while to order new ones because you can't clean that...ugh..I mean...it literally does *stick*. I picture, like, sticky red goo, just attached to places in the school that like...students will never be able to walk through that again without seeing that there, and getting the emotion when they see it.

This artifact was very meaningful to Brooke on many levels. It provided space for her to consider the weight of the role she plays as a teacher and process the reality and responsibility of keeping students safe and the significance of relational pedagogies to support and engage with students. It also allowed Brooke to take steps towards deepening her relationship with her brother. She reflected on how emotional it was to connect with him so deeply, sharing, "I'm still surprised about the emotions that I am working through from it. He answered raw and real emotions. I just

cannot describe how thankful I am to have had this project and opportunity to grow in love for my brother.”

Conclusions

In this chapter, I illustrated how candidates used the Affective Archive as a space to explore their identities as critical educators and the principles and practices that embodied or supported those identities. Through the AAP, TCs grounded their teaching work in the central theories of the course, which provided opportunities for the TCs to represent their individual and collective teacher identities.

The findings I illustrate in this chapter demonstrate that the theoretical framings of the course were salient in all of the TCs artifacts. The AAP supported increased reflection around the affective realms of teaching and what Olsen (2016) calls the “human dimensions” of teaching. All of the TCs engaged with teaching as human, relational work, even as the degree to which TCs took up critical pedagogies and theories varied widely. Some TCs addressed the critical aspects of teaching more explicitly, such as Nadia, while the majority used the AAP as a space to further develop their evolving understandings. Many considered theories of positioning and the importance of vulnerability without making clear connections to the ways in which this connects to larger ecosystems of power and privilege. In other words, TCs were doing work toward critical ends, such as disrupting labels and assumptions and embracing roles as advocates for students, but some were not yet articulating those goals in explicitly critical terms.

Many TC artifacts functioned as a space to process their forming teacher identities and the congruencies or dissonance they experienced between their preconceived notions of or expectations prior to taking the writing methods course and what they were grappling with in the

present moment. TCs investigated their teaching identities through artifacts highlighting educational role models, and model spaces and considered what it meant, for them and for others, to be an educator. The AAP gave them permission to examine the tensions they felt around who they are what they should be. Joel's artifact is an example of what potential lies in collapsing or disrupting binaries and beliefs around teaching and learning. It also served as a way for TCs to process their present experiences of stepping into an intensive, practicum embedded methods course in their first semester of a teaching program and the impact that past experiences had on their journey to teaching. They drew direct connections to how their emotions and affects connected to past experiences shape their understandings of teaching and perceptions of certain children's potential. As Boler (1999) has theorized, the ways in which the TCs defined what they felt the tensions, discomforts and problems were and also what they tried and/or what they believed would be a solution to the problem contributed to their teacher identities. The TCs used their discomfort to guide their decisions about what kind of teacher they wanted to be, what theories of learning supported their beliefs about who they were as teachers and what kinds of classroom environments they wanted to create.

Several artifacts across various Affective Archives to the form of "letter to selves." Not only did this theme run throughout each AAP (to varying degrees), these ideas were taken up across multiple types of modalities to explore teaching identities, philosophies and important affective moments as part and parcel of the question "Who am I?" Several artifacts explored TC teacher identities, and often represented the individual and personal process of identity construction. In addition, the artifact analyses indicate that the TCs had a desire to explore their collective identity and philosophy, asking "Who are WE?" For instance, in Nadia's case, it was just as much about how we as a community identified ourselves as social justice educators as

much as it was it about her own understandings of what that meant for her as an individual teacher. Her process was simple but took up a circulating theme of “who are WE?” and “what do WE stand for?” that became so present in the physical space through the whole groups’ participation in her archive.

The TCs drew on the theories and the language of the course to make sense of those concepts as they connected to their own lives and the lives of their students. For example, the TCs explored the concept of “stickiness” and how that connected to them as growing teachers. For example, Tara used the concept of sticky to describe her resolve in being a teacher, even on the difficult days. Brooke also took up the language of stickiness to describe the metaphorical and literal blood that stuck on surfaces after a violent attack at her brother’s school.

Developing and connecting with community is so very important as new teachers, and especially when working towards social justice in schools. It is critical to have a sense of community and connection to do this work and have it be sustainable in practice. This project never specified what mattered or how it mattered, yet these teachers took these ideas up in this individual/collective manner.

Chapter 5

Exploring Pedagogies of Testimony & Critical Witness

The writing methods course was designed for TCs to explore and perform Dutro's (2009, 2011) pedagogy of testimony & critical witness and the ways in which they support the theories of the course and principles of teaching and learning (Dutro & Cartun, 2014). The goals of incorporating these pedagogies into the course, which draw on critical, affective and poststructuralist theories, were for TCs to not only understand but to perform them during the semester as part of their learning with one another and with their “writing buddies.” These goals were designed with the intention of supporting the School of Education’s missions of developing teacher candidates who centralize social justice and equity in their teaching practices and curriculum. The Affective Archive Project was also designed to encourage TC’s explorations of testimony and critical witness, with the hope that they would feel more comfortable incorporating these practices into their future classrooms with students. In this chapter, I discuss data from the AAP illustrating how the TCs built upon the frameworks of the course to examine the ways in which testimony and critical witness to traumas are tied to their own and student lives as a way to foster social justice commitments and tools of critical analysis within a school-immersed, practice-based teacher education course.

During the first two classes of the semester, TCs were given multiple opportunities to learn about testimony and critical witness through scaffolded exposure, as described in my methods chapter. One of the key components of the course is that we, the instructors, performed the pedagogies that we asked the TCs to take up. Elizabeth and I employed the pedagogies of testimony and critical witness by sharing writing pieces that dealt with difficult experiences for us within the first two class sessions. Before students even meet me or Elizabeth, they read her article entitled, “Writing Wounded,” in which she shares the loss of her brother, and in the second class, the students listen to me read an emotional piece I had written privately about my

mother's cancer. These were our ways of leading with testimony and attempting to embody the pedagogies we invited for them to take up. Testimony and critical witness principles insist that it is the teacher who must use this pedagogy to create connections with their students through vulnerability, authenticity, and intentionally created space for their students' stories to be heard. Coming into the first class having read Elizabeth's article creates a visceral shift in the potential and expectations of the course and performs the need for the teachers to do the sharing before they invite others to do the same. We describe this practice as an invitation, not an expectation, for students to share testimony. However, we do argue that the practice is a requirement for teachers, though the forms of what it means to share something that deeply matters to a person certainly varies.

In the second class session, we take up Elizabeth's article and my poem about my mother to both make sense of and enact testimony and critical witness and ask TCs to engage with those pieces in small discussion groups and in connection with other theories foundational to our course, such as queer and critical theories around anti-oppressive practices and asset-based learning. Together, these articles provide a rich set of discussions to set the tone for the course around disrupting binaries, questioning assumptions and challenging common narratives about others.

After these pieces were shared with the class, the Affective Archive became a significant space for some TCs to enact this framework, including processing and sharing difficult and significant experiences. Indeed, many candidates chose to focus on topics similar to our own. As students crafted their artifacts, stories of loss began to circulate during their morning AA group time. Over time, many of these stories moved into more tangible representations as Affective Archive artifacts. These stories and their representations, while a common theme throughout the

semester, developed uniquely for each TC over the 15 weeks of the semester. In what follows, I highlight eight cases that demonstrate the variance of the ways in which the TCs took up the pedagogies of testimony and critical witness, and related concepts, such as positioning and vulnerability.

Risky writing still requires revision

After sharing a poem aloud about my mother's cancer during the second week of class, I led a whole group discussion with the TCs in which I highlighted how I revised and edited the poem over several drafts, showing how I made choices as an author around certain writing traits. In order to address the concerns many teachers have around conferencing and providing feedback to students who share vulnerable writing, we decided to make these decisions as an author visible. I chose to model these practices for them and highlight the ways in which vulnerable stories can also foster and even enhance students' experiences with writing content. I drew connections to and demonstrated the practice of using a piece of writing as a way to position my students as my critical witnesses and how this was part and parcel of the writer's workshop process. By discussing such a vulnerable and risky piece for me, I was allowing this work to invite other important stories, many of which aren't typically heard in undergrad coursework, into the space too.

A couple of students, unbeknownst to Elizabeth and me, had also experienced the crushing loss of a sibling. During my whole group discussion around my piece and asking students to draw on the theories of testimony and critical witness, Eliza shared that she was still reeling from the recent loss of her older brother, Tim, who had passed away just a couple of months prior to the class. The TCs grew silent and Elizabeth rushed across the room to hug her

and share tears of grief, publicly and privately. Although Eliza’s loss became known to the class from the very beginning, she chose not to craft a piece about Tim until later in the semester.

Table 2. Eliza’s artifacts and descriptions

Eliza	1	3/1/14	Wonder poster
Eliza	1	4/15/14	poem
Eliza	1	4/10/14	Giving Tree and World
Eliza	1	4/21/14	imovie
Eliza	1	3/1/14	All About Me Poem

Although Eliza didn’t shy away from sharing about Tim with the class, it was not necessarily something she wanted to represent as an artifact in her AAP. And we made it clear that we never wanted anyone to feel forced to pick certain topics to represent. They owned the project. I encouraged them to consider what was sticking with them/in them/on them (and however they wished to interpret that) and use those affectively saturated moments as a guide to decide how and what they wished to represent in their AAPs. However, when Eliza turned in her first artifact, her “Where I’m From” poem, modeled after George Ella Lyon’s poem, her recent loss was clear.

In her first stanza, Eliza describes bits and pieces of places and childhood memories that help readers get to know a little bit about Eliza’s history. As I read the words on the page, I couldn’t help but drift between the words and the photos near them, strategically placed to connect to her memories- a snowy home with a long driveway, mountains in her backyard, and a

picture of three siblings, the brother wearing a Quicksilver t-shirt under his jacket.

Where I'm From



I am from that long driveway,
from the view of the mountains standing on the back deck.
I am from playing with the neighbors
and dancing in the mud.
I am from the swing-set in the backyard,
hanging from the monkey bars while they swung.
I am from the Pokémon cards and Quicksilver hand-me-downs.



I am from a family of five
not our current family of four.
I am from love,
not the sadness or the heartache.
I am from kindness and warmth
and the lessons no one should have to learn.



I am from the time he and I spilled ice cream on Mom's purple blanket,
then the babysitter stupidly let us use bleach to clean it.
I am from remembering,
the good and the bad,
and stealing slivers of knowledge from the past.



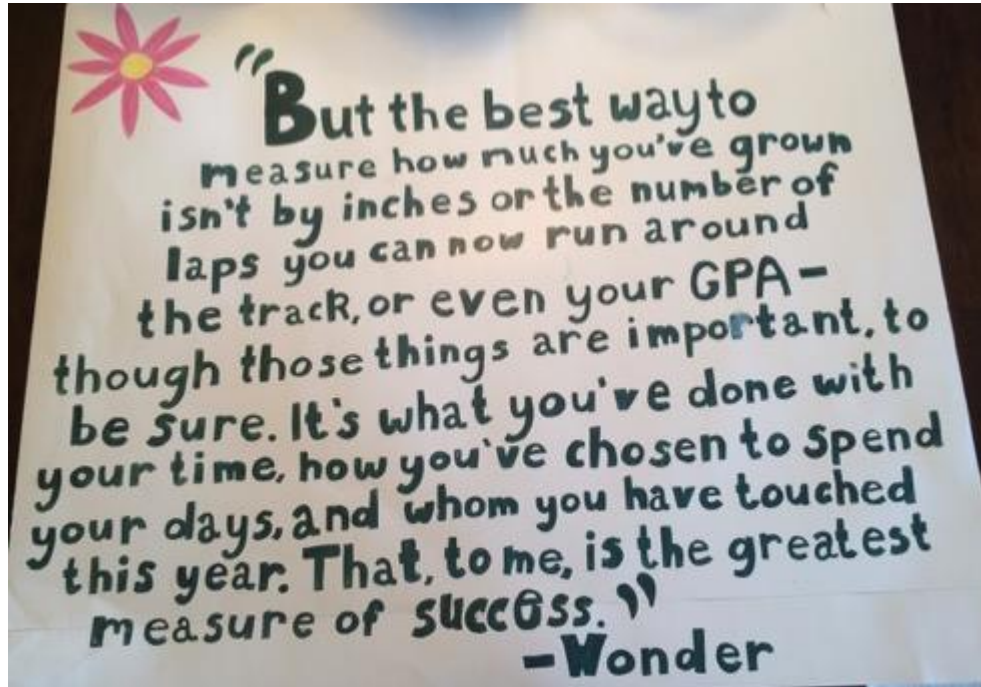
The photograph takes on new significance once I began to read the second stanza, “I am from a family of five/not our current family of four. / I am from love, / not the sadness or the heartache. / I am from kindness and warmth / and the lessons no one should have to learn.” She

writes that she is from a “family of five”, not “four” and she is from “love” not “sadness” or “heartache.” Her use of “not” in these lines create a sense of resistance to the words she shares about her family in present day. In a sense, who she is and where she is from is not the world she is currently experiencing. This dissonance and tension is subtle but present. It does not explicitly describe who is missing from Eliza’s family or why- the photograph provides that context for the reader, if they already knew about Tim’s death. Given the timing of the semester, this was one of the first opportunities that Eliza had to write about her family and the grief they were submerged in.

Eliza’s third and final stanza reaches back into happier memories of days passed, the sadness dissipating as she describes silly antics with her siblings and childish decision-making that are knitted together as the fabric of her family, “I am from the time he and I spilled ice cream on Mom’s purple blanket, /then the babysitter/stupidly let us use bleach to clean it. /I am from remembering, /the good and the bad, /and stealing slivers of knowledge from the past.” Her use of the word “stealing” these “slivers” of memories continue to carry this sense of resistance, as if she isn’t allowed to live in the past, to rely on those memories to carry her through. This processing and learning to live in her “new life” is clear in this first writing artifact. About a month later, she shared another poem entitled “A Discontented Sleep,” in which she centers more on the loss of her brother, instead of it in the context of her family dynamics, and shares how Tim’s loss is impacting her- how it steals her sleep and “haunts” her “unsettled mind.” This poem is a very important artifact in Eliza’s AAP- in many ways it is a continuation of her first poem and allows her to share more intimately her struggles, fears and a few more details, though somewhat vague, about what happened to Tim.

As she submitted the remaining pieces, the theme of time became apparent, whether or

not she was aware when creating her pieces. For one artifact, she created a colorful poster highlighting a quote from young adult novel *Wonder*, which centers on how a person spent their time as the best measure of how one has grown.



Her piece, “A Discontented Sleep,” lets the audience into her world of feeling stuck in time, not being able to sleep and returning to the loss and her brother’s room, left untouched.

The content of Eliza’s poem appears again in a new set of modes in her iMovie. This piece, left untitled, is a series of photographs illustrating another poem Eliza had written and read aloud in the film. The theme of time is again very explicit, yet Eliza takes a slightly different tone and reorients herself in relation to Tim’s death. In her final artifact, she no longer situates herself with the loss of Tim as a place she is stuck in, but is now in a place of acceptance. In many ways, her iMovie shows a significant shift for Eliza.

Her words and memories divide her piece into two sections- the first half, looking back at her past and the second half, looking forward to what new possibilities her life offers. In the first section of her iMovie, Eliza reads her poem and shows pictures of the past. She includes photos

of Tim's funeral flowers and pictures of the field that she describes in her poem "A Discontented Sleep." In many ways, Eliza once again reaches back into memories of happier days with her family and shares many family photos, some also in her first piece. When the poem concludes, Eliza embeds a song to narrate the remaining minutes of her film. She chose the song "Orange Sky" by Alexi Murdoch, which has a sad but peaceful tone. It seems to match the tone of her poem that she read aloud earlier in the film. The pictures are photos of her, and her family living life without Tim present.

When looking at each artifact as part of her entire AAP, Eliza used the AAP to share and process her grief, and used the theme of time as a thematic anchor to provide context and relationship to Tim's loss. In the beginning, Eliza was resisting and unwilling to process how time had created unwanted change for her and her family and in her last artifact, time was a gift and she cherishes life, which continues to move forward. She moves from resistance to acceptance. It is very likely that enacting the practice of testimony in our own ways gave Eliza permission to also practice the core principles of the course and share this incredibly impactful event in her life, which influenced every aspect of her semester.

Nadia

Nadia already carried the weight of living with the loss of her brother, however, this was not shared with the group, or even Elizabeth and me until the middle of the semester. In a mid-semester interview with me, she alluded to the fact that Elizabeth's piece really struck her as it was the closest she had ever come to knowing someone who shared the kind of loss she lived with. Without going into detail, Nadia shared that she wanted to write about her own experience, just like Elizabeth did, but wasn't sure if she could muster up the courage in time. I reminded her

that the project was meant to be a space of invitation and to create it if and when she was ready, and that we would be there to support her.

As the semester came to a close, Nadia did in fact write about her loss. She wrote a personal narrative about her own experience and how reading Elizabeth's piece was a moment saturated with affect for her and was the catalyst to share her story as well. She explicitly makes this connection in the introduction to her final artifact, a raw, personal narrative (one she almost didn't write because it felt so very vulnerable):

When I decided to go into primary education...I did not anticipate all the vulnerability to come. When I first read Elizabeth's article, "Writing Wounded," I felt like the layers beneath my feet crumbled away and my heart, breath stopped. Before that day, I never read an article, or anything so remotely close to me that, at first, I did not realize the seed it planted inside me. This may all sound a bit confusing, so in the midst of being courageous, this is my story. When I was five years old my younger brother, Victory, passed away only a few months before his first birthday. It is one of my first memories, yet it is so vivid and engrained in my memory that sometimes I wish I would forget it. Victory was sick with pneumonia and we lived in a small apartment at the time so the baby's crib was in the living room. That night we piled all of our blankets and pillows in the living room and slept in there so my mom could sleep with the baby, whom was tucked with blankets on the floor next to us. I woke up to my mother's shrill cry, and if I focus and concentrate enough, it still echoes in my ears.

Nadia's introduction to her artifact holds several words and phrases that map onto the key elements of employing pedagogies of testimony and witness, such as the recognition that in the important work of teaching, courageous vulnerability is required, as well as the impact of being positioned as a critical witness through hearing Elizabeth's story, a story that is "close to her" own and "planted a seed" so we could then be her witnesses when she shared her testimony in this piece.

Her visceral reaction to Elizabeth's own testimony about her brother's death also brought about a sense of disequilibrium and uncertainty. She draws on several metaphors to attempt to describe what it felt like to be reading not only a vulnerable piece from someone she hadn't even met yet, but who also was sharing a trauma that so closely resembled her own. Dutro (2013) draws on trauma and cultural theorists to assert that being a witness to another's trauma is often felt as

...the surprise, the shocking and stinging jolt of a narrated experience that cannot do less than shake the status quo, the perception that all is well and routine – as long as we let ourselves hear and be impacted by the story; as long as we allow the story to break through the isolation, the self-enclosed comfortable space that we construct between ourselves and others, "us" and "them". (p.310)

In her interview with me prior to her creation of the artifact, and again in her actual artifact, Nadia described her experience of reading Elizabeth's story as unanticipated, and as I interpret it, was the "surprise" and "stinging jolt" of bearing witness to Elizabeth's trauma and the connection to her own loss. Nadia described her initial reaction to reading Elizabeth's article as

though “the layers beneath my feet crumbled away” and her “heart [and] breath stopped.” Nadia’s metaphors described her sense of disequilibrium as if she suddenly lost solid ground and her body’s autonomic functions, her breath and heart, stopped. Nadia’s portrayal of her visceral reaction resonates with Dutro’s (2013) assertions that a person’s “response to stories of trauma exists first in the realm of the visceral. When facing the reconstruction of a person’s difficult experience, we enter a moment of disequilibrium. And, we should be knocked off balance, sense the room tipping” (p.309).

Dutro goes on to theorize that these moments of disequilibrium provide the potential to reconfigure relationships and expectations, including “what is acceptable and what is valued” (p.309). For Nadia, her sense of disequilibrium presented her with the potential to also share her story. As she expressed, Elizabeth’s testimony was a key factor in her “courageousness” and willingness to also be vulnerable. And although Elizabeth’s article was already swirling about in her mind from the first day of class, she was not able to write this piece until the end of the semester. In her interview with me, she shared her fear and apprehensions with me, and that she had wanted to create an artifact about her experience, but was not really sure if she would do it. Yet, in the end, she did in fact write about her experience and shared with us and with her small AAP sharing group.

Kaylin

Kaylin and I worked closely around the AAP and grew very close as result of our conversations around her experience with the project. After the second week of class, which was the first week I mentioned the general premise behind the Affective Archive project (but didn’t explore it too deeply yet), Kaylin found me after class and admitted to me that she was resistant

to the Affective Archive Project. As a “type-A” student, Kaylin wanted to be compliant and fulfill my wishes through the project, but she very candidly shared that she didn’t think she could. At the time, I remember feeling a bit confused and surprised, but wanting to understand what felt so unnerving to her. After launching into her argument that she couldn’t do the project, Kaylin softened her approach and told me that it was more likely that she didn’t think she was capable of taking up the project *fully*, and that I might be disappointed. After probing a bit more into her comments, she warned me that I may not like what she submitted for the project and it could make me disappointed in her archive because it would be more “surface” and less risky. As our conversation unfolded, Kaylin finally shared her key fears and anxieties around the AAP; she admitted she was emotionally closed off and had so much going on in her life she couldn’t open up, wouldn’t open up, for many reasons. She listed several reasons why this project felt too risky for her- she didn’t know her peers in class and didn’t know how to be attentive to affect. She also expressed that her deepest fear, and the main reason why she was feeling resistant to the AAP, was that she did not know how the project would impact her personally and professionally. In that moment, I listened and agreed with her. It was certainly a journey we couldn’t comprehend the outcome of, but that it was an invitation and not an expectation to take up risky things in her artifacts.

When she realized that I was not forcing her to reveal things that she felt were too raw or was uncomfortable discussing, Kaylin’s body relaxed. She began to share more about why she felt so concerned about taking on risky topics in her AAP, which I’ve paraphrased here:

In my family, we don’t talk about emotions. I CAN’T talk about what’s going on in my life...it’s too much. If I really stop to think about it, I don’t know what it will do to me. I’m barely keeping it together as it is and might

collapse under its weight. I'm taking 21 credits, my boyfriend has just been deployed overseas and several friends and family have died in the last few weeks. I can't look at it, open it up...and even if I wanted to talk about it, I don't even know how.

