

Narrative Events and Literacy Learning:
Retelling as a Meaning-Making Practice

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THESIS
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To my children, Victoria, Marcus, and Alexandra. You are my favorite students!

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Summary

In this dissertation study, I present findings from a descriptive case study of a fifth-grade classroom in a private school that implements the principles and methods of Charlotte Mason, an educationalist from England at the turn of the 20th century. To investigate how the beliefs and practices of the school either reflect or deviate from Mason's principles, I engaged in non-participant observations, conducted semi-structured interviews and analyzed the students' narrations or retellings. Through this research inquiry, I aimed to illustrate how the school's classical philosophy of education conflicted with Mason's theories in several key areas—the originality of the narrations, the role of the teacher and the agency of the students. I attempted to understand what differences these divergent conceptualizations of Mason's philosophy make on the implementation of the literacy methods in the classroom as well as the literate epistemologies held by the students. I also sought to illuminate the performance-oriented nature of retellings to show how they are storytelling events that utilize poetic language and display the originality of the students through the devices of parallelism, constructed dialogue, imagery and moral stance.

CHAPTER I: INTRODUCTION

“If you had to describe narration to someone else, what would you say?” -Mrs. Peterson, fifth-grade teacher

“In class we read a portion of whatever book we’re reading, then our teacher asks us to close it and calls on someone to orally sort of repeat *in your own words* what we just read... it should be *in your own words*, not repeat.” -Abby, fifth-grade student

“But you are trying to use the *author’s language* and have good detail.” -Caleb, fifth-grade student

“It definitely is always a combination of the student’s language and the author’s language. But they are always going for the *author’s language*.” -Mrs. Peterson, fifth-grade teacher

The descriptions of narration or retellings reflected in the quotes just cited represent divergent opinions about the purpose of narration. Narration is the primary reading comprehension method used at Chesterton (pseudonym), a private school that describes themselves as a classical school that applies the methods of Charlotte Mason, an English educationalist from the turn of the 20th century. The educators at Chesterton told the students to retell the passage using the *author’s* words, length and detail. Mason (1925c) believed that a narration in the *words of the author* was a sign that the student had only obtained information, but a narration in *one’s own words* [emphasis added] demonstrated that the student had gained knowledge. She stated, “Because knowledge is power, the child who has got knowledge will certainly show power in dealing with it. He will recast, condense, illustrate, or narrate with vividness and with freedom the arrangement of his words. The child who has got only information will write and speak in the stereotyped phrases of his text-book or will mangle in his notes the words of his teacher” (Mason, 1925c, p. 225). According to Mason (1925a), the mind needs knowledge to grow intellectually just as the body needs food to grow physically. This

knowledge is the result of the labor of narration—assimilating the ideas of a text to make it one’s own. If the school is implementing Mason’s principles, why is there a difference between the purpose of narration? This study is an attempt to understand what difference these conflicting perspectives about Mason’s principles make on the instructional practices of the school and the students’ understanding of knowledge.

The Resurgence of Charlotte Mason

Charlotte Mason (1842-1923) was an educational entrepreneur who established a teacher’s training college, oversaw a correspondence school, influenced numerous schools across England, and edited an educational journal titled, *The Parents’ Review*, from 1890-1922. Her educational theories are explained in the more than 1800 pages that comprise her six-volume set titled the “Home Education Series” that includes the titles *Home Education* (1925a), *Parents and Children* (1925b), *School Education* (1925c), *Ourselves* (1925d), *Formation of Character* (1925e) and *Philosophy of Education* (1925f). Mason aligned herself with other progressives in her educational work. She wrote, “Such men as Locke and Rousseau, Pestalozzi and Froebel, have left us an inheritance of educational thought which we must needs enter upon...Our work as a society is chiefly selective, but not entirely so. We are progressive. We take what former thinkers have left us and go on from there” (Mason, 1894, p. 426). At the time of her death in 1923, Mason’s model of education was found in 113 secondary and 211 elementary schools, 33 private Parents’ National Education Union (PNEU) schools, 70 schools on the Parents’ Union School (PUS) Register, in about 4000 world-wide home schoolrooms and known to 4000 PNEU members, 434 former students and 30,000 *Parents’ Review* readers (Boulter, 1989). Not until the publication of *For the Children’s Sake: Foundations of Education for Home and School* (Macaulay, 1984) were readers in America introduced to Mason. In her book, Macaulay, the

daughter of the evangelical theologian Francis Schaeffer, wrote about her serendipitous discovery of one of the few remaining PNEU schools in England that her daughter attended. This led Macaulay to an inquiry into the educational philosophies of Mason. Her unveiling of a philosophy of education based on child-centered practices and a holistic view of learning that was challenging as well as engaging caught the attention of many American homeschoolers. In 1989, not long after Macaulay's book was published, Mason's volumes were reprinted in the United States making her ideas available to a new generation on a new continent.

For many years, Mason's theories were not as prominent as other educational philosophies in the home school and private school contexts (Veith & Kern, 2001). More recently, however, Mason's principles are being implemented in home schools, private schools, and charter schools (Harris, 2010). One of these schools, located in the suburbs of a large Midwestern city, was the site of this dissertation study. Chesterton is an evangelical K-12 school that was founded in 2006 to provide a distinctly Christian education with academic rigor. The school began as a hybrid model that desired to incorporate elements from classical education as well as components from Mason. The current principal stated that their mission embodies three things—a Christian worldview, inspiration from the classical tradition and approaching learning with diligence and joy. The third part of their mission –approaching learning with diligence and joy—refers to the school's implementation of Mason's methods. The educators did not express any tension with combining classical education with Mason's progressive principles. The principal stated, "Charlotte Mason was a classical educator and came from a classical background. So, she herself was classical in that sense." The dean corroborated this understanding and stated, "The classical education world has a lot of different thinkers that are saying different things. I would put Mason as one thinker within that broader tradition with some

fundamentally classical commitments by comparison with others in her day that were moving into a utilitarian sort of end.” How can the different understandings of Mason’s philosophical commitments be reconciled? Were her theories progressive or classical? Does that make a difference in the implementation of her instructional practices?

Statement of the Problem

As with any educational model that strives to follow a particular person’s set of ideals, the principles and methods may get misinterpreted and misappropriated when enacted in a different cultural-historical context (Bartlett, 2005). Mason’s ideas and methods have been transplanted to the United States and applied into various settings without a thorough understanding of the foundations of her principles and the social, political, intellectual climate that developed her ideologies (Bernier, 2009). Educators base their actions in the classroom on any combination of common sense, policy and philosophical assumptions (Schubert, 1986). I argue that having wrong assumptions about the theories of Charlotte Mason and her philosophical foundation may affect teaching practices in the classroom and students’ conceptions of literacy and knowledge. The essence of what makes her educational methods unique and relevant for a modern audience will get lost in a fusion of methods and principles that have conflicting theoretical assumptions.

Even in her own time, Mason was protective of her educational philosophy and warned against the dangers of piecemeal approaches that use the methods without applying the principles (Spencer, 2010). Mason (1925f) stressed the importance of following her principles in totality:

The reader will say with truth, — “I knew all this before and have always acted more or less on these principles;” and I can only point to the unusual results we obtain through adhering not ‘more or less’ but strictly to the principles and practices I have indicated. I

suppose the difficulties are of the sort that Lister had to contend with; every surgeon knew that his instruments and appurtenances should be kept clean, but the saving of millions of lives has resulted from the adoption of the great surgeon's antiseptic treatment; that is from the substitution of exact principles scrupulously applied for the rather casual 'more or less' methods of earlier days. (p. 19)

If Mason was concerned about educators misapplying her methods in her day, the concern for an authentic interpretation of her principles and methods has intensified now that almost a century has passed since her death. Now that Mason's educational philosophy is recognized more in the United States than her native England, there is the potential for more misunderstandings to arise if educators do not have a thorough comprehension of the historical, social and intellectual milieu that shaped Mason's theories. As this movement continues to grow, it is important that there is a thorough understanding of her philosophy and a desire for an authentic implementation of her methods if educators want to see the results that Mason realized in the thousands of children of her time who were "awakened to knowledge" (Mason, 1925f).

If Mason's methods are meshed with other educational philosophies that she did not originally intend and viewed as practices that can be pieced together, the core of Mason's philosophy could be compromised. Mary Hardcastle (1929), a former student of Mason's House of Education and the first president of the Charlotte Mason College believed that the core of Mason's philosophy was the science of relations.

Those who wish to make real progress in that way must accept and apply to its fullest extent the unifying principle. This is the only true freedom; it is bondage to be without a unifying principle as it then becomes necessary to build up artificial defences of rules and explanations to suit special cases and occasions which do not happen to fit in with the

principles that have been selected. (Hardcastle, 1929, p. 224). A unifying principle provides a framework to guide the everyday decisions of how teachers structure the lessons, assess the students, and position the students as passive or active learners.

This unifying principle, the science of relations, is one of Mason's 20 principles of education (see Appendix G). These 20 principles, which were written in 1904, provide a synopsis of the essential tenets of her method. The science of relations does not refer to the interconnectedness of ideas and helping students find those connections, but it refers to the natural affinity a person is born with to all domains of life—music, poetry, nature, history, art, science, geography, handworks, math, language. Through exposure to those various areas, students can build relationships with the people from history, the characters of literature, the people and places across the world, the animals in their backyard and the paintings of artists.

Education approached from this standpoint is not about learning information about things and events but building relationships and interest that affect one's thoughts and actions. Mason (1925c) wanted students to care about what they were learning and find meaning with that knowledge outside of the classroom walls and stated, "The question is not,—how much does the youth know? when he has finished his education—but how much does he care? and about how many orders of things does he care?How full is the life he has before him?" (pp. 170-171). This unifying principle of education—the science of relations— was Mason's contribution to the educational world. She wanted students to be engaged in their learning on a personal and emotional level. However, this only happens when teachers give students the freedom to come to their own conclusions about the ideas found in the books and materials that make up the curriculum. Mason (1925f) stated, "Our business is to give children the great ideas of life, of religion, history, science; but it is the *ideas* we must give, clothed upon with facts as they occur,

and must leave the child to deal with these as he chooses” (p. 40).

Similarly, “Nystrand and Gamoran (1991) also acknowledged the importance of this kind of engagement with learning. They made a distinction between procedural and substantive engagement of students and how instructional methods influence whether students are just going through the motions or are truly engaged and invested in learning. Procedural knowledge does not mean students are actively off-task or disengaged, but rather that students are mostly involved with their schoolwork at a perfunctory level and are concerned more with the procedures of the classroom (i.e., how long their papers need to be, whether or not they have to learn all terms listed at the end of a chapter). Alternatively, substantive engagement is a commitment to the content and issues of academic study which “depends on students’ psychological investment in class activities” (Nystrand & Gamoran, 1991, p. 263). Their large-scale empirical study found positive student achievement in middle and high school English and reading instruction connected to substantive engagement that happens when “teachers ask open-ended questions and probe what students do know and think than when they carefully rehearse students’ mastery of assigned material through recitation in order to remedy what they do not know” (1991, p. 283). Mason’s principles were designed to elicit students’ substantive engagement over procedural knowledge. Mason (1925c) wrote, “What a child digs for in books is his own interpretation, not simply a memorization, whereas what is poured into his ear, without being interpreted, floats out as lightly as it came in” (p. 12). When students have to do the work themselves to make meaning, the knowledge they uncover becomes more meaningful to them. Likewise, Tannen (1989) explained the connection between caring and making meaning. It is a tenet of education that students understand information better, perhaps only, if they have discovered it for themselves rather than being told it. Much as one cares for a person,

animal, place, or object that one has taken care of, so listeners and readers not only understand information better but care more about it—understand it because they care about it—if they have worked to make its meaning (p. 17). Mason’s theories can contribute to the body of knowledge that aims for substantive engagement over procedural engagement by giving students more opportunities to engage in literacy practices that promote students’ agency in the learning process. Through the work of what Mason refers to as “self-education,” students care more about their learning because they have to process the texts themselves and make it their own. However, applying Mason’s methods without the unifying principle that allows students to make meaning in their own terms and build relationships with knowledge may result in procedural knowledge.

Research Questions

The purpose of this study was to examine how educators at a classical school understood and implemented the progressive methods of Mason and then how that hybrid model is both enacted in the literacy practices and communicated to the students. I explored these questions by using a case study of a fifth-grade class conducted over nine weeks at a private, non-denominational school. Through this examination of Mason’s educational theories applied in a classroom, I explored the interplay between the educators’ beliefs and literacy practices and how those are related to students’ agency. To understand the implementation of Mason’s educational theories, I addressed the following questions:

- 1) In what ways are Charlotte Mason’s educational theories and methods being interpreted and applied in the fifth-grade classroom at Chesterton?
- 2) What do the interpretations held by the educators at Chesterton reveal about their views of the learner, the role of the teacher, and the goal of education?

- 3) What range of poetic devices and moral stances do the students draw upon in their oral narrations and how does that contribute to a greater understanding of the practice of retelling?

Significance of the Study

The relationship between teachers' beliefs and their actions in the classroom has been explored in the literature for decades (Fives & Buehl, 2012). The beliefs that teachers hold about knowledge, the learner and the role of the teacher impact the instructional methods and the classroom discourse (Windschitl, 2002). These practices and discourses, in turn, impact the way the students come to understand knowledge, literacy and their identity as a learner (Johnston, Woodside-Jiron & Day, 2012). Without a working understanding of the framework that undergirds particular practices, teachers tend to abstract parts from the whole, which result in distorted understandings of its application (Cobb & Yackel, 1996). Even though the research literature on teachers' beliefs is quite extensive, the lack of cohesion and consistent terminology has limited the explanatory power of the current literature (Fives & Buehl, 2012, p. 471). This lack of coherence in the literature is partly due to the fact that many teachers' beliefs are implicit because either they are not aware of what they believe (Richardson, 1996), or they do not have the language to express what they believe (Sahin, Bullock & Stables, 2002). This study addressed those two issues that seem to be problematic in the research studies. The teachers at Chesterton can articulate what they believe, and they structure their classroom practices around those beliefs. However, the phenomenon in this study is whether conflicting beliefs can be reconciled in the classroom. Therefore, an investigation into teachers' beliefs about their philosophy of education and how they apply those principles in the classroom continues to be an important topic.