The embodied risk and vulnerability was palpable for Kaylin. The Affective Archive was an *invitation* for students to document important moments, past or present, that were “sticking” to them in order to make visible how emotion and affect functions in our lives, including our identities as educators. Kaylin's initial reaction to this invitation was resistance, anxiety and frustration. How could her life history, the emotional and affective moments that shake her to the core, be tied into a grade for a course?

We continued our discussion on the potential risks and potential benefits of becoming vulnerable and exploring how our bodies, our emotions and the various affective dimensions of our lived experiences shape the way we connect or disconnect with others. Kaylin had been through a significant number of losses in her life just before the semester (and would go on to have several more), and was steeped in pain. All day, every day, was a struggle for her. She was afraid of “going there” because she just wasn't sure what would happen if she “opened the floodgates” to acknowledge the traumas that lurked just below the surface. Would she be negatively impacted by what she discovered on her journey? Would the weight of it all crush her if she “let it in?” I hugged her and let her know that I was there for her and that this project was designed to be what *she* wanted it to be. I was merely inviting the candidates to take it up in ways they wished and felt were meaningful to them as growing educators.

Over the next couple of weeks, Kaylin and I talked in class but I did not inquire about the AAP, as I wanted her to take some time to process her approach to the project. After about three

weeks, she shared that she did want to try to talk about the difficult events going on in her life, and was determined to make an interactive scrapbook that housed each of her artifacts; she wanted a format that her peers could engage with so they could understand. Once she made this decision, she shared with me that she struggled in finding “school-related” things that were sticking with her because all she could think about was the loss that was impacting her and she couldn’t figure out how to make the moments from Franklin connect to what she felt so strongly out of school. We talked at length about how this project was meant for her and to use it as a way to represent what was affectively “sticking” with her/in her/on her. I suggested that a predefined “scrapbook” and predefined topics needing to be connected to practicum were limiting her opportunities and potential to make important artifacts for herself. I distinctly remember her sense of surprise when I reframed her current vision of the AAP as limiting. She immediately recognized the binaries of in/out of school and personal/professional that she was placing on the project and I urged her to let go of a pre-negotiated “theme” or set of ideas to present through her AAP and to let it take shape by using the AAP prompts to guide her decision making. Kaylin described how disrupting the binaries and structures she placed upon the project shifted the AAP’s potential and meaning for her:

At first I thought the things that needed to be included in my archive all had to relate to the classroom or my life as a teacher in some way. I felt as if I was trying to force importance and value out of moments that didn’t have the meaning or as much meaning as other parts of my life. I felt as if I was ignoring the things that were impacting me most and almost doing a disservice to my heart by not using them. Once I made the executive choice to disregard a strong

theme in the total archive, I felt like this was a great place for me to begin my healing process. I used it for anything and everything I needed it to be. This project was for me, first and foremost.

Indeed, the AAP became a location for Kaylin to take risks and process her pain, which she described as a “healing process.” In the end, Kaylin arguably created one of the most vulnerable AAPs within her cohort. Her first artifact was her “Where I’m From” poem, and although it was less vulnerable, it was, in a way, the “on ramp” for Kaylin to begin her journey inward. To read Kaylin’s poem, please see Appendix L. To her peers and on the surface, her descriptions of where she was from did not reveal any moments or experiences that would appear risky. However, to Kaylin, the words on the page were like an iceberg; seemingly innocuous and small, but under the surface, represented big fears and big hurts. She reflected that this piece was essential in understanding who she was as a person and her story:

It is important to understand who I am as a person, in order to fully grasp what moments in my life have impacted me the most. My childhood has had a significant impact on how I look at the world, my relationships with people, the moments I find the most exciting and the things that hurt me deeply. My smiles and my scars define me, as they are moments that will continue to *stick* with me throughout my life (italics added).

Her second and third artifacts, which are described in detail in chapter 6, focus on her relationship with her writing buddy, Harmony, and the important complexities and connections she made between her history as a writer and reader and Harmony’s identity as a writer and

reader. These two artifacts reflected a shift in Kaylin’s perspectives, as she began to make important connections between her own history and the ways in which it shaped her teaching and her work with students. However, her most vulnerable artifacts, which explicitly addressed the losses that had been swirling around her spring, came towards the end of the semester and were represented in artifacts four and five.

Her fourth artifact was a poem entitled, “Those Eyes” and presented in what she called “Pandora’s Box.”



In order to read her very intimate piece, readers needed to physically interact with the artifact by opening Pandora’s Box, lifting out her poem and opening the paper to read it. It required several steps of interaction with Kaylin’s presentation and could not be consumed without active interest and intentionality on the part of the peer or teacher who read it. It could be interpreted as Kaylin’s way of enacting the “invitation, not a requirement,” pedagogy in relation to her personal work.

Once opened, Kaylin’s poem gives a glimpse into her experience of looking into her loved one’s eyes as they come to the end of their lives. Although the poem can be interpreted as

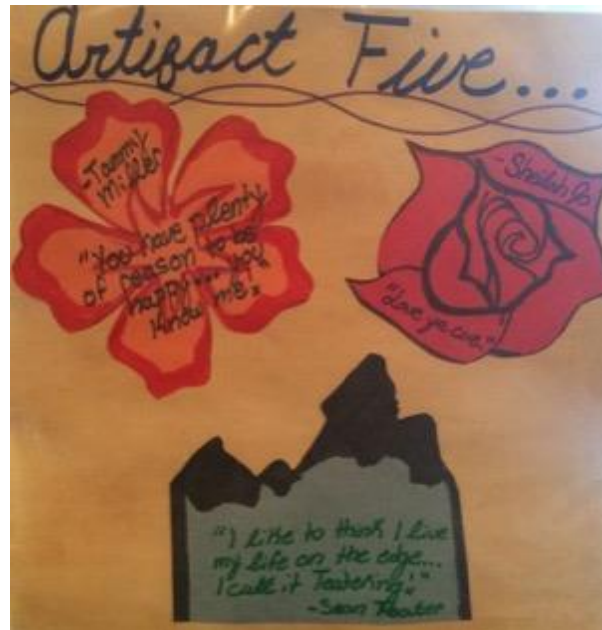
one set of eyes, Kaylin explained to me that this piece was an amalgam of experiences she had watching loved ones die as a result of addiction.

So much depends upon those eyes
that stare with such a cold glaze.
I always wonder where you're going,
when you're lost in this endless maze.

Her first stanza describes the eyes as “cold,” and “lost,” which is often the ways that the eyes of those under the influence are characterized. Because of the prevalent drug usage she experienced around her, she often felt confused, insecure and “always wonder[ing] where you're going.” She goes on to express her rage at the addict, asking why they had to be the one consumed by addiction and when things would ever get better. She then shifts scenes and describes the moment she experienced that semester when she laid next to her aunt as she died:

As I sit here and hold your hand
and I feel you drifting away from me,
all I want to do is hold you tight
and keep you here indefinitely.
With one last squeeze
and one last breath,
I watch you close your eyes.
I try so hard to think of life,
but all I feel is death.

Kaylin's poem was a layered work exploring deep, personal feelings and experiences that had shaded her semester. These pains were the lens through which she was seeing the world and through which she was experiencing practicum. She connected this artifact with her last artifact, which was a collage of three quotes, each hand-written on brightly colored construction paper and cut into different shapes, two flowers and one mountain range.



Her last artifact, which was the piece Kaylin chose to share in our whole class Archive presentations, quantified the losses she had experienced throughout the semester by commemorating the last thing that each loved one said to her before they unexpectedly passed away. Because Kaylin kept this very private, her AAP provided space for her to represent and process her traumas and in the words of one of her quotes “learn to cope, embrace and mend our hearts.”

Through her AAP, Kaylin was able to perform and engage in pedagogies of testimony and witnessing by allowing her peers and instructors to witness her lived experiences. The AAP gave her an opportunity to think about how her emotions and affects functioned in her teaching

life by representing these experiences. In a quiet conversation together during the semester, she shared with me that once she embraced the exploration of affect as lived history she realized that these traumas were preventing her from truly connecting with her writing buddy and being present in her life (in and out of the classroom).

By seeking, exploring and exploding expectations, Kaylin began to “start her healing process” which she explained was “good” to the class. She recognized that she was

...so focused on making [the artifacts] all intertwine rather than show what I really felt impacted me in my life...but I realized that this project had to be made for me before it was made for anyone else. That is when it really unfolded and I found the connections right in front of me that I was trying so hard to make appear.

In her end-of semester reflections, Kaylin described the ways in which this project, taking up the pedagogies of testimony and critical witness, impacted her approach to teaching:

I have made the connection that I want to be the teacher that never discourages a student from connecting to their emotions or the events in life that mean the most to them. It is impossible to separate school and a personal life, so I want to create a classroom where students find a way to connect their life to the classroom. Our daily lives impact who we are, so why not let our students embrace that and let it impact us as learners as well?

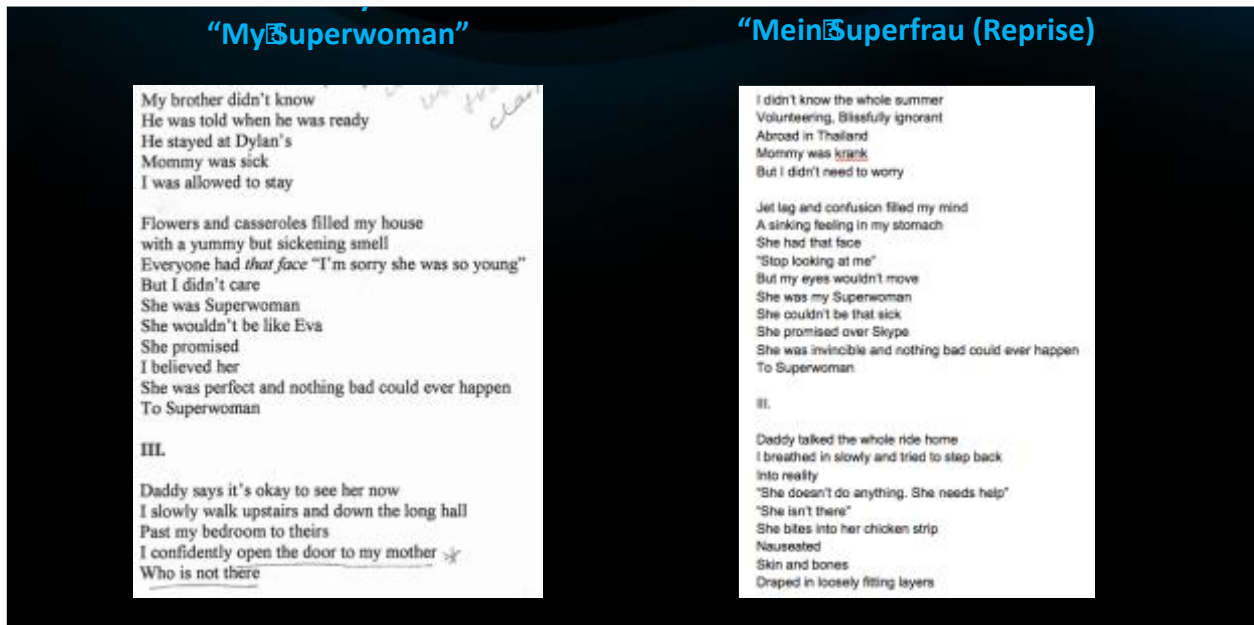
Kaylin was able to take these new understandings of trauma and how affect functioned in her teaching life and make a conscious effort to be present and connect with her students and peers for the remainder of the semester. As she expressed to me in interviews and informal interactions

and I observed across the semester, her love of teaching and relationships with her writing buddies and peers blossomed as the semester unfolded.

Joanna

Just as Elizabeth's piece struck a chord with Nadia, the piece I read to the class, entitled "My Superwoman" deeply impacted Joanna. "My Superwoman" is a poem I wrote to tell the story of my mother's cancer diagnoses and treatment, and mirrored so much of Joanna's experience with a sick mother. Dutro and Bien (2014) call this the "speaking wound," the ways in which another's story are tied to and speak to our own wounds. This recognition can often be surprising and unexpected. Given our similar experiences of watching our mother's illnesses through young eyes and to speak to this deep connection we shared, Joanna chose to use my writing as a mentor text. In these ways, my own experience "spoke" to Joanna and, I argue, "stuck" to her as an affectively saturated moment while listening to my speaking wound.

After emailing me and asking for a copy of my poem a few weeks into the semester, Joanna developed her poem by serving as a mentor in both content and form. Through the process of creating this artifact, my piece served as a mentor text both for the theoretical practice and embodiment of pedagogies of testimony and critical witness and in a very literal sense, as she mimicked my structure and syntax.



Joanna drew on my piece in its content and its structure and syntax but embedding German and her own memories to both reflect the sameness and the separateness of our experience.

As she shared in her AAP reflection, she described the ways in which the project allowed her to explore and process difficult experiences for her, such as her mother's illness, and how it was part and parcel of her clinical experiences in a writing methods class:

Mein Superfrau (Reprise) was influenced and modeled after Ashley's poem. I think in taking that project on I was surprised how drawn to it I was. I did not expect to want to explore or deal with that experience, especially in my schoolwork. It just seems contradictory to what I have learned throughout school and in my life concerning emotions.

Joanna articulates the tensions that teacher candidates often feel in coursework, such as the sense of separateness between impactful life experiences and schoolwork, between academic work and clinical practice, and between professional and personal. She uses words like

“contradictory” to describe the dissonance she experienced in exploring her mother’s illness through writing.

Joanna also reflected that her AAP supported a pedagogy of testimony and critical witness because she was able to “share and allow others to hear my story as well as stories that have been interwoven with mine.” Through the AAP and performing these pedagogies herself, Joanna wrote in her reflection that she realized how important it was to take up this pedagogy in her classroom through curriculum and modeling, because it was key to “allowing my future students to tell their own stories and recognize the value in each of those.”

Chloe

Chloe entered the semester with loss and trauma very much in the forefront of her daily life. However, unlike many TCs who chose to explore these topics later on in the semester, she chose to create her very first artifact to represent her battle with and recovery from an eating disorder.

having recently lost her Nana who was a central support in her life. She was coping with an especially precarious time in her life in her absence. Although the collage felt too risky to share in a big group, Chloe did share another artifact that connected deeply to her recovery and identity as a teacher called “A Tribute to Nana.” In this artifact, Chloe chose to link the content of her collage artifact to this tribute to her grandmother because her Nana helped her through her disorder and into recovery and played a huge role in her desire to become a teacher. In her film, “A Tribute to Nana,” Chloe represented both the pain of losing her grandmother and commemorating her life through a series of photographs about their relationship through the years set to “Heaven,” by Beyonce. The opening lines of “Heaven” resonated with Chloe; her Nana was one of the few people who knew her secrets and supported her in getting help with her eating disorder. She expressed that her Nana was a fierce woman and fought for Chloe’s health, echoing the lyrics “I fought for you/The hardest, it made me the strongest/So tell me your secrets.”

As the refrain, “But heaven couldn't wait for you” begins, the film highlights the many family photos of Chloe laughing and smiling with her grandmother. Through these photos, it is clear they had a robust and meaningful relationship. The photos bounce around chronologically with some older photos mixed in with newer ones, but all from her childhood. Only after the second stanza do Chloe’s pictures shift to more recent photos of her and her Nana:

We laughed at the darkness

So scared that we lost it

We stood on the ceilings

You showed me love was all you needed

As the refrain plays again, the final photos of Chloe and her grandmother appear;

graduation photos in front of the fireplace as they both stand beaming at the camera. The last picture, of her grandmother kissing her cheek, is aligned with the final notes of the piano in the song, lingering several extra seconds and fading to black.

Upon reflection of her overall AAP, Chloe expressed that she was able to reflect upon and process things that I hadn't done before.

I was able to see how much I have grown in my life. I am in such a better place in my life and I am so grateful for everything I have been through because I wouldn't be where I am today. My archives allowed me to look at this in a concrete way and it was very cathartic for me.

Chloe took up the AAP's invitation to share her stories through a framework of testimony and critical witness, and as a result, found it to be "cathartic" and an explicit opportunity to reflect on her history as part of who she was today. She emphasized that the design of the AAP supported testimony and critical witness by "encouraging authenticity and real life experiences" and, just like many other TC's, recognized its importance as a teacher. In her end of the semester reflection assignment, Chloe described that testimony and witness fosters connection, a key goal in her work as a teacher:

Allowing and encouraging authenticity and real life experiences is important to encourage in our students as well. Representing this in the classroom is very important to make connections with your students and let them be authentic with you to make connections...

Because she had firsthand experience with these concepts through the AAP, Chloe also acknowledged that this work is not easy and not without emotion. She shared that her AAP

artifacts were highly emotional and “scary” and “risky,” while also stressing its importance in order “allow real life to enter the classroom. It can’t always be separated.”

Stacey

Some TCs wrote about the pedagogy of testimony and critical witness in the context of teaching. In the spirit of remembering her teaching experience that semester, Stacey wrote a letter to herself. She identified some of the reasons she was attracted to teaching, many of which are common among future teachers: “I loved elementary school, my teachers were incredibly loving and supportive and I aim to emulate that. I am comfortable with kids and they are comfortable with me.” However, she goes on to name the sticky moments and guiding principles that emerged from those moments as other factors she had not been able to recognize, factors that she described as “becoming clearer” during the semester. She described watching her brother, Wayland, be conditioned to hate school and the ways in which he was positioned in school spaces.

...I witnessed each step as he progressed into despising school. From what I can remember the problems really started when Wayland was in the third grade at Las Lodos, but they probably began long before that. There was more than one day where he refused to get out of the car and walk into class, and when you’re nine that’s not okay, going to school shouldn’t be a fight... he was expected to walk himself into class each day and leave everything that didn’t relate to math, science, English and social studies at the door. People do not work like that. Maybe if Wayland’s third grade teacher had talked to him, and let him know that

when he was having a total meltdown at home that homework didn't have to be a priority, maybe if he had been treated as less of a problem and more of a person he wouldn't have had to go on the defensive and decide that all teachers were his enemy.

Because the TCs were working with third graders, Stacey shared these painful memories from Wayland's year in third grade to illustrate his overall experience in school. Focusing on his year third grade and how impactful those messages of the school/home binary was no coincidence. Stacey recognized and wanted to remind herself that Wayland's third grade year mattered and shaped his school experience, and how she positions and repositions her students in school will help shape their love of learning. Stacey witnessed how dehumanizing the sanitized approach to school was for Wayland, and how the expectation of leaving his struggles, his stories, his state of being in the school parking lot were inappropriate and harmful. She recognized the need for Wayland to have a teacher who saw him as "less of a problem" and "more of a person," who saw him as an asset in the classroom, who valued and connected with him.

While these were experiences Stacey witnessed years ago, they became powerful moments to make sense of the theories from class, which she felt supported alternative paths to teaching and working with children. For example, a couple of related concepts from critical theory were around the ideas of labeling and positioning. Stacey began to make connections and see how labeling and the consequential positioning around those labels played a large role in Wayland's opportunities in school, but also the ways in which they impacted his affect and sense of self in school. In her artifact, Stacey wrote:

kids who struggle, kids who get labeled as lazy and unmotivated and stupid, kids like Wayland, feel so isolated and disconnected from

school and their teachers. [They] can't relate to the aversion to school that they feel, at least not entirely. I think it's just important to remember that the most crucial work we are doing as elementary school teachers is cultivating the hunger to learn, the desire to be in the classroom, and the ability for every student to believe they are capable and deserving and desirous of growth and progression.

The language in Stacey's description echoed the language used by the instructors in the course to introduce and develop the concepts of labeling and positioning with TCs as well the elementary teacher education program principals.

Stacey also described that critical witnessing was a key theory to bring into her work as a teacher:

The most important things I'm learning this semester revolve not just around lesson planning and behavior structures, but around the idea of serving as critical witness to students. In order for students to be capable, happy, independent, driven people they need to be treated like what they have to say is important, because it is. I see the incredible effect that occurs when you treat kids like they are worth something, like they have something to contribute. I saw it with myself with some of my best elementary school teachers, and I see it over and over again with the 3rd graders at Franklin.

For Stacey, the AAP gave her the opportunity to process and reflect upon her layered history with schooling, which led to her naming the theories she was learning in the class and use them as a lens to make sense of what happened with Wayland. She recognized that a pedagogy of

testimony and critical witness was missing in Wayland's school experience, but yet in some ways present in hers. She connected this theory with positively positioning students and giving them opportunities to share and being their whole selves to the classroom, and also seeing these whole selves as assets to their learning and hers. The AAP created space for Stacey to explore her identity as a teacher but to venture into important moments and memories that bring the concepts she was learning in writing methods into relief.

At the end of the semester, Stacey reflected once again on her letter to herself and why this artifact was important to share:

When I was writing my letter to myself, I did a lot of thinking about myself and my brothers because we are all such different learners and had vastly different educational experiences. A lot of emotion came up while I was doing that because my younger brother Wayland had just about the most difficult adolescent experience of anyone I know personally and we're extremely close. Wayland began acting out as an elementary schooler, he was depressed by ten years old, medicated with antipsychotics and antidepressants at eleven, and taken on a 5150 psychiatric hold at thirteen after trying to kill himself. Throughout this time, he was also trying to go to school and get by like all of his other classmates. To those who didn't know him and didn't understand, he was just a slacker student with a temper. There are always going to be kids like Wayland in classrooms and I think the experiences I've had with him and witnessed him go through will help me to be the kind of teacher that those children need.

Cassidy

In a personal narrative, Cassidy described an initial interaction with her writing buddy, Paloma, which challenged her preconceived notions of a child's capacity to connect with their teachers and the potential relationships she could build when fostering a pedagogy of testimony and critical witness.

Entering into her work with children, Cassidy came with assumptions about the capacity that her writing buddy, Paloma, would have in engaging with the world. She assumed that the relationship would be somewhat surface-level, but warm and kind, and would follow her assumptions about what it meant to have a teacher-student relationship. With those expectations in mind, Cassidy created her "All About Me" sheet, an activity sheet that each TC and writing buddy filled out in the beginning of the semester and brought with them as a mediating tool to guide their initial meeting.

Personal Profile

- Birthday 8/17/2005
- Family 2 siblings, 1 brother, my mom and dad
- Pets 2 dogs
- Teams I'm on baseball team
- Clubs I'm in the dance club
- Classes I take Math, social studies, science, English
- One thing you probably wouldn't know about me that I can't live without is...

Hopes & Dreams

- When I grow up, I want to be a dancer and a stylist because when I'm older I can put on make up and style dancing.
- If I could be granted one wish, I would wish to have the biggest house in the world.

My Favorites

- ★ Book The Hunger Games
- ★ Subject all
- ★ Color dusty pink, purple, teal
- ★ Game Angie's Game
- ★ Movie Mamma Mia!
- ★ Hobby my favorite hobby is dancing
- ★ Food my favorite food is rice with salsa

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In her artifact, Cassidy described that she introduced herself to Paloma and shared interesting facts about herself, like how she “loves raccoons.” Paloma, however, shared a “much more personal, sentimental reply” and shared with Cassidy that her twin sister had died. The dissonance and mismatch between Cassidy’s more surface response and Paloma’s response stuck with her. She reflected on this interaction through a lens of trauma and critical witnessing:

I had just met the students, and within minutes, she was positioning me as a critical witness, opening up to me about moments that were so personal and important to her...We all have a story to tell, and we all have hardships, heart aches, and woes. Some of us just need to find the means and gather the strength to share such tales. The maturity that Paloma exuded when sharing her story with me totally refuted any pre-existing ideas as to the emotional level that young students are at. Moreover, she has challenged my preconceived ideas that, as a teacher, I have to always remain stoic, never revealing any facets of my personal life. In our time together on that first day, not only did Paloma and I develop a trusting relationship, and not only did I learn the power of stepping back, and learning from my students, but our trust and open relationship enabled Paloma to take a huge leap in her writing.

Cassidy developed several other artifacts taking up notions of testimony and critical witness, including a eulogy that she had written and shared aloud at her math tutor’s funeral. In all of the artifacts, Cassidy addressed the concept of positioning and how it connected to the important

work of disrupting power and allowing authentic stories to fill school spaces. Not only that, Cassidy acknowledged the ways in which she had positioned her writing buddy, and inappropriately so, as not capable of certain emotional capacities. These experiences coupled with her exposure to these theories provided an important opportunity for Cassidy to view her own choices and beliefs as a teacher through the lenses of vulnerability, reciprocity and challenging of deficit assumptions that is part of a pedagogy of testimony and critical witness, and have the tools to make sense of and then disrupt how she was building her relationship with her student.

Payton

As an instantiation of testimony and critical witness, the AAP was an invitation not a requirement. TCs could choose to invite us in at whatever level they wished. They could refuse, resist, or censor their work and stories, and in some cases, create artifacts but not share them. Similar to Elizabeth and my experiences with TCs taking up topics that connect to our own stories, Payton found deep connections to one of Ellie's artifacts, which was a multimodal film, filled with music and a poem, describing her experiences with family members' addiction. It was an emotional experience for Ellie, and she cried as she shared her video with the class on the big screen projector during the first few weeks of class.

Payton created a video about her mother's addiction and recovery process as a way to cope with what she and her family were going through. She discussed the artifact's significance to her, but reluctance to share it with others:

I didn't want to share the artifact about my mom to the whole class because it is very vulnerable. I know we have worked a lot on vulnerability this semester, but I felt as if I wasn't quite ready to

expose that quite yet...I think that this video may also be off limits on the 24th (in small group sharing) because it isn't something that my mother has overcome yet, and it almost makes it more real or more scary when I share about it. I think one day I will look back and be able to experience everything through the video again, but for now the wounds are very raw and even though they're in progress in recovery, it isn't enough to ensure my feelings that eventually I will get my mother back to how she has always been.

In the end, Payton never shared this video with anyone and even though she wrote about the video in the reflection sheet, she never submitted it as an artifact. This speaks to one of the goals of the project, which was for the TCs to create artifacts for themselves. Payton clearly appreciated the opportunity to create a video about her mom and her ongoing recovery process, however, it was not something that she wished to make public, even on a small scale. Even without sharing it, Payton expressed the benefits of the artifact as a way to represent something so personal and deeply intertwined with her daily life. In my interpretation, Payton's take-up of the invitation to use this project in ways that spoke to her, including the choice to not share even with instructors parallels the way the course emphasized the idea of invitation versus requirement for children in relation to bringing important life experiences to their school literacies.

Conclusion

The teacher candidates' artifacts demonstrate how embodied risk and vulnerability can foster connections and how our own bodies and wounds are inextricably tied up with another's

as a shared risk in the process. Just like Nadia, many TCs chose to take up the difficult, risky and vulnerable towards the end of the semester after weeks of working within this framework. They explored personal traumas and impactful experiences, many of which were family-focused, coupled with nostalgia and connection, such as loved ones lost or estranged from their family. Many of these artifacts arose after watching their peers take up these stories in their AAPs and the benefits of sharing them, for themselves and others.

The cases I discuss in this chapter also illustrate the variety of ways that the TCs took up aspects of the pedagogy of testimony and critical witness. Many TCs explored the concept itself through the artifacts, making sense of what it meant for them and drew on their experiences at Franklin Elementary to situate their understandings. In their interviews and reflections, many TCs considered the importance of recognizing this practice as a core component of good teaching, while others created artifacts illustrating how testimony and critical witness were lenses to make sense of their own life experiences in ways they hadn't previously. For example, Chloe and Cassidy focused on moments when there was an opportunity to use these pedagogies with students, or in Stacey's case, moments that were missed. Most of the TCs readily engaged with the AAP, but some, like Kaylin, had to grapple with the goals of the AAP before they found their own way into the experience. In the end, when Kaylin considered her future students, she made a decision to opt in and expressed that she learned a lot about herself and others along the way.

In order to create opportunities for authentic connection, we must be willing to open ourselves up in risky ways to one another. However, just like for Kaylin, taking up opportunities to share lived experiences is intricately linked to the teacher as well. While some TCs took up testimony and critical witness in their artifacts by discussing its importance in the context of

teaching, other TCs chose to use the AAP as a way to explore and enact the practice through a focus on their own representations of life experience. For many teacher candidates, enacting testimony and critical witness was incredibly personal, and they used the AAP as a space to share things that were directly impacting their lives or to describe life-changing events, past or present. Many of these events were traumatic; the AAP was a place to finally share their pain with others and explore the possible benefits of engaging in this work.

The TCs took up ideas around positioning, vulnerability and testimony and critical witness in varying degrees. However, in all cases, evidence suggests the AAP supported these theories and “moved the needle” for students in important ways. In other words, it pushed each student forward in thinking about these ideas in a course-sanctioned way.

Chapter 6

Investigative Practices Around Writing Identities & Content

In this chapter, I discuss how Teacher Candidates used the AAP as a vehicle to explore the content and process of writing, including their own histories with writing and their third grade buddies' histories and relationships with writing. I show how the Affective Archive seemed to support understandings of literacy that included how literacy practices function in relation to knowledge and power structures within and outside of schools. The TCs interviews and reflections suggest that, in addition to giving TC's a way to explore writing course content in meaningful ways, the AAP fostered deep connections with students and provided a context for focusing on the diverse literacies and experiences that students bring to school.

Analysis indicates that the AAP provided space for TCs to consider their histories and “sticky” moments with writing. TCs recognized that their experiences with writing were deeply connected to the ways in which they saw their third grade buddies in the context of writing. They made connections between their personal histories as writers and how those affectively saturated moments impacted their writing identities, teacher identities, and the ways in which they viewed what it meant to be a “writer” and do “writing for school.” In what follows, I provide examples from AAPs that highlight the ways in which TCs took up the AAP in relation to writing. I begin by describing artifacts from Kaylin, and Eloise, which illustrates how many of the TCs situated their personal relationships with writing to examine the positioning of children in schools and the power of adults to foster or shut down children's voices and ideas. I then share artifacts from Stacey and Tara, whose artifacts, both letters, gave the TCs the opportunity to reflect on affectively saturated moments with their writing buddies, which they expressed as particularly difficult or challenging. Both Stacey and Tara recognized that their writing buddies needed a

different approach to in their one-on-one writing times, and their artifacts highlight what they TCs were doing and thinking as they made in-the-moment changes to their plans. I then transition to share Joel's artifact, which highlights the theme of TCs drawing on their own writing to make sense of writing development and identities. I close the chapter by sharing a few artifacts from Summer's AAP, which focused on writing itself as a means of reciprocal testimony and critical witnessing and disrupting the common narrative that children's literacies are only through reading and writing.

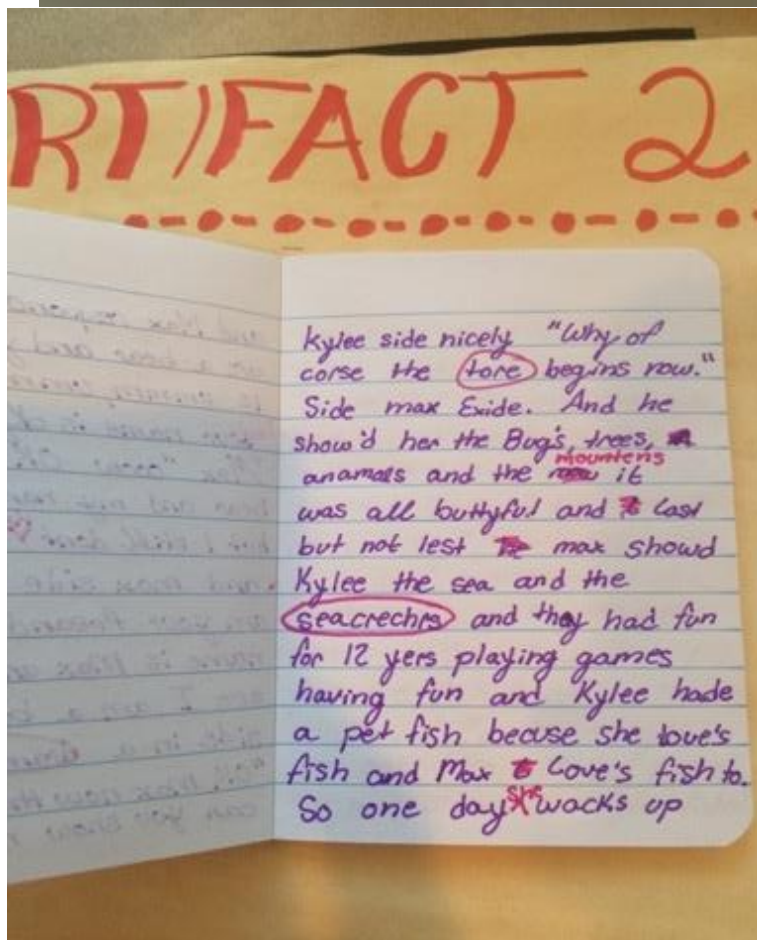
Kaylin

Several TCs used the AAP to share their own histories as writers and how they were intertwined with their buddies' writing histories. As the semester progressed, teacher candidate Kaylin was taken aback by how her third grade buddy, Harmony, had very different relationships with writing in and out of school. As she shared in her interview and in several conversations across the semester, outside of school, Harmony would spend hours at home, filling her writing journal with pages upon pages about the adventures of her dog character, Max. Harmony would bring her writing notebook to school to show Kaylin, and Kaylin expressed that Harmony was indeed a creative, passionate writer. However, this passion dissipated when the writing was connected to academic content in school. Kaylin shared with me that she was struck by how reluctant and resistant Harmony became when they would come together during their one-on-one writer's workshop time. She wondered how in one setting Harmony's ideas would flow and flow, and in another, become hesitant and insecure.

From the beginning of the semester, my observations and interactions with Kaylin indicated that she became deeply invested in getting to know Harmony and understanding the layers and complexities of her writing identity in order to support her passion of writing as well

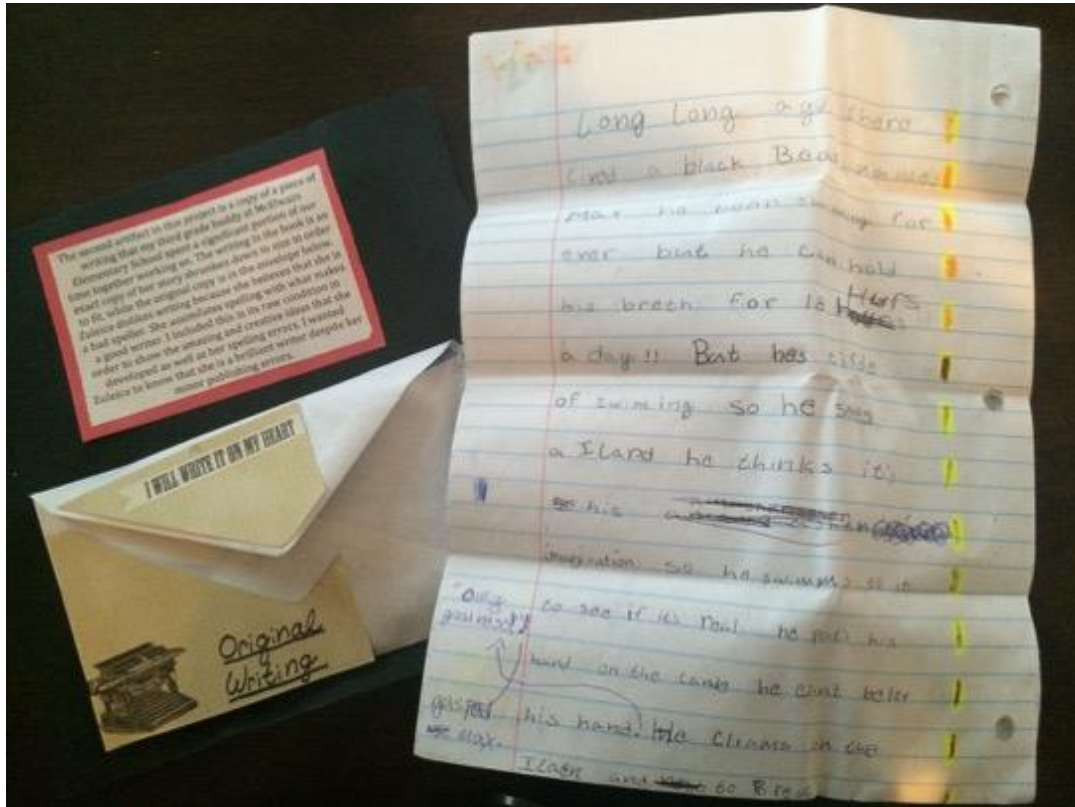
as her growth as a writer. She became an investigator, asking questions and making observations along the way. After a few weeks of working with her, Kaylin felt she could ask Harmony directly about the disconnect she was observing between her writing in and out of school. Harmony shared that she became discouraged with writing at school and didn't even see herself as a writer. Kaylin shared this interaction with surprise and dismay. Kaylin realized that Harmony's identity as a writer seemed to be tied to the ways in which she was seen as a writer in school. She told Kaylin that she didn't see herself as a writer because she could not spell, which Kaylin interpreted as Harmony being positioned as a "struggling writer" in school spaces, even though her out of school writing was rich with ideas and imagination. As research has indicated, conventions are often foregrounded in school literacies and children view their own competency as writers with skills such as spelling and grammar, rather than ideas or voice (Dutro, Selland, & Bien, 2013; Dyson, 2006; Lea & Street, 1998). Conventions were a challenge for Harmony.

Kaylin recognized much of herself in Harmony and became deeply committed to understanding the complexities of Harmony's relationship with writing early on in the semester. In fact, several of Kaylin's artifacts grew out of those questions about Harmony and her life as a writer. One of her artifacts was inspired from a conversation she had with Harmony, which deeply resonated with her. On the first side of the artifact page was a tiny composition notebook and next to it, a sign that read "File under "L" for love" and "Open Me."



Inside the composition book and written in purple ink was a handwritten version of one of Harmony's stories of Max the dog. Any self-editing and revisions that Harmony made on her initial draft were written in pink.

On the other side of the artifact is an envelope with the labels "I will write it on my heart" and "original writing."



Folded inside the envelope was Harmony's original draft, which Kaylin copied into the notebook on the front page. Above it rested Kaylin's description of the artifact and why she created it:

The second artifact in this project is a copy of a piece of writing that my third grade buddy at Franklin Elementary School spent a significant portion of our time together working on. The writing in

the book is an exact copy of her story shrunken down to size in order to fit, while the original copy is in the envelope below.

Harmony dislikes writing because she believes that she is a bad speller. She assimilates spelling with what makes a good writer. I included this in its raw condition in order to show the amazing and creative ideas that she developed as well as her spelling errors. I wanted Harmony to know that she is a brilliant writer despite her minor publishing errors.

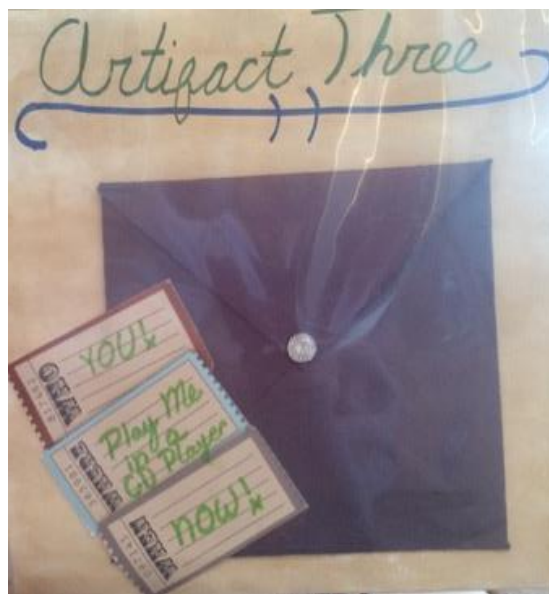
Kaylin wanted to highlight the ideas that Harmony's story contained before editing the draft, despite Harmony's admission that it "isn't very good" and was "full of mistakes." Her description of Harmony's work recognized her strengths as a writer. She uses the phrases "amazing and creative ideas" and "brilliant writer" to counteract and reposition Harmony's narrative about self as a non-writer and described Harmony's early draft as "raw," framing Harmony's writing as already valuable prior to refinement. Kaylin highlights Harmony's writing and her relationship to writing in and out of school as an example of how school spaces can position children in ways that compartmentalize writing. She pinpointed how Harmony's competency in spelling was a driving factor in her self-confidence and self-identification as a writer.

Kaylin's brief description also highlights her awareness that writing is a layered and complex practice, and that spelling is only one aspect of a child's writing. This is an important concept for novice writing teachers to make sense of and requires comprehensive content knowledge, including concepts around the stages of the writing process, learning how to recognize and create print, and the ways in which spelling is related to other characteristics of

writing, such as ideas, organization and fluency. These were concepts covered in the writing methods course and, without this writing content knowledge, novice teachers often struggle to see past the grammatical errors and place editing within a hierarchy, weighing spelling and punctuation heavier than other qualities of writing. Harmony's self-perceptions of her writing was a clear example of this. Taking Harmony's writing as it was and literally showcasing it was Kaylin's way of repositioning and disrupting Harmony's narrative about herself as a writer, its roots in some of the prevailing emphases in school writing, and supporting Harmony in exploring new pathways to different writing identities.

In reflecting on this artifact, I wondered why Kaylin wanted to rewrite Harmony's story into a small composition notebook when she had the original to share. At first, I thought the rationale might be purely logistical; that perhaps it was because Kaylin didn't expect to be able to hold onto Harmony's draft and decided to make a copy. However, after viewing Kaylin's third artifact, her decision seemed to be more intentional and connected to the development of her artifacts for her AAP.

Kaylin's Third Artifact: My Family

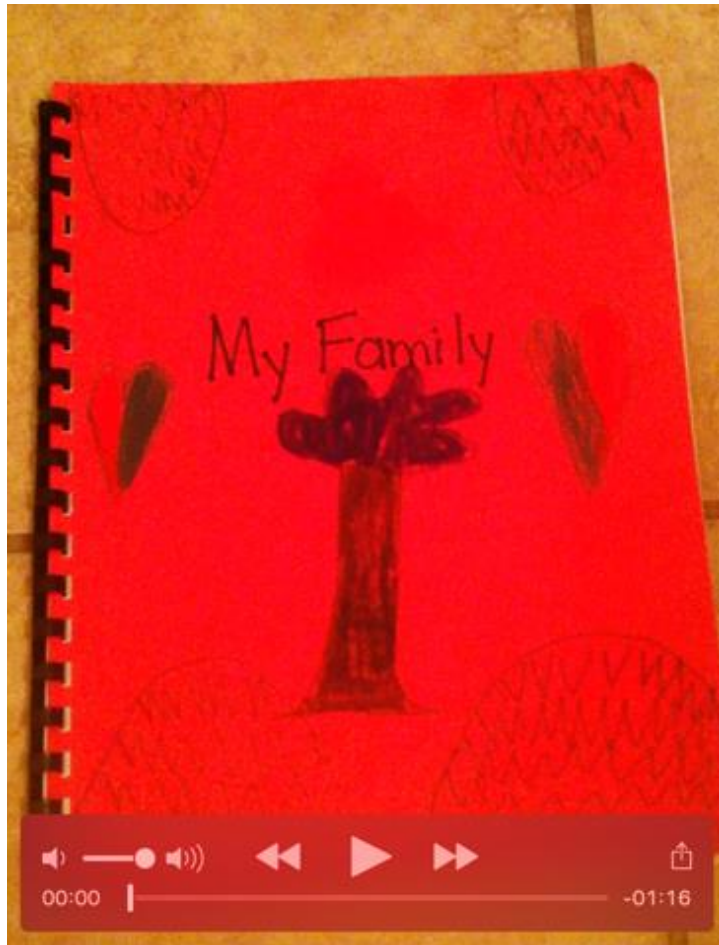


Wrapped in a black envelope and closed with a sparkly rhinestone, Kaylin's third artifact reads, "You! Play me in a CD player now!" On the back, a description of her artifact as "the reading of a book I wrote in the first grade about my family."