Although Mason was an educator from the turn of the 20th century, her hallmark method of narration or retelling provides a literacy practice that can be added to the more student-centered practices that are being encouraged in today's classrooms over the traditional IRE (initiation, response and evaluation) method (Skidmore & Murakami, 2016; Juzwik, Borsheim-Black, Caughlan & Heintz, 2013; Boyd & Markarian, 2011; Matusov, 2009; Lyle, 2008). Narration allows students to read from well-written books written from knowledgeable authors, and then students can reshape that knowledge as they retell. My research can add to the best practices of retelling since Mason's methods require specific principles to follow to ensure the effectiveness of the practice. No other studies incorporated the importance of the multidimensional aspects of retelling i.e., choice of book, length of texts, range of teacher participation, and goal of retelling. Most studies are carried out without any mention of those aspects of the narration process. There is a direct link from Mason's philosophy to her practices in the school room, and not many educationalists have accomplished that (Ney, 1999). Therefore, a closer look at her methods is warranted.

Additionally, there is a growing interest in the life and work of Charlotte Mason and her educational principles as evidenced in the establishment of schools and institutions that promote her work (Harris, 2010). In an effort to unify educational theories of practices, there is also a growing movement that seeks to connect Mason's ideas with those who follow the classical educational model (Glass, 2014). Likewise, since 2000, there have been a number of dissertations exploring various aspects of Mason's work including the following: Smith, "Charlotte Mason: An Introductory Analysis of Her Educational Theories and Practices" (Ed.D. diss. Virginia Polytechnic, 2000); Beckman, "Lessons to Learn: Charlotte Mason's House of Education and Resistance to Taxonomic Drift 1892-1960" (Ph.D. diss., Cambridge University,

2004); Bernier, "Education for the Kingdom: An Exploration of the Religious Foundation of Charlotte Mason's Educational Philosophy" (Ph.D. diss., Lancaster University, 2008); Spencer, "Self-Made Writer: A grounded theory investigation of writing development with writing instruction in a Charlotte Mason home school" (Gardner-Webb University, Ed. D. diss., 2015); Mooney, "Applying Charlotte Mason's Philosophy to Early Childhood Education: A Qualitative Study of Four Teachers' Experiences" (PhD. diss., University of Alabama at Birmingham, 2015). There are no dissertations or research papers that explore the implementation of Mason's theories in a classical school context and how that hybrid model may influence some of the classroom practices, especially the act of narration. Thus, this topic is pertinent to educators and parents who strive to implement Mason's educational model and seek to understand how her philosophy aligns with other educational models.

Locating Myself in the Research

Ever since undergraduate college, I have been interested in alternative methods of education. Even though I enjoyed school overall, I had this restless feeling that there had to be other methods and educational principles that could make learning more engaging than the endless cycle of teach, review, test and repeat. My quest led me to the classical Christian school model. Since I felt like I did not remember much of what I learned in school, I thought that memorization and a more fact-based education was needed. I immersed myself in that model as a teacher and board member for a total of 10 years. However, I became dissatisfied with that model and did not see a direct connection from theory to practice. I also wanted an educational model that respected the individuality of the child. That is when I discovered the writings of Mason, who built her theories around her observations of children, the teachings of the Bible and the current scientific research of her day. She understood that children desire knowledge and will

enjoy learning when they are given the kinds of books and instructional methods that put students' self-education at the forefront and the teachers' questioning and explanations in the background. For the last 8 years, I have been teaching my children using Mason's methods. The context of this study is an interesting dynamic with my experience with both classical and Mason. Chesterton is considered a hybrid model that combines those two theories.

The Current Study

My initial reason for choosing this school was their use of narration as the principal means of instruction in the classroom. I wanted to explore this instructional tool and understand how its use in the classroom for enabling students to understand and remember the books they were reading. However, as I sat in the classroom observing and recording the narrations and speaking with the adult participants, I noticed a dissonance between the principles of Mason as I understood them from her writings and the way the participants at Chesterton interpreted them. At various points, the classical philosophy seemed to conflict with Mason's philosophy. I could no longer solely focus on the narration as an isolated component of the curriculum, because a full understanding of the educational philosophy directly affects the instructional methods.

This study is about understanding how Mason's ideas about education from the last century still have relevance today. Her understanding of the nature of the learner, the role of the teacher and the constructing of knowledge provide a cohesiveness educational theory that merits a thorough analysis. Although the name Mason is unknown in most educational circles, her child-centered practices offer a perspective to investigate alternative educational models. This study explored the way one school has implemented her principles. That exploration provided new insight into the literature on teacher beliefs, oral narratives in the classroom, and retelling.

CHAPTER II: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

The purpose of a literature review is to situate the study among current research as well as provide a framework for the direction of the study (Byrom, 2016). The overall theoretical framework and conceptualization of literacy and language that guides the study will be discussed first. The first two research questions investigated the educational theories of Mason and the implementation of her narration practice in a contemporary setting. Therefore, an in-depth discussion of Charlotte Mason's life, historical context, educational philosophies, and contemporary significance are included in this chapter. Since Chesterton labels itself a classical school, the central tenets of the classical model of education will be discussed as well. Both Mason's educational theories and the theories of classical education provide the lens through which the data was analyzed for the first two research questions. This chapter also reviews the relevant literature on teacher beliefs, retelling, and oral narratives viewed from a storytelling perspective. The third research question analyzed the narrations of the students to demonstrate their originality in both the form and content of their retellings. Therefore, I will discuss ethnopoetic analysis as a means to display both the poetic devices and moral stances of the students' narrations.

Theoretical Framework

The theoretical framework for the study is based on an ideological model of literacy (Street 1984) as opposed to an autonomous model that treats literacy in technical terms and independent from its social context. Street (1993) stated, "The ideological model does not attempt to deny technical skill or the cognitive aspects of reading and writing, but rather understands them as they are encapsulated within cultural wholes and within structures of power" (p. 9). Therefore, literacy is a social practice rooted in socially constructed

epistemological principles centered around the conceptions of knowledge, identity, and being (Street, 1993). Consequently, the language of the classroom and the literacy practices that are enacted affect the nature of the literacy learned and the ideas of literacy held by the participants. Since the teacher wields institutional authority for the classroom, students are apt to take on the ways of being, acting, and knowing that the teacher authorizes as meaningful (Rex, 2012). Therefore, this study considered the literacy beliefs and methods held by the educators as essential avenues to explore the interplay between classical education theories and Mason's principles.

I employed Johnston et al.'s (2001) term "literate epistemologies" which encompasses the idea that literacy and epistemology are inseparable and students "don't just do literate activities, they are in the process of being literate as well" (p. 223). What they learn about language, knowledge, and themselves as literate individuals is at least as consequential as how they perform in their literacy tasks. Literacy practices are not merely a medium for learning, but also a crucial part of what they learn (Gee, 1996). Johnston et.al, (2001) expressed this understanding of literacy learning in the following way: "When a teacher engages students' talk in particular ways, using particular terms, she is specifying the nature of the talk that should take place in the particular discipline – the register, the genre, the word choices" (p. 4). As a result, there is some correlation with the epistemologies of teachers and their students and the discourse in which they are engaged. Building on this construct of literate epistemologies, this study will be exploring the beliefs of the educators at Chesterton and how those beliefs are manifested in the literacy practices as well as in the literate epistemologies of the students.

An ideological model of literacy provided a framework to view the literacy practices holistically taking into account the assumptions held by the educators, the context of the

classroom and school, and the students. The literacy practice of narration as envisioned by Mason is not a neutral learning tool but is built upon specific ideological assumptions about the nature of the learner, a particular understanding of knowledge, and the goal of the learning process.

Charlotte Mason's Philosophy and Methods

This dissertation study used the educational theories of Mason to analyze the beliefs and practices of the participants at Chesterton. Therefore, it is imperative to provide a detailed explanation of Mason's theories as well as her historical context and philosophical influences. This section will begin with a biographical account, followed by the historical and educational context in England at the turn of the 20th century. Then I will explain the fundamental tenets of her educational theories. Lastly, I will describe the primary method of learning that Mason used for her students, which was the practice of narration. I will describe how narration is not simply a comprehension exercise or reading strategy, but a method of learning that flows from the educational principles that Mason designed.

Life of Charlotte Mason

Charlotte Mason was born in 1842 in Bangor, Wales at a time of educational reform and social upheaval towards the end of the Industrial Revolution. Victorian England was marked by rigid social class divisions and few opportunities for women to pursue a career outside of the domain of education (Martin & Goodman, 2004). Mason's mother home educated her in her early years, and around 10 years of age she attended a church school until her mother's untimely death when Mason was 16. Soon after, her father died and with no close family, Mason launched into her teaching career. First, she became a pupil teacher at Birkenhead, and then attended the Pestalozzian-inspired Home and Colonial Training College for teachers. Pestalozzi was a Swiss

educational reformer whose educational theories were inspired by Rousseau who emphasized the natural development of the child and a natural, loving atmosphere of learning. From 1861-1873, Mason taught at an Anglican infant school in Worthing until she became a lecturer in education at the Bishop Otter Teacher Training in 1874 (Coombs, 2015). The teaching profession was one of the few avenues available for women to earn a living. Even though men predominately controlled the educational system, the influence of women on education was beginning to develop (Martin & Goodman, 2004).

In the winter of 1885, as a fundraiser for her church, Mason offered a series of lectures which were published 20 years later after various revisions as the first volume in her *Home Education Series* (1925a-e). A number of influential women attended these lectures and later began the first branch of the Parents' Educational Union, which was formed to promote education and child-rearing principles for parents and teachers. The Parents' Educational Union renamed the Parents' National Educational Union spread quickly throughout England and even opened branches in Australia, New Zealand, India, and Ceylon (Spencer, 2012). In 1892, Mason moved to Ambleside, in the Lake District area of England, to start a teacher training college called the House of Education, which was the only contemporary training school for governesses (Coombs, 2015). The PNEU's correspondence school was soon launched, employing a common curriculum designed by Mason and used by governesses and mothers in the home classrooms and eventually in the schools that grew from this movement. She stayed in Ambleside tending to all her educational endeavors until the very end of her life. In her obituary in the newspaper, Mason was called "the pioneer of a new educational method" whose influence "was probably more widespread than that of any educationist of her time" (*The Times*, 1923, p. 13).

Historical and Educational Context

Before the late 19th century, there were no state-run schools or even much interference from the government for the provision of children's schooling. Individuals ran a majority of the schools though mostly through the aegis of the church (Barnard, 1964). Children were viewed as a source of labor rather than an object of education. Education was not viewed as giving meaning and purpose to each child but as a means to secure social order, reduce crime and teach children the three R's in the most efficient way possible (Selleck, 1968). The policies in place forced a narrow curriculum and methods of instruction that relied on rote learning, constant repetition of the correct responses, memorization, and cramming. Mason's vision for education included a wide and varied curriculum that was accessible for children from all socioeconomic classes. In her writings, Mason spoke against the practices of rote learning, constant repetition of the correct responses, and cramming. She claimed that educators belittled children by force-feeding them information (1925a).

The years between 1890 to 1914 were a time of educational fervor with the publishing of educational books, English educationalists visiting other countries, and a growth in professional awareness concerning teachers (Selleck, 1968). Out of this newfound interest in education, new models of education emerged which included: practical educationists (emphasized manual skills) social reformers, the naturalists, and the Herbartians. Mason was one of those reformers searching for a unifying principle of education.

Philosophical Roots of Charlotte Mason's Work

The roots of Mason's interest in child-centered learning can be traced to earlier progressives such as Pestalozzi (1746-1827) of Switzerland who sought an educational model that put children's needs at the forefront. In the preface of the *Great Didactic*, Comenius of

Moravia, who can be considered the father of modern education, (1592-1670) stated that his aim was “to find a method of instruction by which teachers may teach less, but learners may learn more; schools may be the scene of less noise, aversion, and useless labor, but of more leisure, enjoyment, and solid progress” (as quoted in Monroe, 1971, p. 87). Over 200 years later, Mason boldly claimed in the beginning section of her final volume of education, that the “golden rule of which Comenius was in search has discovered itself, the rule, ‘Whereby teachers shall teach less and scholars shall learn more’” (1925d, p. 8). She believed that her educational philosophy had addressed the issue of how to allow the students to be self-educated and active participants in their learning with the teacher as their guide.

Mason’s writings displayed her understanding of both older educational philosophies and the educational theories of her day. As Spencer (2010) asserted, “Mason clearly developed her own philosophy of education not as a subversion of existing practice but as a direct (“reasonable”) development of existing theories, for example of Pestalozzi and Froebel” (p. 107). Both Pestalozzi and Froebel were considered to be educational reformers who believed that learning theories should start with the nature and needs of the child. Although Mason did not adhere to all of the specific practices promoted by those reformers, she was influenced by their shift in focus. She did not particularly line herself up with one specific educational paradigm and acknowledged the contributions made by various thinkers across the spectrum such as the philosophies of Rousseau and the poetry of Wordsworth, both of whom valued the importance of viewing the child as a person in their own right and not a miniature adult.