Kaylin's time with Harmony seemed to be shaking Kaylin to her core. In her writing and talk, she expressed many intense emotions around her work with Harmony and developed her third artifact to represent the visceral and deeply personal connections she had with Harmony's experiences as a writer. Kaylin described that her decision to create this artifact occurred

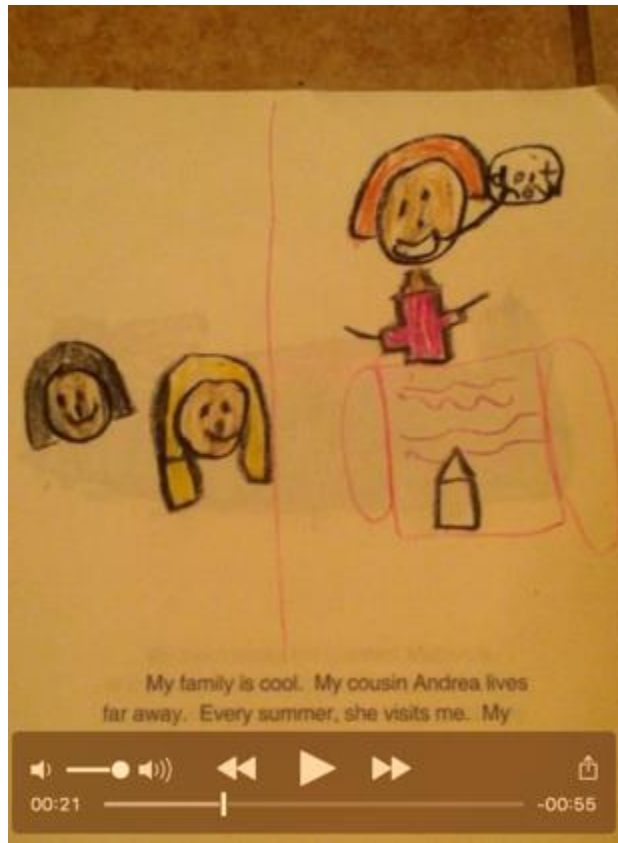
...after listening to Harmony's story and [thinking about] why such a talented little girl like herself would believe so firmly that she is a bad writer. All I wanted to do was convince her otherwise. I found this difficult, because I myself don't like writing. When I thought back, I was able to pinpoint the exact moment that I stopped liking to write because I thought I was a bad writer.

The CD contained a single video file, which opened to a scene of a handmade book sitting on a countertop. The book was adorned with a red paper cover and held together by a plastic spiral.



As the video began to play, Kaylin’s hand reached into the frame and she read the title of the book, “My family,” in a different tone than her natural speech. It was higher pitched and upbeat than her natural speech, which I quickly recognized as the same expression and animation she often used in read-alouds with her students.

Each page of “My Family” had writing typed on the bottom accompanied by hand-drawn illustrations using crayons. In only a handful of pages, Kaylin described her family, their names, where they lived, their characteristics and, at times, how she felt about them. For example, “my grandpa is lazy.”



On the last page, she drew faces of each family member for the line “I love my family a lot” and concluded her book with an “About the Author” page, which included her picture and a brief biography.

This project, Kaylin expressed in her interview and in discussions with me, was the exact moment she remembered questioning her skills and identity as a writer. At the time of writing her book, “My Family,” Kaylin was seven years old, very close in age to Harmony. She shared with me that she remembered being very proud and excited to share this book with her teachers and her family at a parent teacher conference. However, when she finished reading it aloud, was met with underwhelmed expressions. What is particularly striking with Kaylin’s example is that this moment highlights the sticking power of adult’s evaluative feedback, even if it isn’t verbal or written. This was a key realization for me as a researcher; while it may be less surprising to

hear moments like Kaylin's connected to a paper that was perhaps returned covered in red pen or harsh words of dissatisfaction from a teacher, it was the clear messaging Kaylin seemed to receive about her writing, from the parent and teacher's unspoken and unwritten responses, that stuck to her.

Kaylin's experiences with Harmony were saturated with affect. She connected deeply to Harmony's history as a writer and resonated with the lack of confidence and insecurities Harmony faced, even as an adult. To trace and make sense of these saturations, Kaylin explored visceral connections through the AAP and linked a key moment that shifted her writing identity from being an empowered, passionate writer to a less confident writer.

Kaylin's second and third artifacts demonstrated how implicit and explicit messages about writing can deeply impact the ways in which children understand what writing is, what "school writing" is and the ways they see themselves in relation to writing. Not only did she recognize that Harmony was in fact a writer, but that there were various elements that shifted the way she viewed herself as a writer. Kaylin acknowledged this complex relationship with school and writing and her developing identity as a teacher. She reflected that this artifact represented "who I am as a student and as a teacher because it is has allowed me to empathize with the struggles my students face."

Eloise

Eloise used the AAP to explore the writing process through her own writing experiences, as well as to situate her personal relationship with writing to examine the positioning of children in schools and the power of adults to foster or shut down children's voices and ideas. Her overall

goal for her AAP was to “investigate childhood and learning,” and she built a webpage to house each of her artifacts exploring topics related to this theme.

Eloise’s artifact: A “real life writing process”


Eloise explored writing methods content in her second artifact on aspects of the writing process, a key concept in the writing methods course. In the beginning of the semester, TCs spend time learning the writing process and using that knowledge to support their buddies through their own writing during Writer’s Workshop. Entitled “Real Life Writing Process PowerPoint,” Eloise shared the ways in which she used the writing process—prewriting, drafting, revising, editing, publishing—in her own adult writing life.

Prewriting: Interviewing

I usually **bring my laptop** to the interview.

I **introduce myself** to the professor, and **thank them** for helping me with a blog post for my job!

Then, I **read the questions out loud**, and I **type what the professor answers**.



As I type the professor’s answers, **I don’t have complete sentences**, and I have **many misspelled words**. But I do have **good ideas** for writing a great blog post.

My notes from the interview

The school day class while I'm teaching
Some time for I don't have to stress
frustration get the notes after class

I think I can solve some mental, especially word problems

Identifying software
Add lines
Newman's capital
Coordinate axes
Draw a function
Given functions
Rough it to make it bigger

Add grid lines
Save the notes
I don't make signs writing or writing problems
Projector screen the writing and up larger

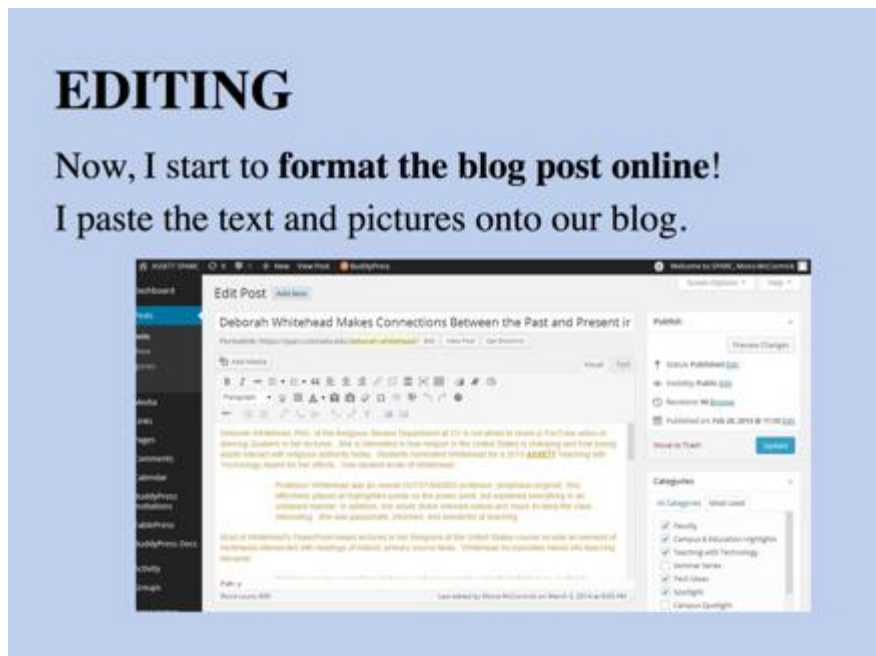
Professor can offer back to see what she's covered
When I considered how well to go
It was expensive
I'll need
So much flexibility

Full of names notes
Don't miss any project problems but essential by

7 minutes up
Is it easy for you to explain?
Do you see video?

Eloise described that she worked for the university, which included interviewing professors and creating blog posts from their interviews together. In her AAP artifact, each slide focused on an aspect of the writing process and highlighted how she used the writing process to eventually produce an online blog post. For example, on her prewriting slide, she situated how

prewriting looked for her when she was brainstorming and gathering ideas to write her blog. She even included a screenshot of her messy, incomplete notes and emphasized that prewriting doesn't "have complete sentences," contains "many misspelled words" and that the key point of her prewriting was to capture "good ideas" for her blog post.



Eloise showed her work product as she moved through the writing process. For her "editing" slide, she not only focused on how she made grammatical changes to her post but also showed the ways in which the editing process involved different steps given the digital format. Those facets involved formatting as well as adding hyperlinks and adjusting audience viewing privileges prior to publishing.

Eloise's Blog Post on the Importance of Listening to Children

Like Kaylin, Eloise also drew on her personal experiences to reflect on critical issues in education. One in particular was a blog post reflecting on an excerpt we read as a class from the book *Pictures of Hollis Woods* and the importance of listening to quiet children. In class,

Elizabeth designed a brief activity and discussion about positioning, and started off the activity by having the TCs read a quote from *Pictures of Hollis Woods*:

This picture has a dollop of peanut butter on one edge, a smear of grape jelly on the other, and an X across the whole thing. I cut it out of a magazine for homework when I was six years old. “Look for words that begin with W,” my teacher, Mrs. Evans, had said. She was the one who marked in the X, spoiling my picture. She pointed. “This is a picture of a family, Hollis. A mother, M, a father, F, a brother, B, a sister, S. They’re standing in front of their house, H. I don’t see one W word here.” I opened my mouth to say: How about W for wish, or W for want, or W for “Wouldn’t it be lovely,” like the song the music teacher had taught us? But Mrs. Evans was at the next table by that time, shushing me over her shoulder.

After reading the quote, the TCs shared their reactions at their tables, and culminated in a whole group discussion led by Elizabeth. This conversation sparked various emotional reactions from the TCs, many of which were linked to their own memories of times in class when they felt like Hollis. Other TCs discussed how horrified and appalled they felt by the teacher’s flippant dismissal of Hollis’ ideas or how this story provided an important student perspective now that they were teachers.

As a quiet child herself, speaking up and sharing her ideas was difficult for Eloise, and her post reflected on a time when she felt this challenge very explicitly.

Listen to Me; I have Something to Say! Listen to Me, and I'll Speak, If I May



Inspired by Patricia Reilly Giff's *Pictures of Hollis Woods*, I thought about times when I was not heard in my childhood. I remember feeling bored while coloring in first grade. I started to draw lines through big spaces so that I only had to color in one small space at a time. When my first grade teacher saw me drawing a line instead of coloring the entire space, she told me to stop coloring that way. As I become a teacher, I consider the value in listening to all children, even the quiet ones!

Eloise blogged about a childhood memory in which her teacher admonished her for coloring outside of the lines without seeking to understand her reasoning or purpose behind her actions. Her memory described in her blog artifact directly connected with the *Pictures of Hollis Woods* activity she'd experienced in class. Her artifacts seemed to allow Eloise to draw on her own experiences to explore those class discussions further.

When reflecting on this artifact, Eloise shared that she and Kaylin were discussing the AAPs in their Affective Archive groups and conversed about the importance of positioning children's ideas as valid and to listen to their rationales. She wrote that she and Kaylin shared a connection when talking about moments when they did not feel heard by their elementary school teachers and Kaylin "pointed out how she lost her voice through adults' fatigue at hearing her talk too much. I sympathized with her, as I remembering seeing so many kids being scolded for talking. This reflection motivates me to listen to all children." Kaylin and Eloise are examples of

how some of the TCs began to recognize and develop deeper understandings of what it meant to listen to children's ideas and view these moments within their own teaching, specifically in the context of writing.

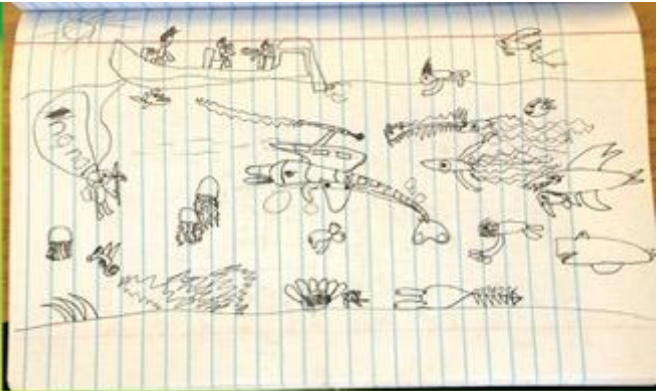
Stacey

Stacey's artifact: "An Eye Opening Writing Conference,"

In the practice-based, embedded writing methods course, TCs learn and practice a series of teaching structures around the writer's workshop. One of these components is to plan and enact a one-on-one writing conference with their writing buddy. Stacey's second artifact, "An Eye Opening Writing Conference," which she submitted a little over halfway in the semester, centered around an experience with her writing buddy, Uriel, during a writing conference. Designed with a bright green background and funky text font, Stacey wrote a narrative about her experience with Uriel, a passionate artist who came to the writing conference only wanting to talk about his artwork; he wasn't interested in discussing his writing. She recognized the tension between Uriel's interest and hopes for their time together and her own. She wanted to practice her skills at leading a writing conference, and she reflected on her emotions and the anxiety she experienced when she realized she might not get the opportunity to do so. In her artifact, Stacey wrote, "... I was becoming anxious that I wasn't going to be able to practice writing conferencing like I was supposed to be doing."

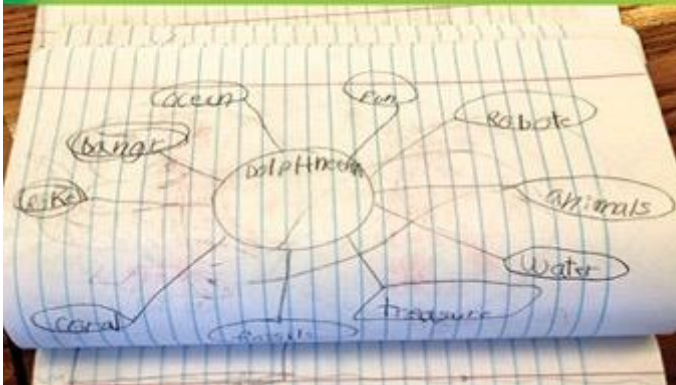
an eye opening writing conference

The first day we worked together, I learned that my writing buddy Carlos loves art. On the first day of writing conferences, he was very excited about a book he was using to learn to draw crazy mutated sea creatures. In the morning when his class walked through the pod, he left the line and ran over to



me to show off some of the drawings he'd done. That afternoon, when I tried to begin our writing conference, Carlos was somehow redirecting anything I said pertaining to writing back to his artwork. At first I asked him to show me some writing he was working on, or if he'd like to plan for a new piece of writing. He essentially dismissed each thing I said and instead, showed me page after page of drawings like the one above. He was clearly immensely proud of what he'd created. At first I was becoming anxious that I wasn't going to be able to practice writing conferencing like I was supposed to be doing. Fortunately, I quickly realized that this moment was giving me an opportunity to go about things a little differently, according to what made sense in the moment and with that particular student. Those drawings were his top priority that day and I knew if I tried to shut that down and push him to work on something else that he would be uninterested at best, or worse, resistant. I told him I was really impressed with the pictures (his creativity and imagination is honestly impressive) and then suggested that he use his art as inspiration to write. He gave me a funny look for a second and almost immediately flipped to a blank page, wrote "dolphneena" (the name of his dolphin with a laser beam on her head) in the middle of the page and began an idea web with words like "ocean," "danger," and "robot". It blew my mind that it literally only took one sentence from me to completely flip the direction of the writing conference. All I did was simply acknowledge what was so important to him

and give him the opportunity to incorporate that into his school work and he went from having no desire to write to being genuinely interested and motivated. Although it was just a little writing conference, it felt really encouraging to be able to see such a concrete example of what can good can come from putting the principles we are learning about into use.



It was the principles of the course that guided her decision-making in her writing time with Uriel. Stacey shared, "... I quickly realized that this moment was giving me an opportunity to go about things a little differently, according to what made sense in the moment and with that particular student." She recognized that if she "tried to shut that down and push him to work on

something else that he would be uninterested at best, or worst, resistant.” Stacey understood that that moment, which was becoming sticky for both of them, needed a new approach, and she used the theories of the course: queering the classroom, making content relevant and valuing a child’s skills and interests, to “go about things differently.”

To shake up the direction the conference was taking, Stacey “suggested that he use his art as an inspiration to write.” Not only did her choice demonstrate her knowledge of Uriel and his interests and her awareness of needing a new approach, it highlighted her understanding that Uriel was demonstrating literacy in the form of art, and that art was connected to writing. Her decision to ask him to use his own art as a building block for writing seemed to work. As she wrote, “He gave me a funny look for a second and almost immediately flipped to a blank page, wrote ‘dolpheena’ (the name of his dolphin with a laser beam on her head) in the middle of the page and began an idea web with words like ‘ocean,’ ‘danger,’ and ‘robot’”.

She ended her artifact by reflecting on why this moment was so important to her and her journey this semester:

It blew my mind that it literally only took one sentence from me to completely flip the direction of the writing conference. All I did was simply acknowledge what was important to him and give him the opportunity to incorporate that into his schoolwork and he went from having no desire to write to being genuinely interested and motivated. Although it was just a little writing conference, it felt really encouraging to be able to see such a concrete example of what good can come from putting the principles we are learning about into use.

Interestingly, Stacey used language that minimized her pedagogical decisions during the writing conference. For example, she wrote, “all I did was simply acknowledge what was important to him” and “although it was just a little writing conference.” As many educators know, trust is built in those small moments with students, and thoughtful, nuanced teaching is key to big change over time. Perhaps she was still viewing herself as novice and minimizing her decisions or assuming that big teaching happened in big moves or perhaps she was recognizing the power in very small teaching moments. It was clear that she recognized that this was a successful moment for both her and Uriel.

Tara

Tara’s artifact: “Dear Niko”

Tara used the AAP guiding prompt of “what’s sticking with you?” as a way into her complex emotions around her semester with her writing buddy, Niko. Tara’s artifact, entitled, “Dear Niko,” archived her experiences about writing, positioning, vulnerability, and the affective dimensions of teaching in the form of a letter to her third grade writing buddy. She reflected that her writing buddy, Niko, “. . . is often positioned poorly. I was scared and frustrated, but I had to be willing to open up to him, and encourage him to do the same. I had to be there for him, and be his critical witness.” She wished to reflect on these experiences, and Tara thought it would be best to write him a letter. She addressed her letter to Niko and gave her reasons as to why she was writing to him:

This semester was a challenge for both of us, but we persevered, and learned together. It’s this idea of “together-ness” in fact that prompted me to write this letter. I was asked to think and reflect on events,

people, memories, and emotions that I encountered this semester. The one person, who came to my mind instantly, was you.

Given the frameworks we took up in the course, affect and emotion seemed to be central guides in her letter, and she readily confessed that she felt nervous when the pair met for the first time. She shared that during that first meeting she noticed that he was reticent to share his writing ideas. In her letter, she wrote “You admitted that you liked to write ... but only when you *wanted* to. When I asked you to say more, you would just smile, blush, and shake your head.”

Elizabeth and I knew that Niko and Tara had a rich and productive relationship, albeit incredibly challenging at times for them both. As a cheerful, bubbly young woman, Tara’s laugh was never far and she was well liked by her peers. Her attitude was infectious and the children at Franklin Elementary soaked up her fun-loving, but thoughtful approaches to learning and interacting with them. However, there were many days where Tara felt stuck and unsure of how to get through to Niko. She shared these experiences in her letter to Niko and how they made her feel as a teacher:

As the weeks progressed, however, you seemed so unhappy! I had only gotten to know you briefly, but seeing you that way hurt me on multiple levels. I wanted you to be just as excited to see *me*, as I was to see *you*. I wanted to support you and your writing. When you refused, I felt an odd mixture of rejection, annoyance, and failure all wrapped into one. I would go home feeling defeated, and like I had let you down. I began to question everything about myself. I even questioned my ability to be a teacher, or a role model.

On one particularly hard day, when Niko seemed uninterested in engaging with her, Tara sought Elizabeth's support. Elizabeth had gotten to know Niko and sat with Tara and Niko and modeled using play with a stuffed puppet and the book *I Knew An Old Woman Who Swallowed a Fly* to engage Niko's sense of humor, focus on relationship-building, and let go of particular writing goals for that day. Tara described that day to Elizabeth as a breakthrough and began to use play during independent writing with Niko. She introduced a very special stuffed sheep, Sir Humphrey Baa-Regard, to completely reinvent her writing time with Niko. "When words failed me, I grabbed a fluffy critter to be my companion, and a whole new world opened up. Sir Humphrey Baa-Regard got you to laugh, and got you to share your writing with me. The best part of it was, we were having fun! The bright smile returned to your face, which I hadn't seen in weeks!" She closed her letter by sharing what these affectively saturated moments with Niko taught her:

So, I'm writing to you, because I want to say thank you,
Niko. You let me see that teaching is never what you expect
it to be. When it's forced, or when it feels unnatural, the
content may be present, but it never truly gets absorbed. I
struggled, and I was embarrassed, and I was discouraged, but
you reminded me of the importance of never giving up.

Tara reflected on how disruptions and queering pedagogies in teaching were essential, along with the will to keep trying. Because of the affective nature of the AAP, Tara felt comfortable and validated to own and name her emotions that erupted as she worked to connect with Niko. Tara's realizations in her artifact letter to Niko paralleled her realization that emotions were also central to Niko's relationship with writing and needed to be central to how she supported him as a

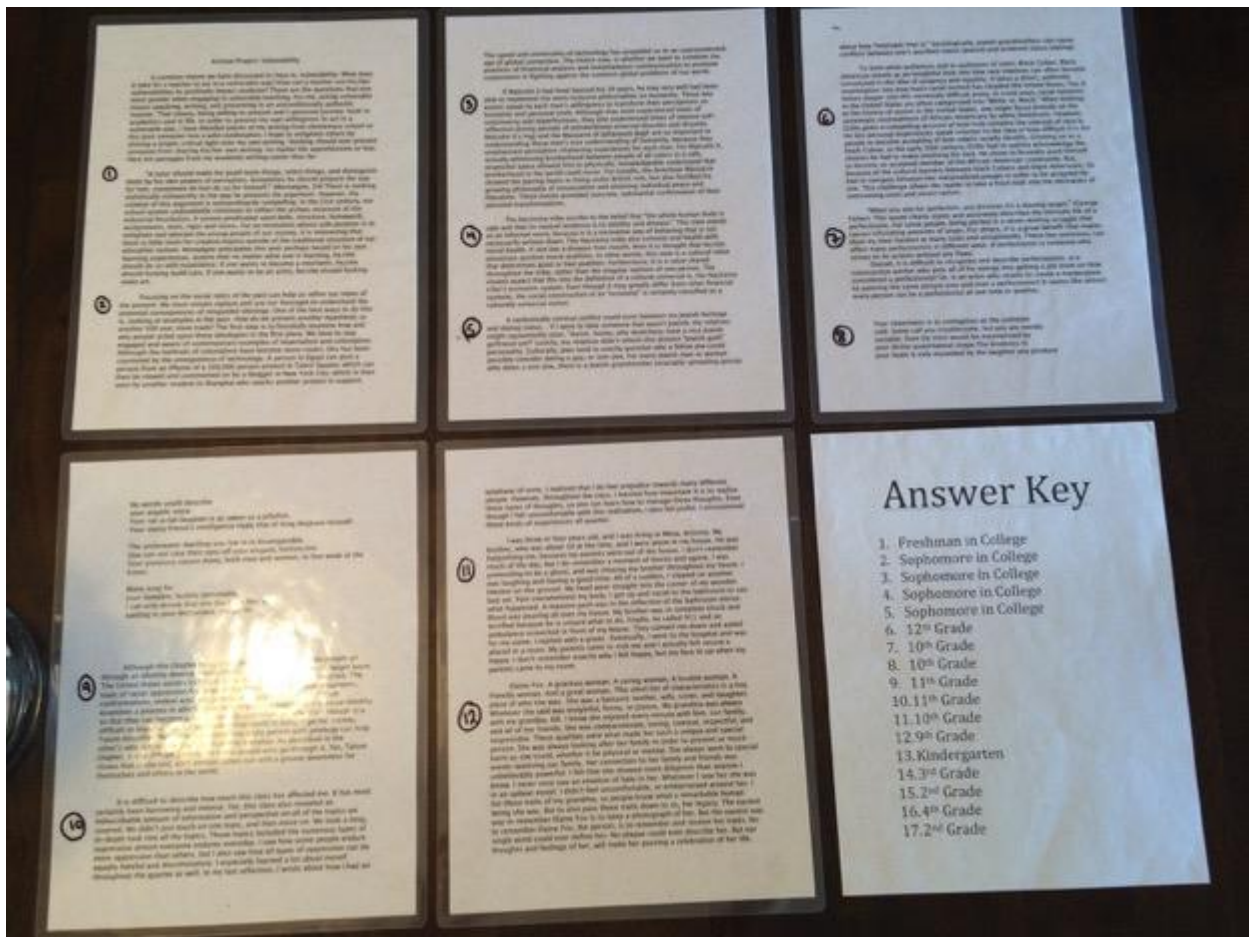
writer. These connections demonstrate the ways in which the TCs used the AAP to examine writing and the teaching and learning of writing.

At the end of the semester, Tara shared that this artifact was the most difficult and most vulnerable piece for her to create because it meant “confessing all the emotions that bubbled up inside of me as we worked together over the semester.” It was this risk-taking that seemed to allow Tara to process the challenges and triumphs she and her writing buddy faced during their time together. Although Tara wrote this letter in a way that would provide her the opportunity to physically give it to Niko, in the end, she chose to not share it beyond her peers in class.

Joel

Joel's artifact: a writing sample game

Joel chose to explore his history as a writer by looking at his growth across his years in school. He selected 17 writing samples that ranged from elementary school (2nd grade) through his sophomore year of college and laminated and numbered each writing sample. His choice was to present his growth as a matching game; players could guess what grade each writing piece was from.



To play, Joel would spread the laminating writing samples out and ask his peers (and later the third graders) to use what they knew about the writing process and writing development to guess when these pieces of writing were created. The goals and content of this artifact drew on

the writing methods course lessons on writing progressions and various stages in the development of writing skills. By asking players to guess when each sample was written, students had to think as writers and use their understanding of writing content to justify their decisions about why they felt the writing occurred in a specific grade.

His choice to use his own writing allowed Joel to explore his own history as a writer while also engaging others in his journey by making it interactive. By presenting his early writing, Joel's artifact can be interpreted as opening up a conversation about writing as a developing skill, not a stagnate identity. In other words, I see his game pushing against the idea that you are either a writer, or you're not, which can often be communicated in school through curriculum or structures, such as literacy groups and tracking. Very early on, children begin to draw on these experiences to make sense of their writing identities, and feel that they are the "good writers" or the "bad writers". Joel's presentation disrupts this idea by displaying writing as a learning process. By placing his early writing with his most recent writing, spanning decades, he sent the message that there is always room to grow as a writer and that writing happens often and takes practice.

Summer

Summer's Affective Archive: A celebration at Franklin Elementary

Summer's opening page for her AAP was a collage sprinkled with photos capturing her experience at Franklin Elementary School. Her artifact represented the goals of her Affective Archive Project, which were to capture her positive experiences working with her buddies at Franklin Elementary.



Summer created her entire AAP in the form of a scrapbook, which allowed her to share her knowledge about literacy and the various “forms of expression” connected to our course content and framing theories that she gleaned in her semester at Franklin Elementary. She

delineated her artifacts around forms of expression, such as “poetry,” “music,” and “art.” Summer connected her buddy’s literacies to various genres and forms of expression in order to disrupt the common narrative that literacies children take up in school revolve solely around reading and writing. Recognizing that while writing may be a central mode of communication in schools, it isn’t the only way students express themselves, Summer shared several artifacts highlighting the many ways her writing buddy demonstrated competency and connection through various literacies. She expressed in a reflection piece that this was a central message she not only wanted to highlight in her AAP, but it was a core goal for her own classroom:

I want to include the freedom for children to express themselves beyond just testing on paper. I want them to have the ability to express themselves through poetry, music and art in my classroom because I believe those are all essential in guiding children through their learning experience in a way that is engaging.

Her first artifact, housed in the “poetry” section, is poem that her writing buddy, Thalia, wrote about her best friend, who had moved away:

We like to go to the park
We had sleepovers in the dark
With glow in the dark stars
We went to birthday partys
We went shopping
And found matching clothes
We went to the pool
You are my best friend

I miss you



The following page of Summer's scrapbook held a poem that she had written about her best friend at 16 years old. In her piece, titled with the name of her best friend, Summer described their friendship and important memories they shared together. For Summer, experiencing Thalia's childhood pain of losing a friend triggered memories of losing her own, and she wanted to capture that connection through her artifact.

Chelsea
Chelsea, I've know you since we were little girls
enjoying endless fulfilled days.
We were entertained by the simplest things, playing
with dolls in our own amusing ways.
Now I'm here writing a poem for you.
After years and years of knowing you.
We've laughed and we've had our most memorable
experiences together.
I knew we would be friends forever.
We will remain friends every day.
That is something that could never be taken away.
We talked non-stop and never ran out of
things to say.
There is still so much more to share, but now
you have gone away.

at would always be?

I knew that no matter where life brought us
rough all the twists and bends,
I would always find a way right back
together and remain close friends.

There may be no way to heal all this pain.
Owing the people who truly loved you, the lives
I touched with happiness and love will rema

Summer's poem artifacts demonstrate the level of connection many of the teacher candidates experienced with their buddies through writing. Summer's poem is a physical representation of the connection she made to Thalia's piece. The close proximity and similarity in topics implicitly voices Summer's understanding of the need to express loss of a best friend

and the power of sharing that pain through writing poetry. Summer also shared that moments like these with her writing buddy gave her a better understanding of what it meant to be a critical witness because it asked her to:

...reflect on times in our lives when we have already been a critical witness for someone, when someone has been a critical witness for us, and when we have hoped that we had the training to be a critical teacher. These projects also allowed us to think deeper about what it truly means to be a critical witness as we begin to think about the type of teachers we want to be.

Summer's artifact also highlights her exploration and enactments of testimony and critical witness, which I focused on in the previous chapter, however I chose to include Summer's artifact here because it focused on writing itself as a means of reciprocal testimony and critical witnessing. Summer's artifact also illustrates how the theme of teacher identity was woven into the TCs' artifacts, demonstrating how connected the themes and analyses are across chapters.

Summer shared other samples of her writing buddy's connections to various forms of expression, such as music and art, and included her writing buddy's favorite songs from a popular band and how making art made her feel.



When reflecting on her process and reasoning behind her development of the AAP, Summer wanted to connect what she was experiencing at Franklin to her past experiences to make sense of what kind of teacher she wanted to be in the future. Through the AAP, Summer was able to explore and feel these connections deeply, which impacted her overall satisfaction of the writing course:

My journey at Franklin Elementary School stretched far beyond the walls every Thursday. The experiences I have had became intertwined into my daily life. I found myself connecting my experiences at Franklin to moments in my everyday life. I've learned more than I could have ever imagined this spring semester. I am so thankful for the opportunity to work with some amazing kids along with very inspirational teachers; who helped guide me throughout my time at Franklin in order to

prepare me for what I would call, “A journey of a lifetime,” as a lifelong teacher and student.

Summer’s AAP showcased her recognition of expansive, multimodal definitions of literacy, something students encountered across their first semester literacy courses. She also drew on other central concepts from the course, including writing as a source of connection between teachers and students, and the importance of being a critical witness, building meaningful relationships with students and listening and validating their stories.

Conclusion

Although course content related specifically to writing was taken up in varying degrees across archives, it was a clear focus in every candidate’s projects. As illustrated in the artifacts I describe in this chapter, TCs explored what counted as being literate in school (for themselves and their students) and how that was consistent or in tension with the framings of the course. TCs anchored many of these explorations around the structures of writing presented in the class, such as the writer’s workshop and the six traits, which is evident in Joel, Stacey, Summer and Kaylin’s artifacts. TCs also sought to disrupt “single stories,” by challenging assumptions about students’ abilities as writers and viewing student ideas and writing through an asset-based, not a deficit, lens.

Documenting the Stickiness of Teaching Writing

Through the AAP, TCs documented their interests, understandings and discoveries about their writing buddies and their own writing. This was seen in Kaylin’s Affective Archive, which gave her a platform and process to examine how children can be positioned in various literacy contexts and how her own story and identity as a writer was importantly tied up and intertwined

with Harmony's. This realization was important for Kaylin and other TCs and demonstrated a sophisticated series of reflections on the stickiness, messiness and complexities of the work of teaching, and specifically, the teaching of writing.

Rediscovering Authentic Writing

Many teacher candidates used the AAP to reconnect with writing, and used this connection to content to explore "sticky" topics through the mode of writing. Teacher candidates often shared with me that they had forgotten what it felt like to write for fun or write with passion since most of the writing they did was in the context of coursework. For some teacher candidates, they expressed feeling anxious, confused and overwhelmed, not knowing where to begin. Through the help of their peers during AA groups in the mornings and conversations with me and Elizabeth, the TCs began to develop their writing voices and displayed their newfound writing identities through meaningful writing pieces, which were submitted as artifacts. The AAP served as a project that gave them the chance to engage in the writing process and reposition themselves as writers in addition to their work to positively position their writing buddies. Although not every candidate explicitly took up moments of tension and challenge they faced in the classroom during the semester, those who did, situated those experiences around writing process, interactions, and identities (Tara and Stacey, as examples).

In this chapter, I have shown how TCs drew on their own histories as writers to consider the positioning of children in schools and the roles that adults can play in encouraging or shutting down children's voices and ideas, demonstrated through Kaylin and Eloise's artifacts. I then focused on Stacey and Tara's artifacts, which showed how TCs took up challenging moments with their writing buddies, and in these cases, how Stacey and Tara's recognition of the emotional aspects of teaching as well as their knowledge of writing content and their writing

buddies supported new paths to success for Uriel and Niko during writing time. I also highlighted how TCs used their own writing from childhood to deepen their understandings of writing development and writing identities, as seen with Kaylin and Joel's artifacts. And finally, I shared several artifacts from Summer's AAP, which showed how TCs used writing as a means to enact reciprocal testimony and critical witnessing and disrupt the common narratives about children's literacies.

Chapter 7

Discussion and Implications

I remember as a child playing with what I called a Chinese finger puzzle, a short, colorful cylinder woven with strips of paper that enticed me to place both index fingers into each end, only to discover that I could not escape if I pulled away with oppositional force. After a while in the trap, I began to believe that I would have to spend my childhood, or possibly the rest of my life, with my index fingers stuck pointing at each other. After much frustration and rage, I finally figured out that escape was only possible when I found that the spaces in between the fibers of the trap were the keys to my release. Such is our dilemma today in curriculum, when we wage a direct assault upon oppression the noose only gets tighter. (Livingston, n.d., p. 1)

Affective Pedagogies Are Essential in Rigorous, Ambitious Teaching

Teaching is bold, courageous, vulnerable and messy; it draws in our past, present, and our best teaching and best learning occurs when we allow the boundaries to blur. Turning back now to Melanie and Ms. S in the introductory chapter, I can't help but wonder about the student Ms. S publically challenged, who had shared the idea that depression was an experience it was possible to explore in poetry. I often wonder what messages he received that day about writing and the rules around emotion in school. I also wish I could know the source of his idea about depression and whether it was a thoughtful but general comment or if he was clueing his teacher and peers into something important he was going through. Although I do not know Ms. S personally, I'm inclined to believe that she is a goodhearted teacher who was trying to orient her students to the content of her poetry lesson. In many ways, her response to lacquer or sanitize her student's response around depression isn't surprising. It not only speaks to the tensions around mental illness in our society, it sheds light on the implicit and explicit rules and regulations around emotion in schools, particularly around what emotions are valued and considered to be appropriate, and which emotions are viewed as inappropriate and threatening to classroom climates. Her response highlights the important disconnect between deeply rooted beliefs around emotion and affect in classrooms in the context of the growing body of critical and affective scholarship from literacy studies and teacher education, supporting its presence.

As I have argued, classrooms are key spaces for meaningful relationships and learning to occur when emotion and affect are viewed as part and parcel of learning. The Affective Archive Project explored these relationships between content and critical-affective pedagogies and illustrated examples of the kinds of possibilities and pathways that erupt when teachers view themselves as emotional beings and as vulnerable practitioners, continuously questioning and

examining their own histories and the stickiness attached to moments and objects. This study also analyzed how affective awareness can provide TCs insights into the ways in which they are engaging with their students and the curriculum.

What possibilities could we imagine if the emotion and affect are viewed as an essential part of critical, ambitious teaching and is intertwined with how students interact with and access content knowledge? I can't help but think about how differently Ms. S's lesson might have gone if she had validated and lifted up her student's response of "depression" and drew on his idea. The class could have potentially engaged in a rich and meaningful discussion around the student's idea and situated it in relation to the purposes and history about the genre of poetry.

In this chapter, I situate the AAP in the landscape of teacher preparation and why a project like the AAP is particularly salient in the current teacher education context. I then discuss key findings from within and across the major themes of the study, embedding implications for this study throughout each section. In the final section of the chapter, I turn to some specific K-12, higher education and professional development implications for using projects like the AAP to support critical-affective practitioners and pedagogies.

Situating this study in the greater teacher education context

As I discussed in chapter 2, the history between differing ideologies about teaching and learning (for both students and teachers) is complicated, and the national discussion around education and preparing teachers is making the nexus of power in our society and the ways in which it is connected to how we educate our children and prepare our teachers much more visible. Teachers are asked to make sense of a dizzying array of policies that are constantly evolving (Cochran-Smith et al., 2015; Cochran-Smith & Villegas, 2014; Zeichner & Bier, 2015) while striving to be "increasingly effective in enabling a diverse group of students to learn ever

more complex material” (Darling-Hammond, 2006, p.300). For these reasons, it is a critical time in the field of education. As I have argued in chapter 2, teacher education programs must prepare educators who can create compassionate, democratic classroom environments and have strong content knowledge to encourage all learners.

My project explored one approach to integrating a project into a field-based methods course designed to help foster critical-affective teaching identities and pedagogies with teacher candidates. I showed what occurred when TCs engaged with critical-affective pedagogies in relation to content, no matter the TCs initial familiarity with the theoretical concepts. As I have illustrated in this study, the TCs in the methods course represented a wide range of these understandings of affective, equity and social justice frameworks, and the AAP acknowledged and supported this variation. For example, a TC with emerging understandings of critical theory like Georgia, Brooke and Summer were able to use the guiding question of “what is sticking with you/in you/on you?” and build on the course theories and experiences of the semester to grow as a critical educator. Each of these candidates took up the concepts of testimony and critical witness, vulnerability, and positioning to disrupt narratives about teaching, learning and stories about students in their artifacts. Students who were more developed in their understandings of critical theories were also able to continue to grow as critical educators and demonstrate their development through their artifacts, such as Nadia, Joanna, Kaylin and Stacey. For instance, Nadia created an iMovie based on her peer’s and teacher’s responses about what it meant to them to be critical educators and set the movie to the song “A Change Is Gonna Come,” a known civil rights anthem from the 1960’s.

Designing for this kind of variance is imperative if we are to support all of our teacher candidates to engage in critical theories and pedagogies and work towards anti-oppressive

practices in schools. Western State University's teacher education program focuses on issues of social justice and equity and is committed to developing opportunities for teacher candidates to learn how to support culturally, economically and linguistically-diverse students through coursework and field experiences. In addition to building understanding in particular teaching practices, such as facilitating interaction, modeling, choosing texts, or constructing instructional goals (Core Practices Consortium, 2014; Grossman, Hammerness, & McDonald, 2009; Lampert, et. al, 2010, 2013; Windschitl et. al, 2012), attending to questions of power and privilege in and outside of classrooms is also an essential component of the program's commitment to preparing equity-minded teacher candidates. This implies that incorporating a project that allows students to put affect theory into practice within a methods course supported teacher candidates in new ways of seeing students, curriculum and themselves as they make sense of the content and context. The Affective Archive was one approach to enhance and deepen connections to content, and critical frameworks, which can be especially valuable for social justice teacher education programs.

My findings suggest that embedding critical-affective pedagogies intentionally and explicitly through a project that occurs across a teacher candidate's course experience can support them to consistently question the naming, categories and associated narratives that will circulate in schools *while* in teacher preparation programs as well as throughout their careers. The AAP was one isolated but focused opportunity for the teacher candidates, as emerging critical educators, to make sense of a critical-affective framework in practice. By embedding the frameworks of the course, such as positioning, testimony and critical witness into their Writer's Workshop lesson planning, TCs deepened their writing content knowledge *through* practicing

critical-affective teaching pedagogies. The AAP allowed TCs to take those frameworks up in highly personal and flexible ways.

The findings chapters illustrated three major themes across the AAPs. In chapter 4, I described the ways in which the AAP provided space for TCs to think deeply and intentionally about who they wanted to be and what kind of identities they wished to portray as teachers. Many TCs expressed these considerations through direct declarations of what they valued or disavowed, as seen in Matilda's "Ode to Students" and Georgia's "letter to self", or featured teaching role models and school environments they wished to replicate as seen in Payton, Cassidy, Brooke and Joel's artifacts. Other TCs, like Nadia, Stacey and Tara, focused on critical pedagogies. As I discussed in chapter 3, teacher identity can be viewed as an assemblage (Deleuze & Guattari, 1988; Puar, 2007), which is fluid, impermanent, and always in process. Thus, teacher identity development can occur through opportunities of reflection around their individual/collective histories and exploring what they know, believe and value (Hammerness, 2003; Olsen, 2016; Richert, 2012) and making sense of moments of discomfort and tensions (Boler, 1999; Rodriguez & Britzman, 1992; Stillman, 2011). One implication of this study is that a critical-affective project such as the AAP seems to support teacher identity development through self-selected opportunities of reflection around their histories, knowledge, beliefs as well as the tensions that arose throughout their practicum linked methods course.

In chapters 5 and 6, I describe the ways in which the AAP supported more investigative practices related to course and theoretical content. My experiences of teaching this course across several semesters leads me to believe that the AAP shifted TCs interests and goals in ways that supported these inquiries, especially in relation to writing as a practice. A key goal of this design was to support critical theories in writing and practice-based teacher education contexts.

Evidence indicates that the AAP was a successful format for TCs to explore writing as well as critical theories. Eliza, Nadia, Kaylin and Brooke enacted pedagogies of testimony and critical witness, and Stacey, Summer, Kaylin and Tara explored asset-based pedagogies and positioning as they connect to the philosophies of the course and program, as well as writing content.

As I contend in the findings chapters, concepts related to critical theories and critical affect theories were evident in most TCs' AAPs. For instance, Cassidy, Matilda and Payton developed artifacts around concepts such as positive positioning and challenging the notion of the teacher as the sole knowledge generator, and Kaylin, Nadia, and Joanna who more explicitly investigated issues around power and privilege. A key finding, therefore, is that the degree to which TCs understood, explored and made public these critical theories varied. The most common pattern in the AAP was a progression as TCs took critical concepts up in their artifacts over time. Georgia, Kaylin, Matilda, Brooke and Cassidy are examples of TCs whose later artifacts were more explicitly enacting or exploring critical concepts than those submitted earlier in the semester. For instance, Brooke's first artifact was a drawing of a bear capturing her initial exposure to the course theories in the first weeks of the course. In her artifact presentation to the class, Brooke described that she came into the course assuming that children's lives were simple and always happy, an unexamined narrative about children that she began to deconstruct through the early weeks of the class. Her bear drawing represented her emerging understanding and thus new perspective that children come with important stories and that those stories should be celebrated, even (and especially) the difficult ones. Her last artifact was a collage representing the trauma at her brother's high school and addressed topics of school violence, testimony and witnessing, and literal and metaphorical relationships between affective stickiness.

A fewer number of candidates performed the theories but did not seem to explicitly make the connection between the artifact and the underlying critical frameworks with which it could be argued it was connecting. Eliza is a key example of this. Although her entire AAP was an enactment of testimony and critical witness, in her reflections, she stated that her artifacts didn't reflect those concepts, admitting that her artifacts didn't allow her to directly connect with that theory, even as, in other contexts, she displayed her knowledge and engagement with that framework. Others performed and demonstrated deeper understandings of the theories, as seen in Tara, Kaylin, Joanna and Nadia's AAPs. For instance, Joanna explicitly connected her artifact "The Awakening" to the theories of power and privilege, including sexism and classism. The summer before taking the methods course, Joanna worked with victims of sex trafficking and described her artifact as a representation of "the issue of prostitution." In her end-of-semester reflection, Joanna explained that this course, coupled with her summer experiences, had her "realize the injustice of labeling these people 'prostitutes.' Thus, my archive was to relate the story of one of these women to show that being trafficked is not a choice and these are normal people who were merely forced into these labels."

A couple of TCs recognized that they didn't attend to the explicitly critical in their archives. For example, in her end-of-semester reflection, Lacey shared that

The archives have served as a space for me to be creative and to get out of my comfort zone. I feel like I didn't do anything that was super deep or significant but it allowed me to create a better relationship with myself. I got out of my comfort zone because of the sharing with others. Even though I didn't share anything too deep about myself, I still shared things about myself with the rest of our class.