While giving Rousseau credit for turning the hearts of the parents back to their children, she criticized the laissez-faire attitude of letting a child develop according to nature without any interference. Her child-centered theories did not leave the child alone but practiced what she

called the “art of standing aside” (Mason, 1925c, p. 67). The teacher is providing the content and guidance, while the student is doing the reading and interpreting of the texts.

Educational Theories of Charlotte Mason

In *Philosophy of Education* (1925f), Mason stated that she labored for 50 years without pause to establish a practical philosophy of education that was arrived at by inductive processes and experiments. Throughout her years as a teacher, she informally observed hundreds of children, and read extensively, weaving together the strands of what would become her distinct educational philosophy and methods. The starting point for her theories is the notion that “children are born persons” which means they are born with complete minds that can reason, imagine, reflect and judge. Mason (1925e) said that “the child’s mind is the instrument of his education; his education does not produce his mind” (p. 36). Children are born lacking knowledge, but if given the right “food for their mind,” they will make meaning for themselves because all education is self-education (Mason, 1925e). She believed this “food for the mind” was the ideas found in well-written books that allowed students to have a mind to mind meeting with an author. Teachers, she asserted, do not need to do the work for students by over-questioning, summarizing, and explaining everything. Mason believed that the current educational models of her day underestimated children’s intellectual capacity and teachers thought it was their job to “spoon-feed” children bits of knowledge. Children are born persons, and therefore their personality and individuality need to be protected. Teachers cannot mold them into what they deem fit nor force their opinions on them. Mason believed in the authority of adults and the due respect required of children, but she also believed children were capable of learning themselves from books, and teachers should not unduly interfere. She argued,

How injurious then is our habit of depreciating children; we water their books down and

drain them of literary favor, because we wrongly suppose that children cannot understand what we understand ourselves; what is worse, we explain and we question. A few pedagogic maxims should help us, such as, “Do not explain.” “Do not question,” “Let one reading of a passage suffice,” “Require the pupil to relate the passage he has read.” The child must read to know; his teacher’s business is to see that he knows. All the acts of generalization, analysis, comparison, judgment, and so, the mind performs for itself in the act of knowing. (1925e, p. 304)

However, Mason did believe there were disciplinary subjects such as math and grammar that should be teacher-directed. Even in these subjects, she admonishes the teachers to not over-explain or engage the students in meaningless repetition.

Mason compared children’s minds to children’s bodies and stated, “The mind, like the body, requires quantity, variety and regularity in the sustenance offered to it. Like the body, the mind has its appetite, the desire for knowledge. Like the body, again, the mind rejects insipid, dry, and unsavory food, that is to say, its pabulum should be presented in a literary form” (1925d, p.20). Mason insisted on the necessity of literary books that were written preferably in a narrative style. She understood that the narrative form is appealing to children’s minds and easier to retell after it is read. Narratives usually contain more than facts and include a story filled with characters, plots, and details.

Mason believed that if letter grades and competition in school are the motivating factors for students, then their sense of curiosity and desire for hunger will be diminished. However, if those factors are taken away, then children have the freedom to be motivated by a desire to learn about the world and people. Nevertheless, this desire for knowledge can easily be thwarted by the following factors (Mason, 1925c, p. 213):

- (a) Too many oral lessons, which offer knowledge in a diluted form, and do not leave the child free to deal with it.
- (b) Lectures, for which the teacher collects, arranges, and illustrates matter from various sources; these often offer knowledge in too condensed and ready prepared a form.
- (c) Text-books compressed and recompressed from the big book of the big man.
- (d) The use of emulation and ambition as incentives to learning in place of the adequate desire for, and delight in, knowledge.

Amid the educational methods vying for acceptance at the turn of the 20th century in England, Mason assessed the various agendas as lacking unity and a guiding principle. She noted how educational practices usually held some school subjects in higher esteem than others such as science, the classics, mechanical skills, or physical fitness. Mason desired to bring to the fore one universal idea that could encompass education and stated that “education is the science of relations” (1925e, p. xxix). Mason believed that children should build relationships with the numerous subjects that fall under three vast domains: knowledge of God (religion), knowledge of man (history, citizenship, grammar, literature, music, singing, art appreciation, drawing, handcrafts, foreign language, poetry, Latin) and knowledge of the world (science, geography, math, natural history, nature study). Regarding the number of subjects covered, Mason stated, “It is achievable because for it depends, not upon *how much* is learned, but upon *how* things are learned” (Mason, 1989c, p. 163). Besides the disciplinary subjects previously mentioned, these subjects are not taught through oral lessons, textbooks or worksheets, but through the reading and narrating of well-written, literary books. The teacher’s job is to choose the books and keep the students accountable, but to let the students do the work of thinking through the books on their own engaging with the ideas of the author. If they need help, Mason believed that they

would ask for it and teachers do not need to anticipate all the questions a child might have by summarizing something before it is read or explaining every vocabulary word.

Narration

Narration or retelling is the chief learning tool that is used throughout all the subjects. The etymology of the word narration is from the Latin words for both “knowing” (gnarus) and “telling” (narro) which captures the two sides of this practice—absorbing as well as expressing (Abott, 2002). After one reading of a passage from a book, either read aloud or silently, the student tells back the passage as best they can remember using their own words and trying to follow the chronological order of the passage. If there is more than one student, they are usually called on in turns adding on to the narration and not repeating what had already been said. Mason called this practice the ‘act of knowing.’ The teacher does not need to ask recall questions because, narration is “the answer to a question put by the mind to itself” (Mason, 1925e, p. 161). Mason believed that telling back is a natural way that everyone learns, and if someone wants to remember a lecture or conversation they had, they will tell it back to themselves. She wrote, “The method is as old as the mind of man; the distressful fact is that it has been made so little use of in general education” (1925e, p. 161). This aspect of her method is not a complicated new strategy to implement, but a familiar everyday practice that is formalized in the classroom.

One of the aspects of narration that sets her apart from some current research on retelling (Brown & Cambourne, 1987) is Mason’s insistence that a passage be read only one time. A single reading is a must because if students know they will hear the passage again, they will not feel the urgency to put their full attention to their reading. Reading the passage only once builds up the habit of attention, which was an essential attribute for students to acquire. Mason (1925a) believed that “the highest intellectual gifts depend for their value upon the measure in which the

owner has cultivated the habit of attention” (p. 137). With the consistent use of narration as an instructional practice, students become quite proficient in being able to recall the passage, which was evidenced in the long passages read and narrated in the class at Chesterton. It takes time to build these skills which is why Mason insisted that narration should be done regularly.

Besides oral narration, there are other forms of narration such as written, drawing pictures, acting it out, and even saying it silently to oneself. Narration helps students remember what they read even weeks or months later as attested by the open-ended exam questions Mason required the students to take at the end of the 11-week term (1925e). Narration is a multifaceted method that seems simple, but requires a lot of attention, effort, and thoughtfulness.

As I will argue in this dissertation, I view oral narrations as storytelling “performances” that utilize poetic devices that reveal the moral stance and originality of each narration. Goffman (1981) defines performance as “that arrangement which transforms an individual into a stage performer, the latter, in turn, being an object that can be looked at in the round and at length without offense, and looked to for engaging behavior, by persons in an ‘audience’ role” (p. 124). Narration can be viewed as a speech genre set apart from other classroom discourse by its use of storytelling elements utilized by the teller to bring their personality and individual understandings to the process of retelling a text. Mason, likewise, viewed narration as a form of oral storytelling that was used in earlier centuries.

Possibly this practice of 'telling' was more used in the sixteenth and seventeenth centuries than it is now. We remember how three gentlemen meet in Henry VIII and one who has just come out of the Abbey from witnessing the coronation of Anne Boleyn is asked to tell the others about it, which he does with the vividness and accuracy we obtain from children. In this case no doubt the 'telling' was a stage device, but would it have been

adopted if such narration were not commonly practiced? Even in our own day a good raconteur is a welcome guest; and a generation or two ago the art was studied as a part of gentlemanly equipment. (Mason, 1925f, p. 174)

She was comparing a narrator to a raconteur or one who tells anecdotes in a skillful and amusing way. Narration is not a lifeless summary according to Mason, but a verbal art. In another of her volumes, she expressed that narration was a natural way of learning because children like to tell stories.

Children are born poets, and they dramatize all the life they see about them, after their own hearts, into an endless play. There is no reason why this natural gift should not be pressed into the service of education. Indeed, it might be safe to go further: the child who does not dramatize his lessons....is not learning. The knowledge he gets by heart is not assimilated and does not become part of himself. Therefore, it is well that children should, at any rate, have the outlet of narration, that they should tell the things they know in full detail.”; and, when the humor takes them, 'play' the persons, act the scenes that interest them in their reading. (Mason, 1925e, p. 306)

Narration has a dramatic element to it and should be an enjoyable process where students can be storytellers and even actors with their own story to tell in their unique way. When students view narration from this perspective, they can feel the freedom to express the story using their own words in an engaging manner.

Assessments

At the end of each 11-week term, Mason required students to take exams for one whole school week. There was no cramming or studying by the students for the term's examinations because too much ground had been covered to go back and review everything. Mason (1925c)

stated, “The pupils know their work, and find it easy to answer questions set to find out what they know, rather than what they do not know” (p. 300). She said that children should be mindful of the fact that they are liable to be examined upon any page of a book. However, the questions did not focus on minor details from a book.

But they must be assured by past experiences that the questions put to them so to speak are worthwhile, neither too obvious nor too subtle; but embracing points an intelligent person would be likely to notice in the books he reads, as well as the reflections upon those that are likely to occur. (Mason, 1916, p. 659)

The exams asked one or two open-ended questions for each book that was read. There were also questions in other subjects such as math, grammar, singing and foreign language. The examination time was not meant to be stressful, but a time for students to reflect on the books they read and the ideas they encountered over the term. The youngest students would dictate their answers to an adult, and the older students would write their responses independently. Even though the desire of Mason was to get rid of marks altogether, she felt that it was important for parents to have some means of knowing whether their students were making satisfactory progress. Therefore, students were not given numerical marks on their exams, but a remark such as ‘good,’ ‘fair,’ or ‘excellent.’ However, “the maximum marks are given, not to the best papers, but to papers showing quite satisfactory progress for the age and form (grade level) of the pupil” (PNEU, 1928, 32). The following are examples of examination questions from various grade levels:

- 1) Tell all you know about St. Patrick. (Grade 2)
- 2) Tell the history of F.D. on a penny. (Grade 3)
- 3) What towns, rivers, and castles would you see in travelling about Warwickshire?

(Grade 4)

4) How many kinds of bees are there in a hive? What work does each do? Tell how they build the comb. (Grade 5)

5) "Ah! Pericles, those that have need of a lamp, take care to supply it with oil." Who said this? Tell the story. (Grade 6)

(Mason, 1925c, pp. 276-285)

Current Influence of Mason

After Mason's death in 1923, the institutions she founded slowly diminished and were taken over by government-led establishments. The House of Education became the Charlotte Mason College and currently an extension of the University of Cumbria. The P.N.E.U. schools dwindled over the years until 2012 when they were either all closed or renamed (Coombs, 2015, p. 309). Although most of the children that were educated along Mason's methods were from the middle to upper-class, she did not believe her methods were elite. Her constant rallying cry was a liberal education for all. A liberal education meant a wide and varied curriculum for all children despite their class status, their gender or intellectual astuteness. In her time, she talked about the joy she experienced to see children from a mining town "awakening to the touch of knowledge" (1925e, p. 3). Her genderless, classless perspective on education has inspired current educators to found schools in areas of underprivileged and under-resourced children. Gillingham Charter School in Pennsylvania, Charlotte Mason Community School in inner-city Detroit and Field School near Chicago are such examples. Although many of her institutions in England have closed, her ideas are finding fertile ground in the United States.

Classical Education

In this section, I discuss classical education and compare Mason's principles in order to set up the argument that she did not come from a classical background nor espouse a particular implementation of classical education. In *Norms and Nobility*, a book highly acclaimed in classical Christian schools, Hicks (1999) compared the modern school to the classical school and described the differences between them. He traced the progressive movement to the turn of the 20th century "when a growing number of self-proclaimed progressives, desiring to democratize the school and mistaking what went on in Victorian schools with classical education, began to put forward their own theories on education" (p. 17). Hicks did not mention Mason in his book. However, she was one of those reformers during the late 1800's that acknowledged the faults of the classical school. She was setting up her model in opposition to the classical as well as the elementary schools for the working-class that provided a sub-par education.

Hicks (1999) explicated several distinctions between classical schools and modern schools. Firstly, a classical school focused on teaching a few subjects thoroughly rather than teaching a wide variety of subjects. Hicks believed that the school "is not predominantly a place where the child is exposed to a kaleidoscope of new ideas, but where he is given the direction, discipline, and the methods to master idea" (p. 54). Mason did not agree with that approach and called for a comprehensive curriculum that covered a vast number of subjects because she wanted to spread a feast before the students and expose them to all domains of knowledge. She wrote, "We must get rid of the notion that to learn the 'three R's' or the Latin grammar well, a child should learn these and nothing else. It is as true for children as for ourselves that, the wider the range of interests, the more intelligent is the apprehension of each" (1925c, p. 209). This is a strong point of divergence between Mason's view of education and the classical model. Inherent

in Mason's first principle that the child is a born person is the belief that the child, as a relational being, has a natural appetite for extensive and personal knowledge which she described as the knowledge of God, knowledge of man, and knowledge of the universe. Secondly, the classical school model viewed the purpose of education as molding and shaping students into a specific way of thinking and acting. As Hicks (1999) wrote, "To produce a man or woman whose life conforms to the Ideal in every detail is education's supremely moral aim" (p. 47). Hicks (1999) claimed that the classical teacher had two advantages over the modern teacher: (1) "He knew exactly what kind of person he wished to produce. (2) He agreed in form upon an inquiry-based or knowledge-centered—as opposed to a child-centered—approach to education" (p. 39). Mason (1925c) spoke against this desire to mold children and the importance of respecting their personality and letting them develop into their own person. She believed that the teachers' task was to present ideas, which "were the food upon which personality waxes strong" (1925c, p. 182). Hicks (1999) argued, "Child-centered learning is a high-sounding euphemism for (the modern teacher's) refusal to admit a connection between what makes a person virtuous and what constitutes an educated person. Consequently, his child-centered education produces the exact opposite of an educated person: a self-centered adult" (p. 39).