Lacey admitted that she didn't do anything "super deep" or "significant," but also disclosed that the AAP took her out of her comfort zone. For Lacey, sharing things about herself was risky and still gave her the opportunity to participate in the pedagogies in the way that she felt benefited her.

In addition to the theoretical frames of the course, TCs artifacts engaged with the writing process and expansive ideas about literacy. TCs reflected on their past and present experiences with writing and how those experiences were intertwined with how they saw their third grade buddies in the context of writing. For instance, Kaylin and Eloise drew connections between their own writing histories and pointed to specific affectively saturated moments that shaped how they saw themselves as writers when they were in elementary school. Through their artifacts, Eloise and Kaylin reflected on their histories to make decisions about how they wished to approach and teach writing differently, in an effort to move away from the more negative approaches they remembered. Other candidates, like Joel and Joanna for example, drew on their own writing from their childhoods (as well as more recent samples), to think about themselves as writers and what implications their histories as writers could hold for teaching writing. TCs Tara and Stacey created artifacts detailing moments of tension for them during the actual practice of teaching writing, and described the reasoning behind abandoning their original plans for writer's workshop time.

The component of sharing seemed to also be a significant facet of the AAP, as it took their artifacts into a public sphere and positioned one another as witnesses to their stories. How much and in what ways TCs get to share their work with one another and with other communities is an important consideration for future replications of AAP-related projects in

future courses. The TCs made it clear that the sharing was as important as the creation of the artifacts.

The Interconnectedness of the Affective Artifacts

The findings chapters in this study were designed to highlight some of the major themes that arose across the 95 TC artifacts. Although the findings were shared across three salient themes from my analyses, it is important to acknowledge that the AAP artifacts selected for each chapter were not completely contained by chapter boundaries. Given the AAP's design, many of the TC artifacts addressed multiple themes within the same artifact. For example, Joanna's poem about her mother's illness was enacting a pedagogy of testimony and critical while also exploring my personal poem as a mentor text. Brooke's collage highlighted the violence at her high school as a testimony of her brother's experience and drew on those acts to express what it meant to her to be a teacher and what kind of teacher she wanted to be. The multi-themed artifacts speak to the interconnectedness of the project goals and the poststructural theories that designed and guided it. Poststructuralist and affect theories argue that emotions and experiences are fluid and cannot (and should not) be grounded or encapsulated by artificial boundaries. The teacher candidate's interactions with their environments were rich and layered, triggering reflections on past histories, future hopes while they focused on their teaching and content presently. These interactions demonstrated the kinds of connections that the TCs were making, which were ultimately represented in their AAPs. Their artifacts demonstrated the interconnectedness of exploring teacher identities, practices and philosophies and the theoretical frames of the course, including the importance of acknowledging affect as history of our lives, critical theories such as power, positioning, and privilege, and testimony and critical witness and writing content.

Looking Across Themes

The overall findings indicate that the Affective Archive was a fluid and connected platform that facilitated explorations around the affective dimensions of teaching, critical perspectives and pedagogies as well as teaching identities and philosophies, and practices. By drawing on affective, poststructural, critical-emotional and practice-based teacher education theories, TCs made sense of the fluid movement and impact of histories and experiences, through various modes and legitimated histories of both teacher candidates and students in a literacy context. The findings highlighted how teacher candidates took up pedagogies of testimony and critical witness, thought about emotions and how they functioned in their teaching lives, and valued various forms and modalities of literacies.

In a world of overwhelming standards-based instruction and pressure to teach content and skills like they are void of context (Lemov, 2010), it can be a challenge for teachers to feel connected to their students, school community and curriculum. The AAP worked against the stripping of self and called on TCs to humanize their work and relationships with children (Paris & Winn, 2013). For example, the TCs affective artifacts were used to remember, to highlight, to commemorate, to connect, to grieve, to process, and to reflect. Even in the moments of looking backward or looking forward, the TCs were “stuck” to the “now-ness”, which they explored in their AAPs, the “I want to capture this now so I don’t forget-ness.” They identified those moments of important lessons, sticky emotions, relationships, and growing pains. They captured moments when they were stuck to important interactions with children because, in their novice teacher present-ness, they knew it was a shaping moment. Indeed, as I describe further in a section below, Ahmed’s concept of “stickiness” was a key anchor for the TCs, which they took up actively and consistently in their writing, talk, and sometimes within the AAP artifacts

themselves. Ahmed's theory seemed to support the TCs in feeling and analyzing those present moments by guiding them to explore what they felt was "sticky" and why. As growing critical educators, the AAP became a catalyst of change and an opportunity for growth. Many of the TCs explored who they were as complex, raced, classed, sexed beings who function within systems—of family, friendships, school structures—that shape and are shaped by power and privilege.

The overall findings also suggest that the AAP worked against binaries and fostered fluidity. The AAP was a project designed for disruption. For disequilibrium. To break apart boundaries and binaries that blocked connections. To challenge assumptions. About school. About emotions. About bodies. About teaching. About writing. As seen in Kaylin's artifacts about Harmony's and her own writing identities and Cassidy's narrative about hiding her homework from her parents, TCs were able to take up questions, theories, identities and histories in ways that weren't fragmented. They floated and danced about; from past to future, to present. These connections were part of what made their artifacts so personally meaningful, as many of them explained in their interviews or reflections. Stacey, for instance, reflected that

the archive values the emotion and feeling that is unavoidably intertwined with our work in school, as teachers and students. All too often, education and emotion are considered mutually exclusive but anyone that is being honest with themselves can see that is not the case. The archive gave us the chance to reflect on the impact that emotion and human experience has on literally everything we do.

Many of the TCs reflections on the AAP at the end of the semester echoed Stacey's sentiments and touched on the connectedness of their teaching identities in relation to the

principles and content of the course. They brought their hopes, histories and pain to make sense of and process their experiences of the semester. As the research literature shows, many assignments that TCs encounter in teacher preparation are focused opportunities for reflection and are very important to their development (Britzman, 2012; Dutro & Cartun, 2016; Naidoo & Kirch, 2016). Those projects and assignments often have clear goals and expectations and thus set parameters on the kinds of responses that are possible within those particular assignments.

In these ways, the AAP served as the “anti-project” and the artifacts indicate a more rhizomatic approach (Deleuze & Guattari, 1988), which flowed and connected across subjects, contexts, temporalities, and content. One tangible example of how the project pushed against some of the ways that course assignments get used as “evidence” of learning, is the fact that a detailed rubric was deliberately not part of the AAP experience. TCs were reminded of optimal dates for completing each archive and for completing their reflections, but the goals of this assignment would be undermined were it to be forced into a table of defined cells with points attached. There are important benefits to providing various approaches for focused assignments geared towards novice teacher learning in teacher preparation. Attending to such variety may include taking “deep dives” into specific content and aspects of practice as well as providing opportunities for less-specified and more personally-defined explorations of identities, concepts, and highly personal experiences, such as the AAP. In my view, a teacher candidate needs to be able to engage with a wide range of course assignments and teacher educators can push the boundaries of what can and should count as an assignment and evidence of crucial teacher learning.

Language Matters

Language and terminology were key components to the theoretical framing of the course. From the beginning of the semester and throughout, the language we used as a class mattered and supported the critical explorations the TCs took up in the AAP. As I described in the methods section, the course drew on critical theories and used language connected to those concepts. For example, terms like relentlessly positive positioning, testimony and critical witness, vulnerability, and stickiness took on specific meanings with the TCs. The TCs not only drew on these ideas in their artifacts, but played with the terms around these concepts to make them meaningful to their own journeys as growing teachers. For example, in chapter 4, I describe how Tara used the concept of affect being “sticky” (Ahmed, 2013), and played on the term in a poem about teaching being her destiny. Also in chapter 4, Brooke draws on the term in conversation with me when talking about the metaphorical and literal blood that stuck on surfaces after a violent attack at her brother’s school.

The ways in which TCs took up the language, in class and in their AAPs, also indicated how they were making sense of the terms in their own lives. The AAP also further highlighted the wide range of exposure and experience the TCs had with those concepts prior to the course. For example, Nadia came into the course already comfortable with vocabulary connected to power and positioning. She was able to articulate her thoughts about these issues early on in class discussions and was poised and ready to run with the concepts in her AAP, launching into a campaign to capture each of her peer’s responses about what being a critical educator meant to them. For TCs who were new to working with critical concepts, they were still open to and grappling with the terms. Their artifacts demonstrated their emerging thoughts about these concepts. For students like Eliza, Cassidy and Summer, they were taking important first steps around disturbing labels.

As Foucault theorizes (Foucault, 1979), discourse wields both power to oppress and to resist oppression. Teacher candidates used their AAPs to explore specific concepts and terms connected to critical theories and concepts that challenge dominant discourse. I contend that, in taking up that language, they also point to how language shapes what it is possible to see and how it is possible to act, in the ways Foucault discusses in his theories of discourse. In these ways, teacher candidates took up critical language and made it meaningful to their specific context and learning. They used critical concepts and the language associated with the course principles to make dominant discourses around student learning visible and enact change. For the TCs, terms and concepts like positioning, for example, take on very contextual, specified meaning in the methods course. The TCs played with these critical concepts in their work with children and became represented in multimodal formats in their AAPs.

Candidates also explored language around affect theory, such as Ahmed's (2013) concept of stickiness, which was also a central theory in the AAP's design. Candidates like Brooke and Tara took up the concept of stickiness very explicitly in their archives, while other candidates used the concept as a guide for selecting certain artifacts. TCs Georgia and Payton did not use the language of stickiness in their artifacts, but drew on that language in their reflective responses to describe why certain moments were impactful to them. This serves as another example of how complex theoretical lenses can become part of a course's vocabulary and shared experience as TCs and instructors immerse with children in schools.

Supporting Productive Tensions

While the AAP is a project that supported more expansive notions of literacy and viewed experience as personal and political, the AAP is still situated within a very striated (Deleuze & Guattari, 1988) system that relies on separation; separation between courses and content,

between grade levels, teachers and schools and districts, between universities and classrooms. These are deeply entrenched systems that function around boundaries, which can also serve as barriers: to student learning and access (Cornelius & Herrenkohl, 2004; Erickson et al., 2008); connections to the community at large across important educational issues; and, importantly, around growth and learning for teacher candidates (Dover, 2009; McDonald, Bowman, & Brayko, 2013; Zeichner, 2010a).

In many ways, the AAP is in tension with these larger organizations of education. This tension is challenging, but in my view, productive and valuable. While the bounded systems are mainstays in the educational system, the AAP can serve as a space for TCs and teacher educators to pull at, turn upside down, and attempt to untangle some of the tightly woven systems of schooling. It can be a different slice into our educational system, moving in different directions and discovering, as Livingston writes, the “spaces in between the fibers of the [puzzle finger] trap” (Livingston, n.d., p. 1).

Critical-affective, multimodal projects like the AAP can support TCs in keeping perspective when interacting within the juggernaut of schooling. The reflective practices and pedagogies that TCs develop through the AAP support them in feeling the complexities, tensions and discomfort often connected with ambitious, critical teaching. And, as the research literature shows, this kind of consistent reflection with a group of fellow educators should not end upon becoming licensed (Nieto, 2003). I contend that affective practices and pedagogies are foundational to working as a critical educator, and support knowledges and skills essential to continue disrupting the pervasive and persistent binaries and oppressive discourses that are so consequential in children’s lives (Dutro & Cartun, 2016). Teacher candidates must have the opportunity to take these practices forward as practicing teachers. By sustaining pedagogies of

critical-affective reflection throughout their careers, teachers can continue the important work of constantly questioning assumptions about learning and about kids.

Implications for Theory and Practice in Literacy Teacher Education and Beyond

In this section, I turn more specifically to some implications of this study for the design, practice, and theorizing in teacher education and literacy studies.

Strengthening the University-Field Placement Link

This study demonstrated the potential impact of a critical-affective archiving project and how it can foster deep, integrated learning opportunities for teacher candidates. The immersed, practice-based context supported the AAP so TCs could grapple with complex ideas in meaningful ways. I believe the AAP has potential to further support the link between university-based methods courses and field placements. As described in chapter 2, scholars argue that the university-based course and field placement link is incredibly meaningful and essential to supporting the development of novice educators (Valencia, et.al, 2009). Universities have been hard at work trying to design more closely connected practicum experiences to coursework (Zeichner, 2010b) and, as Zeichner (2010a) states, is rightly shifting away from university knowledge being the authority in school spaces and more towards a “nonhierarchical interplay between academic, practitioner, and community expertise” (p. 89). This interplay in turn creates “expanded learning opportunities” to better support TCs in the complex learning environments of today. The embedded methods course, as context for this study, reflects this shift, and the AAP supports the expanded learning opportunities Zeichner urges teacher education to move towards.

Implications for theorizing literacy

This study draws on affective and poststructural scholarship that is part of a growing area of literacy scholarship taking up affect theories (Dutro, 2013; Hollet & Ehret 2014; Leander &

Boldt, 2013; Thein, Guise & Sloan, 2015). As reflected in this literature, which is gaining traction in the field, these lenses encourage disruption, lack of certainty and support “other ways of knowing” (Burnett & Merchant, 2016, p. 275). The AAP supported those theoretical goals by drawing on poststructural theories, as they can be productive lenses and tools in disrupting autonomous literacies (Street, 2003). Although not all literacy scholarship drawing on affect theories takes up critical questions, research in affective realms such as Burnett & Merchant (2016), Dutro (2013), and Dutro and Cartun (2014; 2016) represents a growing body of affective research in literacy contexts that has the potential for more explicitly addressing issues of power. As I have argued, the critical cannot be separate from the affective. In other words, one cannot study the importance of affect without acknowledging and grappling with the ways in which they are situated within issues of power. Many of these studies are poised to dive into these important facets of affective work. An implication for this study, both in theoretical framing and in conceptual design, is to encourage other affective scholars to explore the ways in which these theories can be used to disrupt and trouble systems of oppression and as lenses to address issues around power, privilege and positioning. Furthermore, this study hopes to also contribute to affective scholarship in teacher education at large across contexts and content.

Future Affective Archiving in Teacher Education Programs

Given the overall design of the AAP and the findings of the study, the AAP could support theoretical content beyond literacy contexts. Future research on the AAP could explore the ways in which this kind of project functions across various teacher education courses, such as foundations education courses and methods content, such as science or mathematics.

One of the challenges of this project is that it is housed within an individual methods course. Although this deep connection to the course is beneficial, as it directly supported the

writing content and theoretical framings of the course, the AAP is poised to extend meaning beyond one individual course and could be even more effective when embedded as a key component of a teacher preparation program on a programmatic level. The findings of this study indicate that the ways in which the TCs take up the AAP already supports cross-course and university-field connections, and the AAP could be used as a project that teacher candidates develop across their entire preparation experience. By creating opportunity for teacher candidates to reflect and represent their affective and emotional journey for each of the courses they take, it creates a much more comprehensive vehicle for candidates to explore and make sense of the complexities, philosophies and pedagogies they encounter throughout their program.

Situating the AAP as a long-term, floating project across courses could continue to foster connections for students engaged in deep pedagogical and theoretical study. Furthermore, the program emphasis also builds on the students' interest in exploring critical pedagogies and creates a coherence to a TCs teacher preparation. This continuity would provide programmatic support to TCs engaging in social justice teaching across varying levels of prior knowledge, as it supports the frameworks that are emerging for some, while connecting and fostering in the frameworks others.

Furthermore, sustained support for novice teachers in the first few years of their teaching career is vital, as a large percentage of novice teachers leave within the first five years (Ingersoll, 2012). And the AAP could be one aspect of an induction program for novice teachers enter the teaching profession.

Possibilities of the AAP in K-12

Another potential extension for integrating archival projects is building this kind of project into K-12 classrooms. One of the goals of the writing methods course was to introduce

the course concepts, such as testimony and critical witness, to teacher candidates in hopes that they would also bring these pedagogies and practices into their own K-12 classrooms. In very much the same spirit, I would argue that the AAP could be an important practice that K-12 students could participate in, as students could deeply engage in learning and connect to the curriculum while also centralizing emotion and affect.

Designing an AAP for students would provide students with greater authorship opportunities in their learning and consider how emotions impact the world and the way they see themselves. If the AAP was taken up in a literacy context, it could support expanded notions of literacy and provide important opportunities for teachers to view the various ways in which their students are literate, both in the traditional and nontraditional senses. This could be an important opportunity for teachers to learn about their students and the complex lives that they lead in and outside of the classroom. Teachers could then use what they learn from their students' literacies in the AAP to develop curriculum to support what they've learned about their students' knowledge and interests.

Additionally, the AAPs very nature creates space for stories that might not have had a platform to be shared in any other format. As seen in this study, TCs Took the AAP up in both predictable and unpredictable ways, and shared stories that might not have had the chance to be told if it had not been for the AAP and the Affective Archive groups. This holds important implications for students, because the AAP might be one important opportunity for students to raise issues that are deeply impacting their lives.

The AAP As An Important Addition to SEL Curricula

As I argued in chapter 2, social emotional learning is a very prominent term used in schools and various curricula have been developed to support social emotional awareness,

however, a primary critique of this literature is that it frames itself as neutral but carries with it a history that draws on heteronormative cultural and social aspects of emotion or learning. This is not to say that social emotional learning is not important or needed. In fact, I argue that affective and emotional awareness is an important piece of social life and teaching the whole child. SEL is already a common and popular term and built into school and district programming. Because of its prominence, it is a wonderful opportunity to continue to move SEL curricula forward by incorporating more culturally conscious frameworks and activities. The AAP could be one such project that schools could take up as a way to extend SEL frameworks while also approaching emotion and affect with a more critical lens.

The AAP as Invitation to Curiosity

In seeing these intense and robust curiosities about writing, feeling, children, and themselves from the TCs, I wondered what led or fostered these inquisitive practices. In my six semesters of assisting in and teaching various configurations of this course, this was, at the time, the only semester I had implemented the AAP. And, even though I had other writing portfolio projects integrated throughout the semesters, this semester in particular was where the TCs were the most investigative of their student's writing as well as their own; it was the only semester where TCs brought writing from their childhoods to class and documented its meaning for them, then and now. It was the semester I commonly saw TCs having in-depth conversations with teachers about their student's writing samples and watched them rummage through messy desks, flip through writing portfolios, and reach out to other teachers in the building that had their writing buddies in previous years. It was the semester I saw, more than in any other, TCs dive into their own histories and memories as writers and trace steps that changed or blocked their own writing paths and possibilities.

And although in the beginning I wasn't sure how the TCs would take up this project, the evidence in the artifacts indicates that it supported a central goal of the course, to *be curious*. In the beginning of the semester, Elizabeth and I emphasized how important it was to watch and listen closely to our students. We emphasized the importance of staying curious and learning to recognize when labels or assumptions about children stop us from learning and thinking carefully about children and the learning that was happening in the room.

Years ago, a friend had told Elizabeth about a book by a naturalist who worked with children. The author described that when he was in the field with them, he noticed that they wanted to know all about an object or living creature until he answered the question "what is it?" He realized that once the children learned the creature's name, they no longer continued to be curious. This resonated with Elizabeth and she brought the story to our class and began using it in all of her courses. She connected the story to the concept of positioning and labeling, so often used in schools. The conversation developed into a rich discussion on the purpose of education and how to foster curiosity in children and ourselves. After a full day of practicum not long after that early semester class, I went home and journaled, as I so often did. I found myself writing a poem about the idea of children in nature and pictured my own future daughter someday learning about nature with her friends, inspiring my own poem "Butterflies and Questions"..

Butterflies and Questions

By Ashley Cartun

A group of children took an outdoor walk with their teacher. They marveled at the wildlife on their walk, asking questions and wanting to know everything that they could about every tree, smell, sound and animal.

The group slowed and circled around a small green leaf lying on the sidewalk. The teacher picked it up, twirled it around in his hands and the children's eyes twinkled in anticipation.

“What is it?” Asked a child.

“Well, let's look and see,” said the teacher. “Tell me what you notice.”

The children immediately erupted with their noticing's; what color and size it was, what it sounded like in the wind, where they saw others like it attached to a tree, how it felt and what it smelled like when it became accidentally ripped.

The students were eager and thirsty to know all about the leaf, never once asking its name.

“Let's keep walking and see what else we can discover together,” the teacher whispered, and the students began to walk again. A few moments later, a beautiful orange butterfly flew around the students and they cheered and gasped, pointing in the air.

“Look! Look!” They shouted. “What is it?”

“A butterfly,” the teacher replied.

“A butterfly,” a few students quietly repeated.

They stared and giggled as it bounced around the group, eventually flying away. Not another noticing or question was asked. The teacher realized that when he gave them the name of what they were curious about, they stopped asking questions. They stopped learning about the thing that suddenly had a name. What more do you need to know when you’ve been given the answer?

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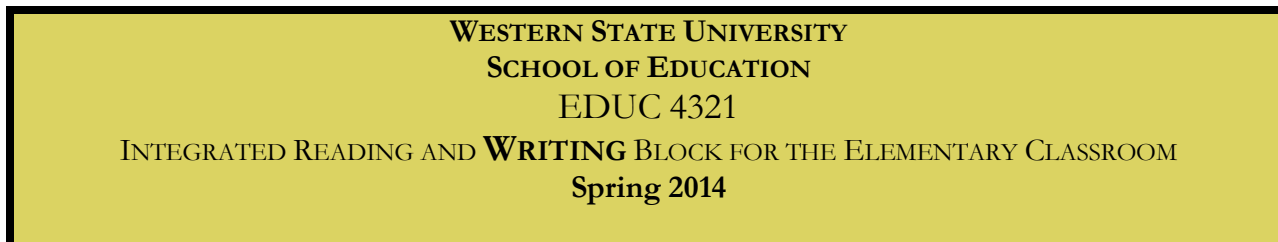
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Appendix

Appendix A. Writing Methods Spring 2014 Syllabus



Course Overview

Picture your future classroom. Imagine your students writing in your classroom. What do you see? What are your hopes? What are your worries? Writing is, without doubt, one of the most important subjects you'll teach. As teachers, we have widely varying and complicated relationships to writing and our students will too. Writing is hard, writing is risky, writing is creative, writing is academic, writing is powerful, writing is crucial, writing is collaborative, writing is public, writing is personal. Writing is all of these, sometimes contradictory, things. We will read about writing, talk about writing, and, as our primary focus, plan for, rehearse, and teach writing. And, crucially, *we* will write. My hope is that you leave the course having been introduced to some of the key tools you will need to make the most optimistic picture of your future classroom a reality. The purpose of this course is to delve into core instructional practices and dispositions involved in teaching writing effectively to all children in elementary classrooms.