Thirdly, the classical education favored oral teaching over the impersonal study of the written word.

Talk was freer, more intimate, and depended on the teacher's lively intelligence and superior knowledge to keep it orbiting around essential concerns. Classical education challenges both teacher and pupil: the one to justify his superior wisdom and intellectual skill; the other to win his teacher's praise by matching his performance. (Hicks, 1999, pp. 41- 42)

Mason's model is contrary to this idea of the teacher as the source of knowledge. Mason wrote against the use of the teacher's personality unduly influencing students because it takes away their agency (1925f).

The modern classical education model positions itself as part of the traditional model of schooling that is subject-centered, teacher-directed, and aimed for each student to master a set body of knowledge. The progressive school movement shifted away from that focus. Progressive education was a broad and amorphous movement extending back to the late 18th and early 19th-century naturalistic educators Rousseau, Pestalozzi, and Froebel, who opposed traditional school practice (Gutek, 1995). There are several areas that Mason would not align herself with other progressives. However, the main tenets offered by Gutek (1995) would align with her principles which include:

1. Encouragement of child freedom.
2. Creation of a new school which would contribute to the development of the whole child and not merely his or her intellect.
3. The use of activities designed to give the child direct experience with his or her world.
4. Cooperation between the school and the child's home. (p. 487)

Mason credited the progressives for her educational model while she also acknowledged the new contributions she brought to education.

I think we should have a great educational revolution once we ceased to regard ourselves as assortments of so-called faculties and realised ourselves as persons whose great business it is to get in touch with other persons of all sorts and conditions, of all countries and climes, of all times, past and present. (Mason, 1925c, p. 82)

She believed that the mind was more than a set of faculties that needed to be developed and

education more than a set of knowledge that needed to be mastered. Education is the science of relations that is based on a personal engagement with one's learning that cannot be transferred by a teacher. This was not the same as the classical model. In conclusion, Mason should not be viewed as a classical educator. She did not talk about herself in those terms, nor did her contemporaries.

Review of the Literature

Teacher Beliefs

There is growing evidence that suggests a link between classroom instruction and teacher beliefs (Brownlee and Berthelsen 2006; Hofer 2001; Richardson and Placier, 2001; Windschitl, 2002; Johnston et al., 2001; Stipek, Givin, Salmon, & MacGyvers 2001). Teacher beliefs are defined broadly as “tacit, often unconsciously held assumptions about students, classrooms, and the academic material to be taught” (Kagan, 1992, p. 65). Research studies have strived to make these beliefs explicit through the use of interview protocols (Bryan, 2003) or questionnaires (Fives & Buehl, 2008). In addition, teachers' beliefs have been examined by studying the instructional methods used in the classroom (Gill & Hoffman, 2009) and the classroom discourse (Johnston et al., 2001). This study examined the beliefs of the educators through both means—interviews where I explicitly asked the educators about their beliefs and classroom observations where the teacher's beliefs were enacted in her practices.

Fives and Buehl (2012) have identified three ways that teacher beliefs play an important role: beliefs can be (a) “filters for interpretation, (b) frames for defining problems, and (c) guides or standards for actions” (p. 478). As filters for interpretation, beliefs influence how individuals interpret new information and experiences. For example, Lee, Baik & Charlesworth, (2006) found a difference between two groups of teachers in their use of scaffolding in the classroom.

Both groups of teachers attended in-service training on the use of scaffolding, but the group that held “developmentally appropriate beliefs” more easily incorporated scaffolding into their methods than those whose beliefs did not line up with “developmentally appropriate practices.” The researchers concluded that scaffolding was more congruent with the teachers who held the beliefs about “developmentally appropriate beliefs” and therefore, the teachers were able to incorporate this practice more easily. This seems to suggest that it is hard for teachers to incorporate practices that are inherently different from their personal beliefs about education and child development.

Teachers’ beliefs can also be frames for defining problems or tasks. Nespor (1987) used the terms “ill-structured problems” and “entangled domains” to capture the idea that teachers’ beliefs play a more important role than research-based knowledge or academic theory to address situations in the classroom (p. 324). Part of the reason is the contextual nature of the classroom. “Ill-structured problems” require teachers to use their background knowledge or draw inferences in order to solve a problem. Gates (2006) also asserted the role that beliefs play in how a teacher relates to situations in a classroom. He stated that beliefs are “ideological positions that frame the way individuals elaborate meaning, interpret behavior and shape our reality and social relations with others” (Gates, 2006, p. 353). This understanding of beliefs also implies the personal nature of teachers’ beliefs. In everyday classroom situations, teachers are not relying on research-based knowledge but on the beliefs that they have already internalized and embraced regarding the nature of teaching and learning.

Teachers’ beliefs can also serve as guides and standards for action. Gorozidis & Papaioannou (2014) examined teachers’ motivation in determining their intentions to both participate in the training of innovative teaching methods as well as implementing them in the

classroom. Their study concluded that teachers' autonomous motivations in every aspect of their work are vital ingredients for their optimal function and professional growth. Their study also confirmed that teachers' beliefs guide their future actions and their motivations to implement alternative methods of instruction, which leads to "stronger attitudes of persistence in educational innovation, students' autonomous motivation to learn and more frequent use of student-centered teaching styles" (Goroizidis & Papaioannou, 2014, p. 8). This study likewise demonstrated the connection between teacher beliefs and classroom instruction, especially the implementation of methods that are outside the norms of traditional pedagogical approaches.

To summarize, looking at the three functions of teacher beliefs, Fives & Buehl (2012) concluded, "Once teachers extract information from the environment through belief filters, beliefs continue to play a role in how they conceptualize or frame the problem at hand. Once the problem is defined, the stage is set for beliefs to guide action" (p. 479). In sum, there are two points that I would like to emphasize that are pertinent to this dissertation study: (1) teachers' beliefs' touch every aspect of their role as teachers and therefore practices and beliefs should not be seen as separate entities and (2) it is hard to carry out pedagogical practices that are not connected to what a teacher inherently believes about the nature of learning and the nature of the learner.

Much of the literature regarding teachers' beliefs are set in the context of teachers changing from traditional, teacher-directed instructional practices into student-centered constructivist practices. According to Wood, Cobb and Yackel (1990), when implementing changes in instructional practices, it is most effective to provide the support that teachers need to change their views regarding the nature of the subject matter and the nature of the learner. Then, the practices in the classroom will follow as teachers strive to bring consistency to their new

understanding of the student as an active learner and not a passive recipient. Cohen (1990) investigated the math reforms in California and one teacher's attempt to adjust to a constructivist model of teaching. In Cohen's (1990) study, the math teacher adopted some features of the new math reforms but did not adopt the epistemological assumptions that supported the new frameworks. By incorporating new elements of instruction, but maintaining old theories of education, the teacher did not take into account the conflicts between the two theories of education. Therefore, their methods were superficial, and the students never entered an understanding of math as more than memorizing equations. As Cohen (1990) concluded, "New wine was poured, but only into old bottles. The result was a curious blend of direct instruction and teaching for understanding" (p. 333).

Similarly, when educators have a superficial understanding of Mason's principles and apply her methods without embracing and understanding the theoretical assumptions, the students are not reaping the full benefits of a unified, holistic method of education that values the agency and individuality of the student. The principles and methods of an educational philosophy cannot be thought of as something that can be simply picked up and added to a teacher's repertoire. As Windschitl (2002) states, "From an epistemological point of view, knowledge is much more than that...A fundamental change in worldviews is required; they are akin to conversions or gestalt shifts" (p. 143).

Teacher beliefs also affect the way that students come to understand their role as a learner and what it means to engage in literacy. Johnston et al.'s (2001) study investigated the relationship between teacher beliefs, classroom interaction, and students' beliefs and identities regarding literacy. The study compared the fourth-grade students' literate epistemologies and identities to those of their teachers. They examined the lessons of two different fourth-grade

teachers who held opposing viewpoints about knowledge and knowing. They found differences in the teachers' instructional practices based on what the teacher believed about knowledge. The teacher who valued a single truth organized her instructional methods around the delivery of facts and correcting of any errors. The teacher who viewed knowledge as highly related to individual experience conducted her teaching methods around discussion and multiple perspectives around a topic. The contrast between the teacher's beliefs about teaching and learning revealed itself in their discourse patterns –monologic or dialogic. What was also significant about this study was the differences the researchers found with respect to the students' beliefs about knowledge in the two different classrooms. Johnston et al. (2001) stated, "The students held different views of what it means to be competent, the significance of technical competence, the significance of literate activity, the sense of agency in learning and knowledge production, and the significance they place on their own and others' experiences" (p. 230). In the monologic classroom, students connected achievement to technical competence and did not reveal a sense of agency in their learning. On the other hand, in the dialogic class, the students expressed their agency and saw literacy as a meaning-making activity where their experiences with books and writing were important to the process of learning. The researchers concluded by stating, "These contrasts illustrate that, in particular classrooms, students' literate epistemologies can be traced from teacher to student through the discursive practices of the classroom" and these practices "reflect the nature of the literate apprenticeship they have experienced" (Johnston et al., p. 230). The classroom discourse that was facilitated by the teacher was the mediating variable. This study aligned with other research (Cazden, 2001; Fairclough, 1992; Gee, 1996) that viewed the discourse patterns of the classroom affecting students' epistemologies and their identities as learners. Cazden (2001) contended that the IRE method

was problematic since it did not position students as learners who have agency and can make meaning on their own terms.

To summarize, the belief that teachers have about knowledge, their methods of instruction, their role in the classroom and their view of the learner impacts the learning process. It is vital that teachers have a clear understanding of the theoretical assumptions that underlie their classroom practices. Whether implicit or explicit, students are receiving messages about their agency in learning and their identity as a learner. It is hard for teachers to change their beliefs and often superficial practices ensue. This body of literature provides a guide to understand how the beliefs of the educators at Chesterton are impacting the literacy practices and the literature epistemologies that the students hold. This study sought to address gaps in the literature and provide a fuller picture of the literacy practices that took place in the classroom by including the perspectives of administrators and students. Most studies about teachers' beliefs only interviewed the teachers and did not provide the insights of administrators or students.

Retelling

The word “narration” as Mason used it is not in the current research literature. “Retelling” is the most common word used in the research literature for the concept of telling back texts that were just read. Since the mid-1970’s as psychologists and linguists changed their attention from how people process words in isolation to how people produce connected discourse, the practice of retelling texts has become a common procedure for researchers to evaluate cognitive abilities (Golden & Pappas, 1990). This practice found its way into some schools and has been implemented in literacy classrooms for decades (Goodson, 1982; Brown & Cambourne, 1987; Gambrell, Koskinen, & Kapinus, 1991). At first, this retelling procedure was mostly utilized as a test for assessing reading comprehension. In the 1980’s, retellings began to

be used more frequently as an instructional tool for improving reading comprehension, not just evaluating it (Marshall, 1983; Morrow, 1986).

Research studies have shown that the practice of retelling a text after reading it improves many areas of literacy development. Retellings increase reading comprehension (Pearson & Fielding, 1982), oral composition skills (Pappas & Pettegrew, 1991), vocabulary development (Brown & Cambourne, 1987), understanding of story structure (Morrow, 1986) and long-term memory of texts (Gambrell et al., 1991). Retellings allow students to make connections to the characters in the story as demonstrated in their use of subjective language (Bruner, 1986; Lysaker & Nie, 2017). Retellings are not only helpful for what it reveals to the teacher about reading comprehension, but for how it allows the students to self-monitor their understanding of texts (Schisler, Konrad & Alber-Morgan, 2010).

Retellings are a more effective reading comprehension strategy than questioning strategies (Gambrell, Miller, King, & Thompson, 1989), drawing pictures (Gambrell, Pfeiffer & Wilson, 1985) or reviewing a passage by skimming and rereading portions of the text (Schisler, 2010). Retellings provide affordances to engage in text-relating thinking for younger students as well as older students. Feathers' (2002) study of kindergarteners, first graders and sixth graders revealed that the students' recalls included the following traces of story comprehension: "identifying causality, motive, character thoughts and feelings, comparison/contrast and inferring events and actions not specifically in the text" (p. 79). All ages can engage in this higher-level thinking when retelling is used as an instructional practice in the classroom. It is not only reserved for older students.

Consistency is an important factor for the success of retellings as an instruction tool. Gambrell et al. (1985) found that the more students engaged in retelling as a consistent method of

learning, the more fully formed were their recalls and their memory of the material. Brown and Cambourne (1987) found that the more consistently retelling was implemented in the classroom, the more that students' vocabulary would change to incorporate words from the books they had read. Brown and Cambourne (1987) coined the term "linguistic spillover" to describe the "reappearance of certain linguistic forms, structures, concepts and conventions" that came from the author's language but were found in the retelling session either immediately or sometimes even weeks or months later (p. 10). Students' abilities to incorporate the author's language outside of the retelling sessions demonstrated the way retellings enable students to internalize both the content and structure of texts (Brown & Cambourne, 1987). They theorized that retelling was successful because it was a natural practice and not an artificial strategy. However, even though retelling can be considered a natural process, it is not a simple task and requires sophisticated language abilities to be able to recall information, organize it coherently, and at times make connections about the relationships among the ideas. (Klinger, 2004).

Retelling puts the focus on the students and gives them the opportunity to display their knowledge. Goodman (1982) stated, "Retellings allow readers to try out ideas, suggest events, regroup, self-correct, and keep presenting. An open-ended retelling brings together ideas and in the process of retelling students construct and expand meanings of words that they did not previously know" (p. 305). Since retelling requires the reader to relate parts of a text to each other as well as their own background, it is a more holistic approach to reading comprehension as opposed to the piecemeal approach of teacher-directed questions that pick out parts of the text in isolation (Gambrell et al., 1985). The teacher has opportunities to see what students actually understand without prodding them with direct questions that are geared toward one correct answer (Kucer, 2014). As opposed to other forms of reading comprehension assessments,

retelling provides the fewest constraints on readers, and therefore, the most authentic means to evaluate readers' understandings of what they read (Goodman, 1996).

As noted in the research, retellings are difficult and time-consuming to score (Golden & Pappas, 1990), which may hinder the use of them in the classroom. There is not consensus about the way that retellings should be scored and what aspects of the recall should be most important.

At Chesterton, the teachers did not score the oral narrations. Mason did not view retellings as a reading comprehension exercise or an assessment of a student's ability to understand texts. She regarded it as an essential part of the reading process that enables students to process what they read and articulate it aloud or in written form. It is primarily a practice that is for the students, not for the teachers. Mason wrote, "They must read the given pages and tell what they have read, they must perform, that is, what we may call the act of knowing" (1925f p. 99). Later in the same volume she wrote, "Whatever a child or grown-up person can tell, that we may be sure he knows, and what he cannot tell, he does not know" (pp. 172-173). For Mason, retelling was the means of assimilating the information in a book and making it one's own knowledge. Reading alone was not sufficient for this process of meaning-making.

Narration is also a means to work on oral composition before a student begins written composition. A student becomes familiar with the structure of stories, the language usage of good writers, and builds background knowledge before they have to write compositions. Pappas & Pettigrew's (1991) study on the oral retellings of first-graders demonstrated that as students transition from oracy to literacy in the classroom, retelling provides a means of oral composition that allows students to develop the language needed in written communication. Written communication as opposed to oral communication requires language to be more precise and

descriptive. Narration allows students to build up these skills as they strive to recreate a story for an audience. Mason (1925a) also viewed oral narrations as oral compositions that develop students' writing abilities even more than formal writing instruction. Lysaker & Nie's (2017) study captured the dialogic perspective of retelling that frames this literacy practice as a certain kind of dialogue where the activity of the reading self is foregrounded, and the narrator takes an "authorial role" in creating personal meanings with the text (p. 39). In sum, most research on retelling has privileged the authors' texts, and little attention has been given to the meaning-making of the students during the process of retelling. Lysaker & Nie (2017) utilized the terms social imagination (attributing thoughts, feelings, and intentions to characters) and narrative imagination ("imagining aspects of story not specifically represented in the actual text yet connected by the reader to an overall meaning") to explain how retellings aided with pictures position the readers as vicariously experiencing the text as they retell it (p. 42). By providing the student with pictures, Lysaker & Nie (2017) theorized that the students were enabled to reenter the story world during retelling "not as reporter of another's text, but as coauthors, constructing new meanings by shaping the complex dialogue between the present images and the meanings that they have constructed and remembered from the reading" (p. 64). Mason did not have students use pictures during retelling but had them use their imaginations for the same purpose of recreating the story from their own perspective. She stated, "He will relate the passage months later because he has visualised the scene and appropriated that bit of knowledge" (1925f, p. 29). Mason also discussed the relational aspects of narration as a way to create relationships with the people and places one is reading about in their books. This dissertation study was based on a similar understanding as Lysaker & Nie (2017) who viewed the students as "agentive readers who create meaning beyond what is immediate and literal" (p. 42). There is a dimension to

retelling that goes beyond the facts of the stories and opens up space for the teller to use their own creativity.

Although there are many studies about retelling, there are still many aspects that have not been explored. Most of the extant studies involve children in the early years of elementary school (K-3) (Pappas & Pettigrew, 1991). The studies were done mostly in an experimental setting and not observed as part of the regular literacy practices in the classroom (Lysaker & Nie, 2017). In addition, the studies did not address the teachers' role and how their stances add a dynamic to the retellings. Only Brown and Camborne's (1987) research showed a longitudinal perspective and the effect of retellings over time. However, their study allowed students to read the texts multiple times until they felt comfortable with retelling as opposed to the one reading that is done in this current study. The retellings or oral narrations in this study take the texts, learning atmosphere, and teacher's role as part of the whole process of the language event. The retellings are also part of a method based on a philosophical understanding of the student and the nature of knowledge and learning.

Missing from the corpus of research on retelling are explorations of oral retellings as a site for storytelling. I argue that retelling needs to be reconceptualized as an oral performance that highlights the originality of each student and offers a means to assimilate texts in an experiential way. When viewed as an end instead of a means, narration can lose its poetic quality while negatively impacting students' engagement with texts. Currently, there are no studies that situate retellings in an ethnopoetic narrative framework that allow students to display their originality as evidenced in both the structure and the content of their narration.

Oral Narratives

According to De Fina and Georgakopoulou (2012), there are two main categories that

have shaped the development of language and discourse approaches to narrative: (1) “narrative as textually and discursively constituted and organized” and (2) “storytelling as a social practice shaped by and shaping multiple social contexts which also includes questions of power, ideology and identity” (p. ix). This distinction can also be categorized as narrative as text and structure and narrative as interaction. Razfar and Rumenapp (2014) similarly divided narrative analysis into the following two categories that in practice exist along a continuum: “(1) those who emphasize structure, form, and the flesh of language and (2) those who emphasize meaning, relationships, and the heart of language” (p. 256). This dissertation study used narrative analysis to examine both categories—the structure and form of the students’ narrations as well as the meaning and social aspects of the narrations. This two-pronged narrative analysis captured the dynamic nature of narrations and its implementation in the classroom as a literacy tool that engages both mind and emotions.

One of the most influential approaches to narrative was proposed by Labov and Waletzky (1967) who defined a narrative as a set of two or more clauses containing a temporal sequence. They asserted that a fully developed narrative contained six elements: abstract, orientation, complication, evaluation, results and coda. Their conception of narrative was based on elicited narratives from personal experience. In a more recent book, Labov (2013) acknowledged that this understanding of narrative can also be applied to historical narratives. Using his six-part narrative analyses, Labov presented historical accounts that were written in the style of personal narratives. He displayed various historians who used their ability to tell narratives of personal experience in their professional work. In these stories, taken predominantly before the 20th century, Labov (2013) showed how historians captured a personal style in their writing and included emotional evaluation of the historical characters. He stated that while the 19th century

was “event driven and centered upon individuals, action and intention,” the 20th century “attempts to investigate objectively the patterns of cause and effect that determine events” (p. 188). Therefore, historical narratives that capture the personal aspect of the events and characters are very similar to personal narratives and can be analyzed that way. The narratives that were told by the students in this study would fit into that category—focused on individuals and their actions and intent. Although I do not explicitly label the six elements according to Labov and Waletzky’s definition of a narrative (1967), I chose narratives to analyze based on temporal sequence and those elements. Most of the narratives from the students did not have an abstract since they were retelling a story that the whole class just read. But the other elements were present in the narratives. Most of the narrations ended with the coda, “That’s all I can remember.”

This study also incorporated an important aspect from Ochs and Capps’ (2001) narrative framework. Although their work focused on conversational narratives, their assertion that narratives contain moral evaluations and ideological stances was pertinent to the narratives in this study. Ochs & Capps (2001) explained that a moral stance is “a disposition towards what is good or valuable and how one ought to love in the world” (p. 45). This is somewhat similar to the evaluation part of a narrative for Labov & Waletzky (1967) that established the point or reason for telling the narrative and included a singular moral evaluation by the speaker. However, for Ochs and Capps (2001), a moral stance may be on the continuum from a single moral stance to multiple moral evaluations from one teller or several co-tellers. According to Ochs & Capps (2001), part of what makes narratives powerful is the way they “do not present objective, comprehensive accounts of events but rather perspectives on events” (p. 45). Razfar and Rumenapp (2014) agreed that the moral stance may not be a coherent, singular evaluation

because for the person telling the story, “the issue present is open and unresolved” and “through narrative activity people work out their issues and make sense of events in relation to their ideals, values, and pragmatic considerations” (p. 261). In this study, the students’ narratives were analyzed to find the ideological stances and moral evaluations that were embedded in their narrations. Narratives provide affordances for individuality to be displayed and one’s interpretation of the texts to be visible. The moral stances in a classroom narrative were not necessarily intentional and predetermined but dynamically developed and responded to others (Juzwik, 2009). By examining the narrations of the students and pointing out their moral stances, the practice of retelling takes on a new dimension and becomes more than a reading comprehension exercise. The moral stances demonstrate the meaning-making of the students and their work in forming opinions about the characters in the story. The moral stances should not be seen as final but tentative, exploratory, and fluid (Ochs & Capps, 2001) as the students develop in their understanding of history and their understanding of themselves as moral beings.

Ethnopoetic Analysis

This dissertation study utilized an ethnopoetic approach to analyze the structure of the oral narrations of the students. Ethnopoetics narrative analysis has its roots in the study of folk stories that were told by Native Americans to researchers who later transcribed them in order to study the language and culture (Hymes, 1977; Tedlock, 1972). Hymes’ (1977) work with the narratives of the Chinookan peoples of Oregon and Washington revealed a structure that could be organized in terms of lines, verses, stanzas, scenes, and acts. He then examined another set of texts from speakers of two other Chinook languages and concluded that all three languages were actually “part of a common fabric of performance style,” and that the three languages had a common poetic structure (p. 431). This line and stanza analysis were then implemented by other

linguistic anthropologists in their study of non-literate cultures (Scollon & Scollon, 1981, Sherzer, 1983).

By transcribing the narratives into lines, verses, stanzas, and scenes, Hymes (1977) drew attention to the poetic quality of verbal texts produced by oral cultures. These poetic devices included “patterns such as parallel structures, rhythmic repetitions and lexical oppositions” which “attests to a high level of formal skills and cultural sophistication” (De Fina & Georgakopoulou, 2012, p. 39). Although ethnographic analysis was based on the poetic resources of traditional preliterate cultures, these poetic devices are present across speech genres and emerge in everyday language as well (Gee, 1989). Hymes (1996) acknowledged that ethnopoetic analysis pertains to all cultures because these language resources are universal. Gee (1989) explained that stanza patterning is still present in Western language narratives but “draws away, so to speak, more and more from the surface of language” but can be uncovered through close analysis (p. 290). The principles of ethnopoetics include the following:

- a. Performed oral narratives are organized in terms of lines, and groups of lines (not in terms of sentences and paragraphs).
- b. The relations between lines and groups of lines are based on the general principle of poetic organization called equivalence.
- c. Texts are not ordinarily constituted according to fixed length or fixed sequence of units. Rather, each performance of a narrative may differ from each other, responsive to context and varying intention.
- d. Variations and transformations in narratives appear to involve a small number of dimensions, which may prove universal as elements in a model of the mind of the narrator (Hymes, 1996, pp. 166-167).

A variety of studies have utilized these principles in various contexts beyond the oral storytelling cultures. Ethnopoetic analysis has extended to conversations in the marketplace by Chinese speakers (Blackledge, 2016), stories told by children during sharing-time in a classroom in Spain (Poveda, 2003), narratives told during story time by a young black girl in school (Gee, 1986), Haikus spoken by Japanese children (Minami & McCabe, 1991), stories told in English during sharing-time in a classroom in Barbados (Van der Aa, 2013), police interviews with immigrants in South Africa (Blommaert, 2008) and narratives told by a teacher during a unit on the Holocaust (Juzwik, 2009). These studies employed ethnopoetic analysis based on the argument “that to a certain extent, almost all forms of discourse, has repetitive poetic elements in the forms of rhyme, rhythm, metaphors, repetitions, and figurative associations and those elements serve similar functions in both storytelling in everyday discourse as well as highly elaborate performances” (Poveda, 2002).

A few of the studies previously mentioned (Gee, 1986; Poveda, 2003; Van der Aa, 2013) illuminate the poetic quality and creativity that often goes unnoticed in the narratives of students who do not follow the standard narrative model privileged in schools. The ethnopoetic analysis provided a new lens to view narratives through their poetic quality and not only their content. Michaels’ (1981) study of sharing time revealed the different narrative strategies and prosodic conventions that children from diverse backgrounds used for telling stories. Instead of being appreciated, these differences in narrative styles created tension between the teacher and the students. While the teacher never explicitly stated her requirements for “topic-centered” narrative, the questions and the comments that the teacher made indicated her preference for a story that centered on a single topic which “closely matched the teacher’s own discourse style as well as her notion about what constitutes good sharing” (Michaels, 1981, p. 428). The working

class, black children's stories were organized around episodes and themes, which Michaels called "topic-associating." In contrast, the middle-class, white children's stories, which she called "topic-centered," tended to have linear structures that led to predictable conclusion. This mismatch in narrative styles resulted in the white children receiving more positive responses from the teacher about their stories. On the other hand, the teacher spent much time correcting the narratives of black children and giving negative feedback and discouraging responses. Years later, Gee (1986) reanalyzed the narratives from a black girl named Leona, who was part of Michael's (1981) study, and found complex poetic elements across her stories. Using ethnopoetic analysis, Gee (1986) noted similarities between Leona's speech, which was spontaneous and unrehearsed, and the storytelling performances found in strictly oral cultures. He separated her narrative into lines and stanzas based on cohesiveness and parallelism between lines. Gee (1986) argued that similar patterns of language were likewise found "in biblical poetry and in the narratives of many oral cultures" (p. 396). These studies based on a young black girl's stories demonstrated how oral narratives of children provide a rich site for analyzing the poetic structure of stories to reveal the unique character of each narrative and the complex nature of oral language. It allows an appreciation for the narratives of all children and what the stories reveal about students' agency.