We will collectively engage in considerations of what teaching writing for social justice can look like in elementary grades. For our purposes, teaching for social justice in elementary writing involves enacting a pedagogy of testimony and critical witness (Dutro, 2009, 2011, 2013). We will discuss what this entails. Together, we will feel deeply, pulling others' stories close and connecting them to our own. At the same time, we will sharpen our tools of critical analysis, examining how our attitudes, language, teaching moves, and choice of materials intersect with institutional and societal structures to position children in consequential ways in relation to school literacies. We will ask you to take risks in this class. We will ask you to be vulnerable with each other and with children. We will strive to make the invisible visible together. We will strive to sense the power of teaching and learning and how power operates in teaching and learning in classrooms.

Most of our class sessions will be held at Franklin Elementary School. This incredible opportunity will enable us to build relationships with students in Alexandra's 3rd grade classroom. We will be able to observe, plan, rehearse, and enact writing lessons that engage students in meaningful writing activities and allow you to plan and practice key instructional routines in writing.¹ Much of the work

¹ The approach to methods instruction we are enacting draws on innovative models and practices being implemented by the Core Practices Consortium, a collaborative research group of scholars across disciplines from several universities (see Kazemi, Franke, and Lampert, 2012; Lampert, et al, 2013; McDonald, 2011). In particular, Elizabeth drew from models being implemented by Elham Kazemi, Morva McDonald and their colleagues at

that we will engage in together may be quite new to you. We ask that you approach this class with curiosity about children and yourself as writers and allow yourself to question and explore your role as a teacher in a writing classroom.

I also know we will experience much intellectual camaraderie, engaging discussion, and laughter as we proceed. I encourage you to bring an open mind and to take risks and celebrate the risks taken by your colleagues. Welcome to the course! I look forward to learning from and with you along the way.

COURSE GOALS

To develop specialized knowledge about children's learning in writing and multimodal composing.

To design learning opportunities for students, learning how to elicit and build children's ideas towards curricular goals.

To develop competence in leading a set of instructional activities that build students' skill and processes in writing.

To create classroom cultures that advance children's ideas and their connections and investments in school, by striving to enact principles and practices of ambitious, critical, equity-oriented teaching.

To introduce ourselves to current writing standards and curricula, particularly the Common Core Standards, which the state of Colorado is using in its state standards.

CULTIVATING PRODUCTIVE DISPOSITIONS, DEVELOPING KNOWLEDGE & PRACTICE, AND EVALUATING YOUR WORK

- This class is centered on close, careful observation of students and classrooms, lively classroom discussions, and ongoing planning, rehearsal and feedback on teaching. Our work at our school will focus on developing your knowledge for teaching and developing your practice.
- Participating actively in all that we do together is vital. Your participation in our class activities and discussions is important not only for your own learning, but also the learning of others. Sharing your ideas and questions with the group, as well as responding to those of your classmates, are critical to our work together. As teachers, we need to do more than understand our own thinking—we have to listen to others' thinking, figure out what others are saying, grapple with others' perspectives and understandings and question our own. Listening to and interacting with your colleagues in class and the children, families, and staff at Franklin will help you develop the dispositions and skills that matter for teaching. We understand that some of you may not feel comfortable with verbal participation (either in small or whole group discussions), while others will be challenged to listen. This is a chance for us to hold each other accountable for developing the kind of learning community we hope to foster for our students: one that strives toward safety, explicitly commits to equity and access, and in which everyone learns through various forms of participation.

University of Washington (see <http://sitemaker.umich.edu/ltp/home>). She is honing elementary literacy approaches through collaborations with consortium colleagues from University of Michigan and University of Washington.

AMBITIOUS PRACTICE, EQUITABLE TEACHING, AND OUR WORK TOGETHER

PRINCIPLES

Our ultimate goal for this class is to work together so that you begin your teaching career with a strong foundation for what ambitious equitable teaching means and looks like.

We begin with a view that **ambitious teaching** includes developing skilled ways of drawing out and responding to each student in your class so that they engage and learn from writing instruction and view themselves as capable writers. Ambitious teachers are committed to children, embrace writing as one important tool through which to understand the world, seek to understand how to make that tool effective and accessible to all children, make visible and question the structures that enable or constrain opportunity, and seek opportunities to grow continually and build their knowledge of children and of teaching. We believe we have to build more detailed visions of ambitious teaching through our work together. We do *not* believe we have all the answers.

We are guided by a set of connected **principles for teaching**:

6. *Teachers must position children as knowledge-generators and capable learners who desire to invest and succeed in school.* This involves *noticing* children, valuing their perspectives, and building connections with them. Thus, teaching requires reciprocity and relationship if we are to serve as the witnesses children deserve in school.
7. *Teaching includes becoming a student of your students.* Teachers must draw on multiple sources to deepen understanding of students as literacy learners and how to support them to access school literacies and the opportunities those processes and skills afford.
8. *Teachers must design learning environments that allow each child to do rigorous academic work in school and to have equitable access to learning.* The physical layout of classrooms, materials available, and ways of organizing participation are crucial factors in students' opportunities to access content and skills and demonstrate their understandings.
9. *Ambitious instruction requires clear instructional goals.* In writing instruction, goals include both content and process goals.
10. *Teachers' instruction and student learning is always conducted within the context of larger social systems, structures, and hierarchies.* Our work together involves making the systems, structures, and hierarchies surrounding teaching and learning visible, thinking about how they impact individuals and groups, and working together toward action and advocacy.
6. *Our words matter and must be analyzed.* The language we use with and about children and families constructs or constrains opportunities for children to build meaningful, positive, and sustained relationships to learning. In the writing course, we will focus particularly on collaboratively recognizing, interrupting, and revising binary discourse (language that implies opposition between ideas or people and creates static categories into which people are sorted—us/them language, for instance) in discussions of kids, literacy, and education.

The design of the activities and the coursework in general is also guided by the following **principles for learning to teach**, which we expect you to endorse in this course and beyond:

1. Teaching is both intellectual work and a craft. Learning to teach requires specialized knowledge, care, and commitment.
2. Teaching is something that can be learned.

3. Learning to do something requires repeated opportunities to practice.
4. There is value in making teaching public.
5. Our identities and our commitments to examine our own and others' positioning within the systems in which we live and work deeply matter to our work with children.

Our Key Instructional Activities and Practices

You will engage with writing and writing pedagogy in authentic teaching tasks including the planning, rehearsal, and enactment of instructional activities and the analysis of student work. Through discussions of your written and recorded performances and those of others, you will also engage in analyzing practice. This will involve reflecting on teaching actions, making conjectures, and looking for evidence in ways that are informed by the principles for ambitious teaching. Our analytic discussions of this work will allow you to delve into the range of writing content you will need to know and understand as an elementary teacher.

Instructional Activities

We will focus on four instructional activities because 1) they are the types of structures and lessons that are central to the work of elementary writing teaching and have the potential to positively impact student learning, 2) they will enable you to attend to student thinking and engage in ambitious teaching practices in ways that should transfer into and support your daily work as a teacher, and 3) you will be able to use them routinely in your classroom across elementary grade levels and literacy/writing content. We will spend 1-2 sessions on each of the following key instructional activities (extended descriptions are available on D2L and will be passed out and discussed in class):

- Modeled Writing
- Literature as Mentor Text
- Conferencing
- Interactive Writing
- *In addition*, we will culminate the semester with opportunity for you to lead a small group of students through the connected instructional routines of a full writer's workshop.

Our rehearsals and discussions of the instructional activities will draw on **core practices of ambitious teaching**:

- *modeling—the practice of making the thinking that goes into academic work visible to students*
- *teaching towards instructional goals and orienting students to instructional goals*
- *facilitating discussion (i.e., eliciting and responding to student ideas, perspectives, and understandings; orienting students to each others' ideas)*
- *positioning students as knowledge-generators and capable writers.*
- *setting and maintaining expectations for student participation*
- *assessing students' understanding and your own efforts to support writing craft and skills through a cycle of inquiry*
- *ongoing attention to your process of serving as critical witness to children*

We expect you, by the end of this course, to achieve a degree of skill in using these practices.

Course Schedule

Our first two sessions, January 13 & 23, will be held **on campus from 12:30-3:15 in room 231**

Date	Topic/Instruction Focus	Assignments (complete prior to class)
January 13	<ul style="list-style-type: none"> • Getting to know each other and our course • Building a framework together: A Pedagogy of Testimony and Critical Witness 	Dutro, 2011 (please have read this prior to class)
January 23	<ul style="list-style-type: none"> • The Learning Cycle • Writing as Process • Features of the elementary writing curriculum • Rehearsing our rehearsal process 	Volk & Long, 2005 Meyer, 2007 Ray, chs. 1 & 2 <i>Bring your completed draft of your "Where I'm From" poem to class</i>

Our Semester of Writing with Franklin Writing Buddies!

Beginning **Thursday, January 30**, class will meet at Franklin Elementary

Routine for Thursdays at Franklin

Time	Event
9:15-11:30	Writing class begins: writing instruction content; planning and rehearsal of instructional routines/lessons
11:35-12:00	Lunch with WSU Buddies
12:00	Reading practicum
1:20	Go to the classroom to observe writing instruction and work with students
2:20*	Brief break to set up videos to debrief
2:25-2:50*	Debrief
2:50-3:00*	Touching base for the next week

*These times may vary week to week, but we will always end at 3:00

In *general*, our course sessions will involve the following components:

- Observe and participate in instructional routines modeled by the course instructor(s) or teacher at Franklin.
- Use readings and our observations and interactions to analyze the work of teaching, student learning, and dispositions.
- Work on writing content in preparation for engaging in the instructional activities of the course.
- Plan and rehearse instruction in large or small groups.
- Enact instruction with students at Franklin.
- Debrief your work with peers, Elizabeth, Alexandra, Ellie, and Ashley.

(Note: We will all always document our rehearsals and instruction through video, to provide each of us with a record of our teaching and opportunities for analysis and debriefs of instruction.)

Date	Topic/Instruction Focus	Assignments
January 30	• Instruction in the context of writer's	Preparation Sheet

	workshop • Learning from and about kids—as writers and beyond • ‘Getting to Know You’ Writing with WSU Buddies	Fletcher & Portalupi, chs. 1 & 2
February 6	Teacher Modeled Writing	Preparation Sheet Ray, ch. 12
February 13	On campus session (12:30-3:15 in room 231) (Kids don’t have school at Franklin)	Preparation Sheet Fletcher & Portalupi, ch. 3
February 20	Teacher Modeled Writing	Preparation Sheet Ray, ch. 4 Fletcher & Portalupi, ch. 7
February 27	Literature as Mentor Text	Preparation Sheet Ray, chs. 10, 11
March 6	Literature as Mentor Text	Preparation Sheet McCarrier, A., Pinnell, G. & Fountas, I. (2000).
March 13	Interactive Writing	Preparation Sheet Ray, ch. 13 Fletcher & Portalupi, ch. 5
March 20	Conferencing	Preparation Sheet
March 27	No Class—Spring Break	
April 3	Arrive at Franklin at noon (<i>feel free to go in time for lunch with kids at 11:30, but not required</i>)	Preparation Sheet Fletcher & Portalupi, ch. 8
April 10	Conferencing	Preparation Sheet
April 17	Putting it together: Writer’s Workshop	Preparation Sheet
April 24	Putting it together: Writer’s Workshop	
April 29	Hosting our Franklin Buddies at WSU!! (This is our last session of the semester)	Due~ <i>Archive Project</i> Two creative writing pieces

*schedule and topics/readings may be adjusted at discretion of instructor

EXPECTATIONS FOR PROFESSIONALISM

Please contribute to our shared learning community in the following ways:

Arrive before start time (of classes, after break time, in your field sites). This allows you to get settled, check in with others, and be ready to go.

Come to class prepared. Complete all readings before class and be prepared to apply what you have read, discuss it, and raise questions.

You are expected to attend all classes. If you miss more than one day, expect us to be concerned and to have a conversation with you.

Take notes in each class and review those notes after class. This is the best way to unpack ideas and develop deep understanding.

All assignments are due on the dates listed unless other arrangements have been made ahead of time.

Written work must be high quality—clearly written, organized, and correct mechanics. For each written assignment, please use 12-point font (Garamond, Cambria, or Times New Roman), 1 inch margins, and double-spacing. You will be engaging the writing process we will be discussing throughout the semester! That means that you will need to proofread drafts carefully and make changes before you turn in your work and/or work with someone who can help with that process. Remember, writing is collaborative. If you'd like extra help and collaboration with writing, please contact the University Writing Centers (brick and mortar OR online writing center). Work that does not meet expectations will be returned for revision.

Turn off e-mail and cell phone ringers when you enter classes and schools. We will need our computers or tablets and access to technology, but we expect you will be focused on our work together in class. Please alert instructors if you must take a call or respond to a text.

Dress appropriately for your work in schools. You are a model for children and you are always interviewing for a teaching position.

Be generous and help others learn and succeed.

Course Books and Readings

Books (available at the WSU Bookstore):

Ray, Katie Wood (1999). *Wondrous words: Writers and writing in the elementary classroom* (ISBN: 9780814158166). Urbana, IL: National Council of Teachers of English.

Fletcher, R. & Portalupi, J. (2001). *Writing workshop: The essential guide*. Heinemann: Portsmouth, NH

Note: We will read some chapters from these texts, but will not read them in their entirety. They are books that will serve you well on your teacher bookshelf now and when you have your own classroom!

Articles/Chapters available on D2L under “course readings”: (*Note that additional articles, chapters, or reading from online sites may be required in weekly “prep sheets” and we will always provide you with access to those materials*)

Cazden, C. B. (2001). Sharing time (ch. 2). In, *The language of teaching and learning. The language of teaching and learning*. Portsmouth, NH: Heineman.

Dutro, E. (2011). Writing Wounded: Trauma, Testimony, and Critical Witness in Literacy Classrooms. *English Education*, 43, 193-211.

Johnston, P. H. (2012). Good job! Feedback, praise, and other responses. (ch. 4) *Opening minds: Using language to change lives*. Stenhouse Publishers.

- McCarrier, A., Pinnell, G. & Fountas, I. (2000). Interactive writing: How language & literacy come together, K-2. Heinemann: Portsmouth, NH (Chapter 5).
- Meyer, E. (2007). "But I'm Not Gay": What straight teachers need to know about queer theory. In W. Pinar (Ed), *Queering straight teachers*. New York: Peter Lang.
- Volk, D., & Long, S. (2005). Challenging Myths of the Deficit Perspective: Honoring Children's Literacy Resources. *Young Children*, 60(6), 12-19.

Assignments and Class Preparation

Weekly "Preparation Sheets"

For each class, we expect that you will have some writing and readings to complete, something to observe or try with children at Franklin, and/or participation in writing instructional content lecture/discussions. All this work is in preparation for thinking through lessons, rehearsing them, and trying them out with children during class at Franklin.

We will use "preparation sheets" for each class session to be explicit about what readings and/or tasks you need to complete prior to the next session. Completing this work will be necessary for your participation for each class session and is a significant part of your grade.

We will have two assignments in addition to class session homework and preparation:

Archive Project (Due April 29) We will be working together to create multiple artifacts for our archives that best capture our experiences throughout the semester. To do this, we will be challenging ideas of traditional archives by blending, mixing and creating our own artifacts that include multiple modes, such as art, film, music, text, video (potentially including your teaching videos), 3-D and digital items, etc. We will be asking ourselves about what we *feel* as teachers and how this relates to what we *do* and what we *value* this semester. We will be including emotion and affect to *help decide how we create our artifacts*. This project will allow you to show how you are experiencing and enacting the principles and practices that guide our course. (A more detailed description of this assignment will be handed out in class)

Teacher as Writer (the final versions of the 2 creative writing pieces are due on April 29; other due dates indicated in prep sheets or will be completed in class) This is writing you'll engage as part of class throughout the semester, including in-class writing, journaling pages, and two creative writing pieces about your writing buddy. Engaging in the writing process will be revealing of yourself as writer and how you might support children as writers, as well as provide a space for reflection. We will often write as part of our course time and as part of course requirements as indicated in weekly "prep sheets." You will have creative license with your two final short creative writing pieces, though we will provide some ideas and prompts, in case it is helpful. It's possible you'll include some of your writing for our course in your archive project—and that overlap is more than fine. We will discuss this aspect of the course in more detail in class.

Grading Policy

Your course grade will be determined by your **class participation** and your performance on **assignments**. In this course, we will attempt to push anxiety about grades aside and instead focus on completing *quality work on time*, as the work you complete directly pertains to your teaching and interactions with students and preparation for this important career path you have chosen.

Class Participation: In order to pass this class, you must meet standards for participation. Our guidelines for assessing your class participation are the Expectations for Professionalism, included previously, as well as attendance and quality of contributions you make to class.

To meet standards for participation, you must:

- Follow the Expectations for Professionalism, which include participating in all classes*, arriving before class starts, and coming to class prepared
- Actively contribute to discussions
- Be a positive, energetic presence in children’s lives and learning (even on days when you may not feel particularly positive or energetic☺)
- Engage substantively and vigorously in your creative writing and the planning, documentation, and debriefing of rehearsals and teaching

If any of these aspects of the participation standard are not being met, you will be asked to meet with Elizabeth and make a plan of action to address points for improvement.

***Absences: If you must miss a class, you must notify the instructor and you are responsible for the class work that you missed, no exceptions.** You must submit a summary of the readings for the day and you will be asked to make up any in-class activities that you can. If you miss more than 1 class you will need to meet with Elizabeth, as this will potentially seriously impact your grade. We understand that extraordinary circumstances arise and look forward to open channels of communication; but, we also emphasize that exemplary attendance is crucial for successful completion of the course.

Assignments: A mastery philosophy will be followed in assigning credit for your written work. Persistent lateness in turning in assignments (i.e., more than 2 assignments) could negatively impact your grade. If you submit a written assignment that does not meet expectations, in order to earn credit you must use feedback to revise and resubmit the assignment. Our concern is for your level of understanding of the course content and your ability to use this content to inform your role as a teacher. Our goal is for everyone in our class to complete projects that will be instrumental to success in the first year of teaching. In revising, pay close attention to the feedback on your first attempt. Revisions must be submitted within a week of when the previous draft was returned. You must attach your first attempt to your revisions and provide a cover letter explaining how you addressed the feedback. Feedback and dialogue about your work should not be read as a request to do a revision. If your work is below expectations, we will be clear that you need to revise your work. Regular dialogue enables us to better meet your needs.

Course Requirement	Points
Participation (including attendance, discussions, rehearsals, feedback to peers)	20
Preparation Sheets (completing readings and videos, lesson planning, reflections, etc.)	35
Teachers as Writers (including in-class writing, writing included in weekly prep sheets, and two end-of-semester creative writing pieces)	20
Archive Project	25
Total	100

Appendix B. Photo of the model space onsite at Franklin Elementary



Appendix C. Affective Archive Project Handout

The Affective Archive: Exploring Our Experiences

As the principles in the course syllabus suggest, what we *feel* as teachers is inextricably linked to what we *do* and what we *value*. And just like literacies, emotions are socially constructed. In other words, emotions are partly created by the social interactions between people, and the development of emotions and feelings are the result of social engagements. Because emotions are socially constructed and context specific, our reactions are also often dictated by social norms, guiding us towards “appropriate” reactions to people and situations.

So how is this connected to the work we are doing in schools and with literacies?

Because emotions are ever-present and play important roles in the way we navigate our worlds and the views of knowledge we bring to our teaching. Thus, including emotion and affect in what we consider together *is essential to ambitious teaching*. While these are key assumptions in our course this semester, the affective dimensions of teaching are too often separated from learning specific teaching strategies or practices often taught in traditional teacher education programs.

What is an archive?

By traditional standards, archives “consist of records that have been selected for permanent or long-term preservation on grounds of their enduring cultural, historical, or evidentiary value” (Wikipedia). While our work together will be called an archive, the pieces we will be creating are far from traditional! Our version connects to the traditional aspects of an archive in the sense that it will require purposeful selection with enduring meaning towards the goal of preserving a specific kind of story or set of experiences. For example, the stories of the Titanic or the creation of the airplane are narratives that are told and archived for others to witness and experience in some personal way. But the archiving we will be engaging in departs from the traditional version in very significant ways. As we know, not all stories are given the same value as others,

especially those that do not represent, or even challenge, a dominant perspective on an event. Therefore, *our* archives push on these ideas by not only valuing emotion and affect as history, but also the diverse experiences that shape our stories, which may challenge dominant narratives that circulate in schools and in society.

For our purposes, we will be working together to create multiple artifacts for our archives that best capture our experiences throughout the semester. To do this, we will be challenging ideas of traditional artifacts by blending, mixing, crafting, and creating our own unique artifacts that include multiple modes, such as art, film, music, text, video, 3-D and digital items, etc. We will be asking ourselves about what we *feel* as teachers and how this relates to what we *do* and what we *value* this semester. We will be including emotion and affect *to help decide how we create our artifacts*.

A large part of this project is connected deeply to who you are as a person and your history, because in many ways, these are the lenses that you use to view the world, to determine what is positive, what is negative and how to respond. One of the overall purposes of this project will be to examine and disrupt binaries often found in schools that can position children (and us as teachers) in difficult ways. Some of the primary goals of this archive are to 1) consider ways to perform critical witness, 2) think about emotions and how they function in our teaching lives, and 3) seek to value various forms of literacies. Employing the affective archive within this teacher education course allows us to make sense of the highly complex processes and impacts of emotion and affect and how they function within schools and with children.

So where do we begin?

We are going to be meeting in small groups weekly, to discuss moments in our week, both personally and professionally, that are significant to you. This will give you a chance to discuss and process these moments with your peers. Ultimately, this will lead to selecting a way to represent some of those moments through literacy. We encourage you to be creative and think beyond what you traditionally think of as “literacy,” and select unique ways to express this moment for you. We are purposely not providing too much direction on this yet, as we want you to choose the best way to archive your experience. We will be there to guide you and share some

of our own approaches to this project. We will be archiving many experiences as we go (a minimum of 5), which will accumulate into a full archive that captures your experience throughout the entire semester. Emotion will play a large role in this, as we will see when we meet weekly, and we encourage you to be open, vulnerable, and dig deep. We will be there to guide you and we will be joining you in archiving too! The benefits will be invaluable to your colleagues, to your students, and most importantly, to you.

Appendix D. Teacher Candidate Questionnaire

1. How would you describe yourself to someone who didn't know you as a person in 5 to 10 sentences?
2. Would you say you had a positive experience when you attended elementary school?