A few other studies have used ethnopoetic analysis to demonstrate the poetic structure of stories told by children in classrooms (Van der aa, 2013; Poveda, 2002). Poveda's (2002) case study of a kindergarten classroom in Spain also examined the narratives of a minority student during sharing time. Poveda (2002) organized Quico's narratives into lines and stanzas to highlight the parallel structures found in his stories. The structure of his stories, as well as the content, set Quico apart from the other students during sharing time and his

performance allowed him to “gain and regain the floor more efficiently than other students” (Poveda, 2002, p. 271). Quico’s abilities of storytelling were noteworthy because in other areas of knowledge content, he was behind. However, because his home culture valued oral storytelling, story time was an opportunity for Quico to connect his home culture with the school culture. Unlike the teacher in Michael’s (1981) study who did not accept Leona’s narrative without correction, Quico’s teacher was sensitive to the boy’s voice, and his stories were well received even though his discourse style and speech patterns were different from his classmates. As demonstrated in Poveda’s (2002) study in comparison to Michael’s (1981) study, a student’s voice is affected by the goals that the teacher has set for their students and the kind of narratives that are expected to be told in the class. These examples further corroborate the value of ethnopoetic analysis in “bringing to light kinds of organization in oral discourse not hitherto recognized” (Hymes, 1996, p. 183) and demonstrate the complexity and originality of children’s narratives.

The oral narratives retold in this dissertation study were not about one’s personal experience like the studies previously mentioned but were based on historical accounts. However, the literature on folklore demonstrates the way traditional stories can be revoiced into one’s own words. Lord (1960) who studied the oral narratives of storytellers in Bosnia, Croatia, and Serbia, emphasized the uniqueness of each storytelling performance and the interplay of the various factors. He wrote, “We shall see that in a very real sense every performance is a separate song and every performance bears the signature of its poet singer...The singer of tales is at once the tradition and an individual creator” (pp. 4-5). For these storytellers, as with most oral cultures, the narratives they tell are not new or stories of their own devising. But they are stories of their heritage, and each storyteller in their act of performance brings their own personality to

the event. Oral storytelling is one of the most fundamental foundations of our existence as social beings (Bauman, 1986). It is recognized in every known culture and language (Ochs & Capps, 2001). Oral literature contains different literary qualities than written literature and may be distinguished by the formulaic repetitive expressions (Peterson, 1983). Peterson (1983) wrote of the linguist Parry who found that 90% of the first lines of the Iliad consisted of groups of words identical to groups that occur elsewhere in Homer. Oral literature uses those patterns as a rhetorical device as opposed to written prose, which strives to make each line unique and purposely avoid repetition (Peterson, 1983). Looking at cultures that still value the oral tradition of storytelling can elucidate the ways storytellers create meaning through their performance and engage their audience.

Havelock's (1982) interest in oral narrative performance grew out of his bewilderment of why Plato would have banned poetics from the political processes in Greece. Havelock's research led him to the following conclusion:

The audience listened, repeated, and recalled and so absorbed it. But the minstrel recited effectively only as he re-enacted the doings and saying of heroes and made them his own. He sank his personality in his performance. His audience in turn would remember only as they entered effectively and sympathetically into what he was saying and this in turn meant that they became his servants and submitted to his spell....Psychologically it is an act of personal commitment, of total engagement and of emotional identification.

(Havelock, 1982, pp.159-160)

This appeal to emotions above logic was the reason for Plato's distrust of the poet's oratorical skills. This idea of "total engagement and emotional identification" was taken up by Tannen (1989) in an attempt to identify the linguistic strategies used by the poets to connect with the

audience on that emotional level. She suggested these persuasive abilities lie in the “artful elaboration of the involvement strategies” and are the same techniques used in everyday conversations to create involvement and make understanding possible (Tannen 1989, p. 195). These strategies are related to evaluation and “comprise stylistic devices which present the discourse in a way that conveys the teller’s attitudes and feelings toward the events narrated and shapes the listener’s engagement in them” (Georgakopoulou, 1997, p. 17).

One study that was significant to framing many aspects of this dissertation study comes from Juzwik’s (2004, 2009) ethno poetic analysis of a teacher’s narratives during a unit on the Holocaust in history class. Her study demonstrated the following three conclusions: 1) oral narratives that display poetic devices such as parallelism and dialogue make content more vivid and therefore more memorable, 2) parallelism illuminates the moral beliefs and argumentative positions of the teller and 3) oral narratives can be considered a storytelling performance.

Juzwik (2004, 2009) made the connection between the oral narratives told by the teacher and the storytelling performances studied by folklorists. Therefore she framed the teacher’s narratives as performances that utilize specific theatrical and poetic resources. Taking a performance perspective allowed an analysis of the narrations that revealed how the teller can “dramatize the past by flexibly embedding, embodying, and enacting voices and evaluative perspectives within a narrative frame” (p. 11). Although Juzwik’s (2004, 2009) study focused on the narratives spoken by teachers to their students, the constructs of performance and the analysis of poetic devices can be applied to narratives told by students.

The idea of looking to the literature of performance-centered folklore as a lens to expand one’s understanding of orality in the classroom was also suggested by Morgan-Fleming (1999). Having a done graduate work at the Folklore Institute at Indiana University, Morgan-Fleming

(1999) noticed the similarities between folkloric theories of performance and her teaching practices that utilized certain formulaic phrases and oral improvisational nature of teaching. She purposed the following two concepts of performance-centered folklore that had applicability to curriculum enacted in the classroom: (1) the production of the text is based on the social structure in which it is told and (2) the role of tradition and innovation in folklore. According to Toelken (1979), known for his research in Navajo folklore, the dual laws of the folklore process include conservatism and dynamism. He defined conservatism as “the features of content and style that have been carried through from earlier sources” and defined dynamism as “the extent to which the bearers of the materials, or the context in which they operate, have worked upon these materials in such a way as to change them” (p. 35). He continued, “We must then envision a kind of model in which conservatism on one end, and dynamism on the other, exert an influence on the particular realization of vernacular expression” (p. 40). This understanding of performance can shed light on narration as both carrying forth the message from the authors of the original texts but spoken anew from another voice that brings originality and innovation to the story.

When looking at the intersection between the structures of narratives and the oral presentation of narratives, a key concept is performance. Bauman (1986) defined performance “as a mode of communication, a way of speaking, the essence of which resides in the assumption of responsibility to the audience for a display of communicative skill....Viewed in these terms, performance may be understood as the enactment of the poetic function, the essence of spoken artistry.” This conception of performance displays a relationship between the storyteller and the audience and the accountability and expectations that it entails for both parties. This heightened awareness lays the storyteller open to evaluation for his skill and effectiveness. Narrative is

therefore viewed as a form of action, of performance, and the meanings it generates are effects of performance. The shift from viewing narratives as a type of text to a type of event opens up analysis to include the interconnections between audience and narrators and the strategies and devices that performers use to make their stories more engaging and interesting. De Fina & Georgakopoulou (2012) stated, “It is in this focus on the event that we will find the bridge that allows for a methodological passage from exotic stories created within non-Western traditions to processes of everyday storytelling throughout the world” (p. 58).

According to Bauman (1977), “performance is a mode of language use, a way of speaking” that is set apart from other modes of discourse (p. 11). He explained the implications of this conceptualization of performance: “It is no longer necessary to begin with artful texts, identified on independent formal grounds and then reinjected into situations of use, in order to conceptualize verbal art in communicative terms... .Rather, performance becomes constitutive of the domain of verbal art as spoken communication” (Bauman, 1977, p. 11). This understanding of performance recognizes the more ordinary contexts where performance can exist in everyday storytelling or narratives in the classroom. This notion of performance allows a more dynamic interplay between narrators, audience, context and the shape and structure of the narrative (De Fina & Georgakopoulou, 2012). These factors will shape the narrative and therefore each performance will be unique, and the individuality of the storyteller will be evident (Bauman, 1977). In this dissertation study, the audience (the other students and the teacher in the classroom) can enliven the narration as the teller strives to engage the class. The teacher can also affect the performance depending on the expectations and guidelines that either constrain the narration or allow freedom in the telling of it.

Narrative performance is set it apart from other genres of speech that happen in the

classroom. According to Georgakopoulou, (1989) oral narratives can be analyzed in terms of its poetic structure and in terms of its theatrical performance. Drawing on the metaphors of poetry and theatre, Georgakopoulou (1989) defined poetic performances as drawing “attention to a story's form, i.e., its non-referential (subjective, expressive) content” such as “rhythmic patterns, expressive phonology and various forms of repetition (e.g., paraphrase, parallelism)” (p. 322). On the other hand, theatrical performance devices “present the mimetic or iconic qualities of traditional theatre and includes (characters') direct speech and dialogues, narrative or historical present, proximal deictics (e.g., now, here), details, and imagery” (p. 322). The narrations that were analyzed for this study included devices from both poetic and theatrical performance. The use of these poetic devices in the students’ narrations demonstrated the affordances of narration as a practice that is tied to both content and “an experiential element of performance” (Georgakopoulou, 1989, p. 322).

Tannen (1989) did not distinguish between poetic and theatrical performance devices and placed both categories under the term “involvement strategies.” Tannen (1989) explained that involvement strategies allow the audience to participate in the meaning-making. She argued, “By doing some of the work of meaning, hearers or readers become participants in the discourses” (Tannen, 1989, p. 17). She explained that the poetic dimensions of language “fire the individual imagination and paradoxically, it is the activation of the individual imagination that makes it possible to understand another’s speech” (Tannen, 1989, p. 29) The dialogue, details and poetic devices create images for the audience and therefore, a shared meaning of the narrative. This shared meaning creates community and brings individuals in relationship with one another over a shared discourse. These involvement strategies have a twofold purpose: (1) They display creativity on the part of the narrator, and (2) create a shared meaning of the texts through the

teller's ability to recreate the scene through the use of literary language. These poetic devices will now be discussed.

Parallelism. Parallelism is recognized as a fundamental component of artistic expression. Lowth's (1753) pioneering work on Biblical Hebrew broke from the classical theories of meter and rhetoric and revealed the poetic structuring of phrases and meanings, coining the term *parallelismus membrorum* (*parallelism of members*) (Frog, 2017). In more recent times, Jakobson (1960) was recognized for his work with parallelism and described it as "an abstract text-structuring principle of the bringing together of two units" which he later referred to as "recurrent returns" (as quoted in Frog, 2017, p. 203). The idea of repetition of the same or similar sounds, words, and phrases both throughout a line, a stanza and a whole narrative encapsulates the idea of parallelism. There are various kinds of parallelism, but the four main groups include: (1) semantic parallelism—two or more units that express the same thing, (2) phonic parallelism—rhyme-endings of words or syllables, alliteration-beginnings of words, (3) contrastive parallelism—parallels with opposite meanings (4) negative parallelism—parallelism with use of negations (Frog, 2017).

Constructed Dialogue. Constructed dialogue refers to direct and indirect speech. This term highlights the fact that the inclusion of a character's speech in narration does not indicate factuality, but a creation of the teller. (Georgakopoulou, 1997, p. 125). It is a dramatic device that removes the events out of the past and brings them into the present in order to make the audience experience the event. Adding dialogue to a narrative sets it apart as a performance. Tannen (1989) explained that "by giving voice to characters, dialogue makes story into drama and listeners into an interpreting audience of the drama. This active participation in sense-making contributes to the creation of involvement" (p. 133). In the students' narrations, direct

quotes were used to create a vivid scene and engaging dialogue. Sometimes the students used direct quotes because it was found in the original texts, but several times they added in their own dialogues based on what they would imagine the characters to be saying. Even when students used direct quotes because the original story contained it, the quotes were rarely verbatim. Their originality was evident in their use of dialogue.

Imagery. Imagery creates a concreteness by using specific details and word pictures to allow hearers to imagine a scene and become engaged with their imaginations and emotions. Tannen (1989) stated, “This construction of a scene in comprehension by hearers and readers constitutes mutual participation in sensemaking” (p. 136). Imagery allows the emotions and senses to be involved in the storytelling process.

This chapter discussed the ideological model of literacy that undergirds the study. I presented the educational theories of Charlotte Mason as well as the historical and social context of Victorian England. The views of classical education were explained and how they differ from Mason’s ideas. I also examined the research literature on teacher beliefs, oral narratives, and retellings. Those three areas in the literature may seem quite disconnected from each other. However, in this study, I connect those three areas to show how teacher beliefs factor into the practice of retellings and how the retellings of narratives should be compared with storytelling. All three areas converge in the process of narration.

CHAPTER III: METHODOLOGY

This chapter describes the methodology for the study including the research design, recruitment process, and a description of participants, data generation, and procedures, and concludes with an explanation of the narrative analysis of the retellings. I begin by grounding my study in the qualitative approach as the best means to support my research questions and then detail how the emerging nature of my observations resulted in my research questions.

Research Design and Procedures

This dissertation research study was an eight-week descriptive, single case study (Yin, 2013) of a fifth-grade class at a private school that employed both ethnographic methods for studying the literacy events of the classroom and ethnopoetic narrative analysis for examining the narrations of the students. Qualitative approaches were required to obtain a detailed understanding of the phenomenon in its natural setting as well as getting the participants' point of view through interviews. As a researcher, I positioned myself as an interested colleague, familiar with Mason and her methods of narration, yet curious how the methods played out in a classroom.

When I first generated my data, I did not have a precise research question in mind since the nature of qualitative research design is emergent and evolutionary in its process (Saldana, 2011). I wanted to observe the process of narration in a classroom that strived to implement the practical educational philosophy of Charlotte Mason. During data generation, I began to see some differences between the ways I understood Mason's principles and the way the teacher was executing them in the classroom. In a case study, one needs to be ready to "describe unforeseen consequences of educational practices" (Freebody, 2003, p. 82).

During my observations, I recorded the following questions that captured the points of

tension: “Does the teacher just focus on vices/virtues for the whole year? Do the other grades do that? Why is that emphasized?” (field note 4/ 8/17) My experience of narration was to let the students ask the questions afterward and allow them to share what they think about the texts and the ideas that struck them. In the fifth-grade classroom at Chesterton, the questions asked by the teacher were open-ended, but they were pointing the students toward one specific direction and not allowing them to make their own connections or state their own opinions from the reading. I wrote in my field notes about the exceptionally long length of the texts read in the class, the length of the narrations given and the length of the class period. Mason’s model is particular on the time that each lesson should take so the students’ attention does not wane, and they leave with some anticipation left for the next reading. I noted, “The lessons are too long. They look back at the clock quite a bit. I am not sure how the science of relations is taking place” (field note 5/17/17). In addition, I began to question the demeanor in which some of the students were telling back their narration. Their voices were monotone at times, and they mumbled through a long narration with low enthusiasm. Mason (1925c) explained that students display their knowledge when they “narrate with vividness and with freedom the arrangement of their words” (p. 225). On another visit, I recorded, “I wonder how a more energetic atmosphere can be facilitated? It is a fine balance between order and allowing more freedom of expression. How should a teacher respond?” (field note 5/19/17) These are a few examples of the questions I had and the new direction I wanted to go with my study. I wanted to examine what the participants (teacher, administrators, students) believed about the principles of Mason and where those understandings converged or diverged from the theories of Mason. I wanted to explore if the participants’ interpretations of Mason’s principles were related to the way that narration was done in class.

Research Questions

Three central questions guided my research:

- 1) In what ways are Charlotte Mason's educational theories and methods being interpreted and applied in the fifth-grade classroom at Chesterton?
- 2) What do the interpretations held by the educators at Chesterton reveal about their views of the learner, the role of the teacher and the goal of education?
- 3) What range of poetic devices and moral stances do the students draw upon in their oral narrations, and how does that contribute to a greater understanding of the practice of retelling?

Context: Research Site, Participants, and Focal Events

The phenomenon I wanted to examine was the use of narration as a literacy practice embedded in literate epistemologies that have the potential to influence the literacy practices as well as the understandings that the students hold about knowledge, literacy, and learning. A case study design is appropriate because it can be used to explore bounded systems that can be set apart for research regarding time, place, or some physical boundaries (Creswell, 2012).

Research Site

My choice for a research site was based on purposeful sampling (Creswell, 2012) since my interests for the study were focused on a particular educational philosophy. Chesterton was the only school in the local area that I was aware of that implements Mason's methods. However, the main label they use for themselves is classical. Mason is mentioned secondarily under their pedagogical methods. The characteristics of a classical school will be explained in the next section. I talked to the head of school about the possibility of doing my dissertation research there, and she was very gracious and willing for me to do it. She suggested that I observe the

fifth-grade class because the teacher had the longest experience using Mason's methods, and the students in that class were a good combination of newer students along with those who had been in the school since Kindergarten. After gaining the IRB approval in March 2017 and the consent of the parents, I spoke to the students to explain the study and to receive their assent.

Chesterton is located in the suburbs of a large city in the Midwest. It is a non-denominational, Protestant school established twelve years ago to provide a distinctly Christian education with academic rigor. The students attending the school come from different denominations and church affiliations. The school meets in the various classrooms of a large church building, but it is not affiliated with the church. At the time of this study, there were 120 students from Preschool-11th grade. The median household income for the city where the school is located is \$95, 238 with a median housing price of 339,100 (U.S. Census Bureau, 2017). 30% of the students receive some kind of tuition assistance. Chesterton describes themselves as a school that blends classical curriculum with the methods of Charlotte Mason. The word classical needs to be expounded upon since it is a nebulous term and can refer to various models of education.

Within the field of education, the word classical is hard to define and can refer to several different models including: democratic classicism promoted by Mortimer Adler, elite classicism of the well-establish prep schools, moral classicism advocated by David Hicks, and classical Christian as promoted by the Association of Classical Christian Schools (ACCS) (Wilson, 2003). ACCS was founded in the early 1990s and currently has over 280 member schools. Douglas Wilson (2003), who founded the organization, stated that the ACCS model of classical education encompasses the following three distinctives: Christian, uses a specific pedagogical model (Trivium) and emphasizes the heritage of the West. The specific pedagogy used in this classical

model is based on the ideas promoted by Dorothy Sayers (1893-1957) in an essay titled *The Lost Tools of Learning* (1947). In this essay, Sayers (1947) bemoaned the education of her day in England and imagined what an education based on the classical trivium would look like. She took the classical model of the trivium that included the subjects of grammar, logic, and rhetoric and suggested an educational model that used the trivium not as subjects, but as tools for learning the subject matter. The new model of classical schools that began in the 1990s incorporated these ideas suggested by Sayers. For a majority of classical schools, the grammar stage is the time when students learn the basics of each subject using a lot of memory and repetition. In the logic stage, students learn formal logic and how to debate and find fallacies. In the rhetoric stage, students focus on the art of communication in both written and oral form. Although the classical movement was growing in numbers (Veith & Kern, 2001), this pedagogical approach of the three stages of learning was soon questioned, and a debate ensued on the true definition of a classical education (Littlejohn & Evans, 2006). The schools that make up this association have core tenets in common even if their understanding of *classical* varies across a broad spectrum. Chesterton School does not adhere to the three stages of learning expressed by Dorothy Sayers. According to the academic dean, they do align themselves with classical when broadly defined as “the disciplined pursuit of wisdom in community” (Curriculum Night, 4/27/17). Overall, Chesterton marks themselves as classical because they believe that label distinguishes them from a progressive, modern approach to education. According to the dean, a modern approach to education embraces relativism, pragmatism and behaviorism; whereas, a classical approach affirms objective truth, the search for wisdom and a respect for authority and tradition.

This combination of classical and Charlotte Mason is not a common model. Listed on the

website are only three other schools around the United States that follow a similar model.

According to the principal, the school initially had an educational consultant who combined “classical schools with Charlotte Mason pedagogy” (principal interview). The principal stated, “The consultant gave the school a curriculum and a yearly plan but didn’t give guidance on how to use narration and how Mason’s principles relate to the atmosphere of the classroom or getting at the living ideas of a text.” After a couple of years, the school did receive intentional training from Charlotte Mason educators who laid out what it “means to be a school that follows Charlotte Mason’s pedagogy as best understood.” She said that within classical schools there are so many different pedagogies. This is the pedagogy that they chose to follow.

Classroom. The classroom was located on the second level of a large red bricked church. The outside wall of the classroom was full of white-framed windows looking out to the lawn outside. The décor of the classroom was simple, with a replica of a painting on the wall, some nature collections by the window and a large glass-enclosed bookcase lining one of the walls. The 10 students sat around two large tables that were joined in the middle. The teacher stood at the front of the classroom behind a music stand with a whiteboard behind her and occasionally walked around while the students were reading aloud. The students were well-mannered and respectful to the teacher and each other. I do not remember any incidences of students talking when someone was reading or being disruptive. When someone spoke, most of the students would turn and look at that person who was narrating. The students were quite serious when they were in class, and, sometimes, I would catch their personality as they came in the class still discussing what happened in P.E. or recess. I did not get to know the students or converse with them besides a quick greeting. The teacher wanted to keep everything formal and not have interruptions that would interfere with the students’ learning.

Participants. The participants in this study for the observations were the fifth-grade students and their teacher. The other participants were the principal and dean who were interviewed to provide additional data to understand the phenomenon. There were 10 students in the class—three girls and seven boys. All 10 students spoke English as their primary language. One student was of Southeast Asian descent and the other nine students were White. Two of the students were new to the school this year, three of the students began in fifth grade, one in third grade, one in first grade, and the other three began in kindergarten.

Teacher. Mrs. Peterson (pseudonym) is a White female in her thirties and has been a teacher at the school for 7 years. Before teaching at Chesterton, she taught at a Charlotte Mason school in another state that did not incorporate the classical model with it. Although the teacher strived to be helpful and accommodating to me, she did not discuss much of the learning process outside of the two interviews. Mrs. Peterson kept everything professional and told me that she worked hard to have an atmosphere where students were focused on learning and did not want anything to distract from that.

Principal. Mrs. Evans (pseudonym) is a White woman in her 50s, with a Master's in Curriculum and Instruction. She has been at Chesterton since 2008 first as a parent of children in the school, then as a part-time volunteer helping to merge two different curricula together. Later she became the director of instruction of the lower school which later turned into the position of principal. She had not heard of Charlotte Mason until she enrolled her daughter in kindergarten and began reading about Mason's educational philosophy.

Academic Dean. Mr. Blackwell (pseudonym) is a White male in his early 30s. He first came to Chesterton in 2009 to teach Latin and eventually became academic dean in 2016. He began teaching Latin part-time when he was still finishing his undergraduate work. He left for

one school year (2015-2016) to teach at a classical school in another state. He had never heard of Charlotte Mason until he first visited the school as a potential place for employment.

Students. Student participants included all ten fifth-graders since everyone provided completed consent and assent documents. Below is a brief description of each participant, with some information I gained from the questionnaire (see Appendix F) as well as observations I noted. The students were well-mannered and pleasant to observe. There is definitely a range between those who narrate quite thoroughly with expression and details and those who are a little more hesitant and include less information and take long pauses to collect their thoughts. However, everyone participated in class and had many opportunities to narrate since there are only 10 students.

Frank (pseudonym) has been in at Chesterton since first grade. He was quieter than the other students and did not volunteer to narrate or answer a question as often as the others. His narrations were not very enthusiastic, and he seemed to be going through the motions instead of being engaged in the retelling. On the questionnaire, he did not have much to say about narration. For the question, “What do you enjoy or like about narration?” He wrote, “Nothing.” Two of his responses from the questionnaire focused on written narration over the oral narration. He wrote that he found written narration to be challenging because of cursive and that he has improved on his spelling in his written narrations. Those answers describe the more mechanical aspects of written narration that are assessed at Chesterton. I did not collect any data in the questionnaire or in the group discussion about his explicit perspectives on oral narration.

Caleb (pseudonym) has been at Chesterton since kindergarten. He often participated in the classroom and was engaged with the readings and discussions. However, when asked what he enjoyed or liked about narration, his response was, “Nothing.” He did not think narration

changed the way he spoke or the words he used, but he did say that in oral narration he has improved in length and detail. Mrs. Peterson found his answer interesting regarding the fact that he did not think that narration changed the way he spoke. In the second interview, she said, “His vocabulary is ridiculous for a fifth grader.” The teacher felt strongly that reading and narration had affected his vocabulary.

Liam (pseudonym) has attended Chesterton since attended third grade. He was an active learner and eager to narrate or answer a question. When asked what he found challenging about narration, he responded, “Remembering everything in order.” He said that he liked the way that narration helped expand his memory. He believed that narration changed the way he spoke and used words “because the more you narrate author’s language, you learn to say it more.” His answers reveal a conception of narration as replicating the author’s text as closely as possible.

Abby (pseudonym) has been at Chesterton since preschool. She was an energetic student whose narrations were filled with first-person quotes and excitement in her voice. She emerged as a focal student for this study due to her lively narrations and her understanding of narration as retelling in one’s own words. She said she enjoyed narration (depending on the book) because “it sometimes makes me excited about the book.” She thought that narration changed the way she spoke. As she wrote, “If you read a word that you didn’t know, you find out and it increases your vocabulary.”

Allen (pseudonym) has been at Chesterton since kindergarten. He tended to mumble his words when he spoke, and sometimes it was hard to capture every word in his narration. For some reason, he only gave three narrations during my data generation. In response to the question about how he believes he has improved in oral narrations, he wrote, “At the beginning, I was quiet, but now I am more confident.” He thought that narration changed the way he spoke

because “you use complex words which you might not use in your everyday life.”

Adam (pseudonym) has been at Chesterton only since fourth grade, but his narrations were the most detailed of any other student. He said that “narrating helps him stick a passage in your mind, so you remember it for a long time. I still remember portions from fourth grade.” He saw his narrations improving over the year because they were longer and used more authors’ language. When asked whether narration changed the way he spoke, he responded, “It depends on what I’m talking about, so sort of. I may use words I learned in the text.”

Isaac (pseudonym) has only been at the school since fourth grade. He participated often in class during the discussions. His understanding of narration was based around the author’s language. On the questionnaire, Isaac wrote, “After narrating with the author’s language, I have an accurate idea of the text. The author’s language helps. My word for word speech may not have changed, but my understanding has.” He also included the following in his questionnaire: “I think trying to use the author’s language, even if that is not word for word, can be a challenge.” These examples display Isaac’s goal in narration and in understanding texts. He did not view narration as involving originality or processing texts from his point of view.

Meghan (pseudonym) had been at Chesterton since fourth grade. She was always one to ask questions of clarification if she did not understand something. She said that remembering the author’s language and details is challenging. She liked writing narrations because when “I have to remember the text a second time, then that fuses into my mind.” She stated that when she began to narrate, her sentences began to get longer and more interesting.