Please circle one:

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
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3. Did these experiences, in your opinion, influence why you wanted to become an elementary school teacher? Explain.
4. If you were to choose 2 words to describe your elementary school experiences overall, what would they be?
 - 1.
 - 2.
5. Briefly describe why you selected these two words:
6. If you were to identify *the emotions* that you feel when you think back to your experiences in elementary school, what emotions and feelings come to mind?
7. For each emotion that you described above, is there a particular object or memory that brings you back to that emotion? If so, briefly describe those objects and the memories they invoke.
8. As you embark on your journey of developing as a teacher while working closely with students in writing, what emotions do you anticipate experiencing this semester?
9. What makes you most excited about becoming a teacher?
10. What is your biggest fear about becoming a teacher?

Appendix E. Archive first steps sheet

The Affective Archive:
First Steps

Q: What are some of the experiences you have had so far that have stuck with you/ in you/ on you?

Appendix F. Archive brainstorming sheet

Archive Brainstorm Sheet

Name :

To begin your Affective Archive, answer the questions below. The spaces below represent the amount of writing you should devote to each question [spaces were erased for space

conservation in the appendices], but you can certainly take as much time and space as you need and remember- there are no right or wrong answers. These are strictly pertaining to you, your experiences and how you want to archive them.

- 1) What are some of the experiences you have had so far this semester that have stuck with you/ in you/ on you?
- 2) Now, from the list of experiences you have brainstormed above, select the experience you feel the most drawn to. This will be your first core experience for your archive. Write the experience you have selected below:
- 3) Ask yourself: what is it about this moment that has stayed with you? Why do you think you feel most drawn to this experience out of your list? Brainstorm your thoughts here:
- 4) Now, take some time to really think about what you were thinking and feeling throughout this experience. Brainstorm your ideas below.
- 5) And lastly, to prepare for the next week's archive meeting, what are some initial ideas of how you might want to best represent this moment so it best captures your sense/feelings about the experience you had? For example, what mediums and modes (text, video, photograph, art, etc.) might be appropriate? Would you want an auditory or visual component to archive this experience? Remember, you don't have to pick just one; in fact, you can mix and blend whichever modes you feel best captures your sense/feelings about the experience you had. (It's okay if you aren't quite sure; just write down anything that comes to mind at this point. We will have a chance to bring this to our archive groups for discussion!)

Write your initial ideas below:

Appendix G. Archive discussion prompters sheet

Archive Discussion Prompters

1. What are some of the experiences you have had so far this semester that have stuck with you/ in you/ on you?

2. Ask yourself: What is it about this moment that has stayed with you? Why do you think you feel most drawn to this experience in comparison to others?
3. What were you thinking and feeling throughout this experience?
4. How did emotion play into this experience? Did it create closeness? Create distance or separation? Carve a new path or dig up on old one you forgot about?
5. Did this experience bring up memories for you? If so, what were they and why do you think these memories and/or objects come to mind?
6. Does this artifact challenge dominant ways of thinking? If so, what is it challenging and in what ways? (For example, this artifact may be challenging dominant ways of thinking about school, emotion, race, gender, literacy, students, knowledge, class, ability, culture, family, loss and trauma, teaching, etc).
7. What is your first instinct on what mode you want to use to represent this moment for you? Now what might be a less obvious choice but one that might be a great way to capture this experience?
8. Did you feel comfortable /uncomfortable in this moment? Dig into this feeling. What exactly made you feel comfortable or uncomfortable? And why do you think that is? What was your reaction to these comfortable/uncomfortable feelings?

9. What are some advantages and/or disadvantages of the modes you are selecting for this artifact?
What parts of the story you wish to tell are best told by using each mode (ex: iMovie, writing, video, songs, photography).
10. What are some initial ideas of how you might want to best represent this moment so it captures your sense/feelings about the experience you had? For example, what mediums and modes (text, video, photograph, art, etc) might be appropriate? Would you want an auditory or visual component to archive this experience?
11. Whose interests are served by crafting your artifact in this particular way?
12. In thinking about this moment, what do you know? What do you NOT know? What would you like to know?
13. What values are presented in this artifact?
14. Ask yourself: what part of this story /narrative/experience is not being questioned? Why might this be?
15. Are there other ways this moment could have been experienced or interpreted?
16. Consider your position in relation to the others participating in this moment. How does your perspective impact the way you experience this interaction?

Appendix H. Interview protocol

Methods Interview Protocol

Spring 2014

1. What made you decide to go into teaching?

2. When you think about this process of becoming a teacher, what emotions do you experience? Why?
3. Often people will say, "I follow my heart" or "I don't let emotions dictate my decisions." When you think about yourself and how emotions play a role in decision-making, what do you think? Can you think of a decision you made and the role emotion played in it?
 - Follow up: How would you describe your comfort with emotions? Are some emotions more comfortable than others for you? What are examples? Why do you think that is?
4. Would you say that you are typically comfortable being vulnerable with others?
5. What were your initial reactions, thoughts, feelings to the archive project? Has it changed at all now that you have engaged with it for a couple of weeks?
6. What feelings and experiences have you encountered as a result of creating artifacts? Are these things you expected to experience when you pictured a teacher education class?
7. Who do you share your archive artifacts with? (added after interview with SB)
8. Do you see any connections between what you are doing with your artifacts and the work you are doing with students? And what you want to be as a teacher?
9. As teachers, it is so important to communicate well to children's family members and create those connections to significant people in a child's life. Thinking back on your own school experiences as a child, what would you have wanted a teacher to know about your family or other significant people in your life? Why would you want a teacher to have that knowledge (or, perhaps, why would you *not* have wanted a teacher to have that information)?

Other questions as a “quick fire”

10. What is something you are proud of?
11. What is something you are not proud of?
12. What is something that makes you angry?
13. What is something that makes you sad?
14. What is something that brings you joy?

Appendix I. Archive Final Project Documentation and Questions

Archive Project Sharing Documentation and Questions

Name _____

Archive Group # _____

NOTE: It is okay if you do not have 5 artifacts!

Artifact #1

Title:

Date completed:

How did you share this piece with Ashley? *(physically gave it to her, uploaded it to her hard drive, submitted it to Archive folder in Dropbox, etc.)*

Artifact #2

Title:

Date completed:

How did you share this piece with Ashley? *(physically gave it to her, uploaded it to her hard drive, submitted it to Archive folder in Dropbox, etc.)*

Artifact #3

Title:

Date completed:

How did you share this piece with Ashley? *(physically gave it to her, uploaded it to her hard drive, submitted it to Archive folder in Dropbox, etc.)*

Artifact #4

Title:

Date completed:

How did you share this piece with Ashley? *(physically gave it to her, uploaded it to her hard drive, submitted it to Archive folder in Dropbox, etc.)*

Artifact #5

Title:

Date completed:

How did you share this piece with Ashley? *(physically gave it to her, uploaded it to her hard drive, submitted it to Archive folder in Dropbox, etc.)*

Please respond to the following question(s):

1. One thing that we have noticed is that the archive has evolved differently for each one of you- it developed in a way that is personally meaningful to you. Even if it wasn't planned, if you look back at your archiving experience, you will notice that you used the project in very different, but specific, ways. For example, some of you have used it to process difficult events or experiences that you hadn't had a chance to think about or

express feelings about until now. Some of you have come to realizations about yourself, children or the world around you. Some of you found the archive to be a place where you could really think long and hard about who you want to be as a teacher and your desires for the future as you continue on this journey. So as you reflect, what did your archive allow you to do or what purpose(s) did this space serve for you?

2. Were you surprised by any particular emotion(s) that came up for you during this project? What were they and why were they surprising?
3. In this course we drew on many important concepts including a pedagogy of critical witness, engaging critically with our language and examining the ways in which we position students in relation to issues of gender, race, sexuality, economic status, etc.
 - a. Do you see any connections between the Affective Archive and critical witnessing?
 - b. Did any of the above-mentioned concepts come up for you as you developed your archive? If so, in what ways?
4. Who have you shared or plan to share your artifacts with (a parent, sibling, friend, significant other, etc.)?
5. What did you share for your 5-minute whole class presentation on the 17th? Why did you pick this selection (versus others)?
6. Were there any artifacts that you definitely did NOT want to share:
 - a) when sharing as a whole class? Why?
 - b) when sharing in small groups on the 24th? Why?
7. Were there any artifacts that you felt *compelled* to share? Explain.
8. What was it like listening to your peers share their artifacts on the 17th as a whole group? For example, what stuck with you? What impacted, surprised, moved you, etc.?

Appendix J. Nadia's Multimodal Transcript

Clip Time Stamps	Visual Elements (What you see)	Transcript of words on poster (what you hear - voiceover)	Transcript of words (what you hear- Lyrics)
:06	I asked my classmates and educators: "What does being a critical educator mean to you?" [the you is in yellow and the rest of the writing is in white].		

:14	A girl appears holding a large piece of paper with writing on it. On the left, the names of the person in the photo appears. Ashley Cartun	Engaging centrally with issues of power and privilege as they relate to race, class, gender, and sexuality.	Music instruments begin- the song is called "A Change is Gonna Come" by Sam Cooke
:25	Student 1	It means embracing your apprehension and not only stepping out of your comfort zone, But taking a full sprint and leaping out of your comfort zone! [There is a small sketch of a person in a circle With an arrow to it that says you In the label comfort zone].	I was born by the river
:36	Student 2	To be a critical educator... You must be there for the kids <u>no matter what</u> . Be a leader, be a friend, be a mentor. Always listen even when they're silent.	in a little tent / Oh, and just like the river I've been running
:47	Ellie	Critical Educator [written at the top] has... [in a circle has the words] core values: equity... voice... safety... and always looks for places where those values are not in practice and acts for change.	ever since / It's been a long, a long time coming
:56	Student 3	Seeing children's full potential	But I know a change gon' come, oh yes it will
1:06	Elizabeth Dutro	Always questioning assumptions & recognizing power and privilege as part & parcel of effective, joyous teaching	It's been too hard living, but I'm afraid to
1:16	Student 4	providing an environment that is thinking about the <u>conventions</u> of society: challenging the norm, [disrupting] the commonplace while promoting justice (the word highlighted).	die 'Cause I don't know what's up there beyond the sky
1:27	Student 5	Encouraging my students to dream BIG and giving them the tools to accomplish those dreams!	It's been a long, a long time coming But I know
1:37	Student 6	To care and know and advocate for your students...	a change gon' come, oh yes it will
1:48	Nadia (the owner)	Dedicate my teaching to bring out the full potential in all my students, and create a safe and <u>loving</u> environment for all.	I go to the movie and I go down town

1:58	Student 7	Learning <u>with</u> your students	Somebody keep telling me don't hang around It's been a long
2:09	Student 8	Being a supportive and positive influence for all students. (has drawing of different color children holding hands across the bottom)	a long time coming But I know a change gon' come
2:21	Student 9	Being a critical educator means...knowing your students and making them feel safe and welcome.	oh yes it will Then I go to my brother
2:32	Reading Methods faculty	always questioning!	And I say, "Brother, help me please."
2:44	Student 10	To be a critical educator... You Must Be Vulnerable	But he winds up knockin' me
2:55	Student 11	To Be A Critical educator... To believe in a child and be a source of hope until they can be that for themselves And then you become their biggest cheerleader! (There is a picture of a cheerleader drawn on the side with pom poms)	Back down on my knees
3:07	Student 12	To be a critical educator...is to prepare students to be in the world and succeed (there is a drawing of the earth underneath)	There been times that I thought I couldn't last for long
3:18	Student 13	Expressing a dedication to fostering learning in my students.	But now I think I'm able to carry on It's been a
3:27	Children's Lit faculty	Know yourself, the biases you hold and the stories you tell about your students...	long, a long time coming But I know a change gon'
3:37	Student 14	Being a critical educator means...providing a safe place where all kids have equal opportunities to learn.	oh yes it will
3:48	Student 15	Being able to step out of your comfort zone to allow for a new moment for learning.	Then I go to my brother
4:00	Student 16	To Be A Critical Educator... Letting every student know they're valued and that their thoughts are equally important. All student matter & have potential!! <u>We as teachers</u> need to position our students to enable them to reach their full potential!	And I say, "Brother, help me please."

4:10	Student 17	Creating an environment that allows for open minded learning to all things!	But he winds up knockin' me Back down on
4:10	Student 18	To be a critical educator means to be curious, question & advocate for <u>all</u> students!	my knees There been times that I thought I couldn't last
4:29	Student 19	Showing passion and love for every student	for long
4:41	Educational Psychology Faculty	creating ways to increase the agency of all people to work toward more equitable futures	whooooooooooooo
4:52	(Quote) on a slide reads "The teacher is of course an artist, but being an artist does not mean that he or she can make the profile, or can shape the students. What the educator does in teaching is to make it possible for the students to become themselves. " -Paulo Freire		
5:07	Thank you to all of my lovely classmates and amazing professors!	fades to black	

Appendix K. Joel's Multimodal Transcript

Time Stamp	Visual Elements (What you see)	Transcribed Voices	Music / Sound Effects	Additional Notes
0:00	An old, small whiteboard is featured and says "A Day in the Life of A Preservice Teacher"			

:08	Scene 1- waking up!!!		typewriter sounds as words appear on whiteboard	
:17	A grainy, unfocused scan of his bedroom (gives illusion he is waking up). Room is messy and looks like a teenager boy lives there. He gets up and walks to the bedroom door and opens it			
:32	Walks into the bathroom and turns the light on, turns the camera around and says "shower time!"			
:38	Scene cuts to a close up of hands making a lunch	He says "that is beautiful"		
:41	Pans up to see a woman making the lunch	Mom: yeah? J: Why are you making me lunch, mom? Mom: Are you interviewing me and filming me this time? J: (laughs) I am! Mom: As she continues to make the lunch, she says, "thank you for allowing to me get dressed and put on my makeup for this." (I think she is being sarcastic).		The sweet exchange shows a warm, positive relationship between mother and son and reflects a sense of humor to the presence of a camera filming the morning routine. It indicates that this is a common routine for them.
:57	Camera view is upside down and the angle is showing Joel brushing his teeth in the mirror. It is in fast-forward motion. He switches to shaving.	Water is running		
1:06	Close up of Joel inspecting his face, looking at his shave job.	J: smooth as a baby's bottom.		
1:13	Close up of him walking out of the front door.	J: (shouts to the inside of the door) Bye mom! Mom: (She is in the kitchen) Bye honey, I love you! J: (smiles) byeeee...thanks!! Love you, byeee!		
1:24	He closes the front door and he			

	smiles.			
1:33	Very different "feel". He is in sunglasses and audience is thrust into a situation unfolding.	J: (running and out of breath) Okay, I'm in full sprint mode. I literally have two minutes to run about 300 yards		
1:43	The camera is shaking - he is holding it as he sprints down the sidewalk. It is facing outward so you see it from the narrator's perspective, trees, people walking by, cars parallel parked, etc.	[heavy breathing and fast-paced foot steps- Joel is running]	faint rap music in background (lyrics inaudible)	
1:48	Close up of Joel's face. He looks tired and out of breath.	J: So...I missed the bus...not cool..[lighter tone]see ya later..bus...thanks for nothin! [he is smiling]	faint rap music in background (lyrics inaudible)	
1:56	[Narrator's perspective] walking back to his house. Shot of side garden and rock pathway back to his house. Walks back to the front steps of his front door. Opens the door		faint rap music in background (lyrics inaudible)	
2:06	Close up shot of father's face.	Joel: Hey, Dad [upbeat tone]. Dad: (rolls his eyes) Joel, please stop. [The camera quickly turns off]		Both parents do not seem thrilled he is filming and their reactions indicate this isn't the first time he has filmed them. I wonder what else he films where they are included? I don't think it is AAP related.
2:09	Close up shot of mother's face. She is driving and is in the middle of talking to Joel when the clip begins.	Mom: This is Mom [unclear] Joel!	faint rap music in background	
2:16	On whiteboard- Scene 2 It's carpool tiime!!!		rap music gets louder	
2:20	Shot of mom waving to Joel as he gets out of the car	J: Bye mom! M: Bye baby, love you!		

2:27	Camera view of Joel getting out of his mom's car and into another car. The door opens and you see Marina, another teacher candidate, sitting in the car. He scans to the back of the car and several candidates are sitting in the car, buckled in and waiting. They wave and cover their faces, not wanting to be filmed and seemed slightly annoyed that he was filming, although they were smiling and laughing.	J: Good morning! [very upbeat tone] Marina: Are you videoing?	faint rap music in background	
2:33	shot from phone in lap. You can see the steering wheel (he is the driver). He clicks the buckle in place.	Marina: Wait, wait (indicating she doesn't like how he is holding the camera).	faint rap music in background	
2:37	New angle of Joel's face. It is clear someone else is holding the camera (this is the first time in the film someone else is holding the camera). She pans to the backseat of the car. In a way, the author changes here, when it is now Marina filming.	J: I mean, that works, too...[smiles] Marina giggles. J: Hey...this is exciting... Other TC's make faces at the camera	faint rap music in background	
2:47	Shot is capturing Joel and two TCs in backseat. They have music playing in the car (Crazy, by Britney Spears). They are singing to it. They shout the lyrics, "I'm so excited.." Although these lyrics are from the song, they seem to be exaggerated to the camera to highlight how they are feeling as they are driving to Franklin for practicum together. Joel is bobbing his head as he drives.	Group: (singing) "I'm so excited, I'm in too deep"	Crazy, by Britney Spears-playing on the radio	
2:57	Shot of Joel at a drive-thru window. He was paying but it didn't show what store they were visiting. Based on the looks of it, I think it is a Starbucks. He was in the middle of talking to the person at the window and sharing that the interior of the store looked different to him.	J: (to peers)...it's like a different world in there [indicating they have stopped there before]		

3:05	View of TC's walking from their car to the front of Franklin. They are holding coffee cups.	Marina: Are you gonna keep the sound on? J: Yeah, I'm gonna keep the sound on... M: So, then you're gonna have instant commentary P: You should play like a song, like a dramatic song (laughs from group) J: And we'll do, like, slow motion	After Joel suggests doing slow motion, dramatic music plays and he has the rest of the clip play out in slow motion.	
3:25	Shot of the Franklin hallway on the way to our "pod"	[in a sing-songy voice] The hallway to excellence!		
3:28	Shot of tables where other peers are sitting. They are snacking and talking quietly before class.	J: Give a shout out to Franklin!		
3:31	Shot of one of the CTs talking with another teacher at a table in the pod. He looks up, smiles and waves	J: Michael Walkeeeeeerrrr!! (one of the mentor teachers at Franklin)		
3:34	A shot of class getting set up. Elizabeth is hooking up the projector and I am walking around getting set up too.			
3:40	Scene 3 [on whiteboard] Writing that Wrocks!		typewriting sound effects	
3:47	Elizabeth is in the middle of teaching writing content in methods class. She is looking at the projector and gesturing to the writing on the powerpoint	E: And then, over the next couple of weeks, we'll be sharing the archive project.		
3:52	I am standing in front of the PPT on the projector. The slide reads :What you'll be turning in over the next few weeks 1) group mimilesson plans for 4/17 and 4/24 2)journaling pages as listed on prep sheets 3) Archive Project- sharing on the 17th and 24th and the final on the 29th	A: But essentially what we are going to be doing is starting to share and work with one another in different formats.		
3:58	Cuts to Joel's table and his classmates are writing quietly.			

4:03	I am sitting at their table. He changes the shot to show the planning sheets they are using to think through the lesson planning. It is the final lesson they get to design themselves.	Ashley: So, what did you guys pick? [I am eating a peach]. I make a silly face to the camera. The group giggles. J: we are gonna do modeled writing with literature as a mentor text. Ashley: How many minutes is this going to be? Because that feels very long... J: As long as this video will be (playful response)		
4:19	Scene 4- Reading rocks too!		typewriting sound effects	
4:26	Whole room scan of the transition to reading methods class. Bridget walks by and the TCs are sitting at their tables talking.			
4:30	Shot begins with Michael teaching a minilesson to his class. Students count off to the teacher.	M:Let's count off by 3's. Hold your number on your fingers. Don't forget.		
4:41	Shot of a group of students in the middle of working together at a table during Michael's lesson. There is a large piece of chart paper that they are leaning over. They are holding markers and writing on the paper. The kids are dodging the camera, waving and giggling (you can tell they are momentarily disrupted by the camera).			
4:52	Writing Wremix!		typewriting sound effects	
5:00	Whole class shot of final moments of observing Michael's minilesson. TCs are sitting in students' desks, writing and taking notes. Michael is gathered with his students on the floor of the room. The groups then break and everyone starts to get up to work			
5:05	Students are at their desks and Michael is addressing the whole class. Michael asks the class a question and hands go up.	M: You guys pick up a book and go like this (acts excited). Can you do that? [students say yes and no at the same time]. M: Maybe to psych yourself up...okay, where do you think a period might belong? Do you have any ideas? [walks to the projector]. Scott, what do you think? [he responds].		

5:30	Scene 6 - Goodbye until next week!		typewriting sound effects	
5:36	The TCs are all now back in the car. He pans to every person and they wave at the camera.	L: Bye...it's been a long day! But an important day!! (laughs) Joel: It was a long day. It was a long day of fulfillment, rewarding, and working with everyone. L: You're driving so... Joel: Okay, bye!!!		
5:56	Joel is waving the camera around in the car, the same "Crazy" song is playing in the background.	L: You're gonna kill us, DUDE! (murmurs in the back of agreement) K: Bad driver, Joel, bad driver. J: It's fine, we're fine.		
6:07	Joel's face is showing in this last scene when he holds the whiteboard. It reads "Thanks everybody it's been a great semester!"			

Appendix L. Kaylin's Where I'm From Poem

Where I'm From

I am from the Rockies,
From the base of the sky touching peaks.
I am from the white crystals engulfing the ground.
(Cold, Freezing
to the touch.)
I am from the Fort.
Living outside of its walls
Whose men are always dressed in camouflage
As if trying to hide themselves in plain sight.

I am from manners and respect,
From a world running on a 24 hour clock.
I am from a home I never left.
While all of those around me came and went,
From the new orders their parents were sent.
I am from a broken home
With two families
And a family unit that is Army Strong.

I am from conviction and encouragement.
For my own dreams and life plans.
From finishing up school in Boulder
To enlisting
Following in my parent's footsteps.
Standing next to me are my sisters
Who hold my hands tight
Next to them are my parents
Who love me with all their might.
I am from that bond
Whose embrace holds me safe and warm
Who will protect me through any storm.