Mike (pseudonym) was new to Chesterton this year. He is from Southeast Asian descent. There are various times that he struggled with remembering narrations and sat there for 30 seconds or so to recollect his thoughts. He wrote that “remembering is challenging” but he did

enjoy it. He thought that narration changed the way he spoke because “you can tell the same story with different words.”

Elizabeth (pseudonym) was new to Chesterton this year. She was one of three girls in the classroom. She was good at adding additional details after the initial person narrated. She found narration challenging because “it is sometimes hard to remember stuff.” She thought that narration changed the way she spoke because “at home I find myself speaking in the third person.”

Focal Events

The main focus of my observations and analyses were the oral narrations and discussion of the texts during the history and literature classes. Narration was the literacy method used following the reading of texts. It is implemented starting in kindergarten, so it is quite familiar and routine for the students. Retelling was used across the subjects and can be found in Bible class, history, geography, literature, and science. In other studies about retelling, students can read the text multiple times (Brown & Cambourne, 1987). However, in this present context, there is only one reading of the text. As much as it is feasible, literary texts are chosen as opposed to informational texts, because they are easier to narrate due to the narrative structure and literary language. The teacher usually began the lesson with an open-ended question such as, “What are some kind of things that we would expect to see from some of our characters in battle?” and put the name of a person or place they will encounter in the texts on the board. The teacher sometimes gave the students a definition of a vocabulary word or two. Once the reading began, there were usually no breaks until the narration. The reading lasted from 5 to 10 minutes, depending on the text. The teacher or one of the students read aloud the chapter or part of the chapter. Then the students closed their books, and one student was called on to retell from the

beginning of that reading as much as they could remember. The teacher first prompted them with the first sentence of that section to help them recall the story to their mind. The students were not expected to retell verbatim, or with all the names of the characters, or with polished prose that did not include pauses or “um” or run-on sentences. They needed to retell the best they could while using the author’s language. There were no interruptions during the retelling or questions asked by the teacher. The other students were listening attentively and retelling in their minds so they can respond graciously with additions or corrections. When the student had exhausted his recollection of the text, another student may be called on if necessary, to add or correct some detail that may be wrong or missing. When the retelling process was done, the teacher asked an open-ended question about a specific idea that she wanted the students to discuss. In this process, the teacher was viewed as a facilitator who allowed the children to engage in discussion amongst themselves. Once a week, the students were asked to write a written narration on one of the readings from that week. Again, they were not allowed to look at their books but to merely recall the historical event or literature episode from the readings, the narrations and discussion in class. At the end of the term, students were also given exams where an essay answer is written in response to an open-ended question about some of the historical people or events that were read in class.

The role of the teacher was clearly defined, and her reactions and intentions were purposeful. In order to maintain an atmosphere where students felt comfortable to narrate and talk without judgment, the teacher used non-evaluative responses, and gestures such as smiling or nodding rather than overt praise.

Methods of Data Generation

In this study, I generated data from non-participant observation, semi-structured interviews, recording of the class sessions, and artifact/document collection (see Table 1). In the following section, I will explain each method.

Table 1

Data Generation

Data Collection Method	Documentation Method	Frequency	Approximate Duration
Non-participant observation	Field notes, audio-recording, some video recording transcription	25 sessions of either history or literature class	25-60 minutes Total audio: 15 hours
Semi-structured interviews	Audio-recording and transcription	Teacher: 2x (beginning and end of study) 2 administrators: 1x	Teacher: 29 min. each time Administrators: 40 min.
Class discussion on narration	Audio-recording and transcription	1x at end of the study	20 minutes
Artifact & document collection	Scans of written narrations, exams, & student questionnaires	8 written narrations for each student, 1 exam response, 1 questionnaire	n/a

Non-Participant Observation

During each class session, I sat in the back taking field notes as the recording equipment captured the dialogue. I wrote down any words that the teacher put on the board, which usually entailed the names and places of things that would be mentioned in the chapter. I wrote down the order of who was speaking in case I would run into difficulty when I went to transcribe the data. I looked around the classroom and jotted down any observations I had about the demeanor of the students and their engagement with the texts and the discussion. At the end of each session, I

wrote down any thoughts or questions I had about the class session or specific students. The class sessions were the same every time, and students rarely digressed from their focus on the reading and narration. I visited other classes during the data generation to get a better feel for the school. I also attended the Curriculum Night meeting held for the parents to get a better understanding of how the school communicated their vision to the parents.

Audio Recording

My initial request was to be able to record several hours of classes, but the teacher thought it would be too disruptive and desired only one class to be recorded four times a week. I ended up recording the history and literature class, which lasted 30-45 minutes on Monday, Tuesday, Wednesday, and Friday. The students would be at P.E. before history or literature class. I would go into the classroom while it was empty and set up my equipment on the two long tables where the students sat. I set up two audio recording devices with one stationed towards the front of the tables and one stationed towards the back.

I initially video recorded 10 sessions along with the audio recording, but it did not seem to be as necessary as the study went on. Also, the quality was not as good and did not capture the voices clearly. On a typical day, I started the audio recording process on two devices and took a seat to wait for the students to come back to class. They would come in, grab their books, take a seat, and begin their class. After the class, the teacher would dismiss the students to take a break, and I would grab my equipment and sign out at the office. I believe that the recording and collecting of data was not disruptive at all to the class and my presence in the classroom was not a hindrance to their learning. There were various times other visitors were in there, as well, including prospective parents and teacher applicants. I also reached out to the teacher, principal, and dean through personal contact and email to set up a time for an interview at their

convenience. They were gracious to meet with me and answer my questions thoroughly.

I ended up recording 25 sessions of either literature or history. I would have recorded more sessions, but due to field trips, assemblies, standardized testing and holidays, those were all the times available. I audio-recorded each session with two different devices to ensure reliability. Table 2 shows how many sessions each week were recorded either in literature or history and the books read and narrated. Sections from three different books were read. *The Children's Homer* (Colum, 1982) was read in literature class, and I recorded five sessions from that book. *The Story of the Greeks* (Guerber, 1896) was read in history class yielding 10 recordings. Following the study of Greece, ancient Rome was studied through the reading of *Famous Men of Rome* (Shearer & Shearer, 1989). I also have 10 recordings and transcriptions based on the narrations from that book. After *The Children's Homer* was finished, the class read *A Wrinkle in Time* (L'Engle, 1962) for literature class. I did record two sessions from the reading, narration, and discussion of that book, but I decided to focus on the history narrations to keep a singular focus. I also audio-recorded the speech the dean gave to the parents at Curriculum Night that explained Chesterton's vision for their school.

Table 2

Books Read During Each Class Session

Week	Monday	Tuesday	Wednesday	Friday
Week 1 March 15			(Literature) <i>Children's Homer</i>	
Week 2 March 20-24	(Literature) <i>Children's Homer</i>	(Literature) <i>Children's Homer</i>	(History) <i>Story of the Greeks</i>	(History) <i>Story of the Greeks</i>
Week 3 April 3-7	(Literature) <i>Children's Homer</i>	(History) <i>Story of the Greeks</i>	(History) <i>Story of the Greeks</i>	(History) <i>Story of the Greeks</i>
Week 4 April 17-21		(History) <i>Story of the Greeks</i>	(History) <i>Story of the Greeks</i>	(History) <i>Story of the Greeks</i>
Week 5 April 24-28	(Literature) <i>Children's Homer</i>	(History) <i>Story of the Greeks</i>	(History) <i>Story of the Greeks</i>	
Week 6 May 1-5	(History) <i>Famous Men of Rome</i>	(History) <i>Famous Men of Rome</i>	(History) <i>Famous Men of Rome</i>	
Week 7 May 8-12				(History) <i>Famous Men of Rome</i>
Week 8 May 15-19	(History) <i>Famous Men of Rome</i>	(History) <i>Famous Men of Rome</i>	(History) <i>Famous Men of Rome</i>	(History) <i>Famous Men of Rome</i>
Week 9 May 22-26		(History) <i>Famous Men of Rome</i>	(History) <i>Famous Men of Rome</i>	

Document Collection

The audio recordings and field notes were further complemented with the written narrations. Once a week, the students wrote a written narration from either their literature or history books, and I scanned those or made copies. I have eight written narrations for each student. Unfortunately, all the written narrations do not line up with all the oral narrations I have recorded because there were times that history and literature were done when I was not there. I do not have all the same written narrations from each student because if a student was absent, they did not necessarily do the same written narration as the students present in class. The students took an exam in history once during the term, and I also made a copy of those papers. Exams are short essays answering a question about a topic from Greek or Roman History. I also asked the students to complete a questionnaire (Appendix F) at the end of the school year about narration.

Semi-Structured Interviews

The last method of data generation was individual, semi-structured interviews with the classroom teacher, the lower school principal, and the academic dean (Appendix A-D). I conducted a semi-structured interview with the teacher towards the beginning of the study and again at the end of the study. I used a list of predetermined questions as a guide but allowed latitude in the interview and followed up with ad hoc questions. I asked the teacher questions about how she implements narration and sets up her lessons. At the end of the study, I asked what change she noticed in the narrations from the beginning of the year to the end of the year. We also discussed the way individual students understood and implemented narration. I conducted a semi-structured interview with the principal asking about the founding of the school,

their mission statement, teacher training, and how she views the role of the teacher. My interview with the academic dean was about the educational philosophy and methods that the school implements. I asked about the way classical education and Mason's educational theories coalesce in the school's philosophy and practices.

Teacher-led Class Discussion

During the last week of class, the teacher led a 20-minute class discussion using questions I gave her regarding the students' understanding of narration and how it affected their reading comprehension and learning of content. Originally, I wanted to meet with three or four students at a time to ask them questions. The teacher thought it was better to have a whole class discussion.

Student questionnaire

I also gave the students a questionnaire about narration that they answered individually. I wanted to hear from everyone in case some of the students did not speak up in the discussion. The questionnaire asked what they found challenging or interesting about narration. Since Mason called education the "science of relations," I also asked if there were any characters from history or literature that they found particularly interesting.

Methods of Data Analysis

Transcribing

After the data generation, I transcribed all the classroom discourse for all 25 sessions. The classroom discourse included questions before the reading of the text, the narrations, and the discussion time. I also transcribed the four interviews (two from the classroom teacher, one from the principal, and one from the dean), as well as the class discussion about narration. The lecture the dean gave at Curriculum Night was also transcribed.

Regarding the first and second research question, the data was read several times including all the transcriptions of the 25 class sessions, all transcriptions from the four interviews, the transcription from the class discussion, the class questionnaires, and the dean's lecture. At the same time, I was reading Mason's volumes and *The Parent Review* articles to compare and contrast with the perspectives and practices at Chesterton.

As I transcribed each of the four interviews and lecture from the dean, I read and reread the data looking for common themes and the points that would be salient to my argument regarding fidelity to Mason's principles and how that impacts the learning process. I also looked for additional data to supplement the narration process and understand the assumptions held by the teacher, administration, and students that undergirded what happened in the classroom.

Triangulating Data

Multiple data-gathering methods and multiple sources increase the credibility and trustworthiness of a study (Saldana, 2011) The bulk of my data was the recorded class sessions and the field notes I took to supplement each class session. However, the four interviews, class discussion and the dean's lecture triangulated the data and gave an emic perspective to what was happening in the classroom and to understand the foundational principles of the school. The first teacher interview provided insight into how she understood the purpose and goal of narration. She also explicated each part of the lesson and how that contributes to the literacy development of the students. The final teacher interview provided perspective on how the class had developed over the past three months. I also was able to ask any follow-up questions that I had not initially anticipated. The interview with the principal established the founding of the school and how their understanding of Mason has evolved and where they are at currently. The interview with the dean disclosed the philosophical dimensions of the school and an opportunity to understand the

theories and practices from a high-level perspective. The dean's lecture articulated the connection that Chesterton believed existed between classical education and Christian education. The interviews from three different adult participants allowed triangulation of the data and a comparison of the responses to the classroom practices. I wanted to have a unified understanding of the school's beliefs and practices by including all those participants in the discussion.

The interviews were analyzed in inductive and comparative ways (Merriam, 2009). I reread the interviews several times looking for the similarities and differences between Mason's principles and the way that the educators articulate their understanding of Mason's theories. Based on the research questions and the content of the interviews, several themes emerged as a point of comparison to Mason's theories. These themes were also connected to my classroom observations, and how I perceived some dissonance between the way Mason's explained the practice of narration and the way it was enacted in the classroom.

Narrative Analysis

This dissertation examined the available poetic devices and moral stances on which the students draw and how their narration displayed originality. The goal in ethnopoetics narrative analysis is to uncover the regularities in the way people tell stories or give speeches; therefore, the presentation of the text is a part of the method. The narrations in this study were transcribed in lines and stanzas following transcription conventions developed in ethnopoetics (Bauman 1986; Hymes 1981). The use of the terms *line* and *stanza* highlight the poetic functions of the text as opposed to the word *paragraph* which is usually linked with prose (Hymes, 1977). The line is the focal unit of the text since it is "the rhythmic heart of the narrative performance" (Scollon & Scollon p. 108). The next section will explain the poetic devices and moral stances that were analyzed in this study.

Poetic devices. There are many poetic devices that can be implemented in oral narratives, and each study will have a unique combination. As I read through the narrations in light of the poetic devices that can occur, the three most common features were parallelism, dialogue and imagery. These “involvement strategies” work to communicate meaning and to persuade by creating involvement with the audience by engaging their imagination and attention (Tannen, 1989). They can be compared to the Labov’s (1972) concept of evaluation which emphasizes the point of the narrative and why it is worth talking about (Tannen, 1989).

The main feature that was found in the students’ narrations was parallelism of various degrees. Parallelism is so fundamental and universal a phenomenon that Jakobson (1960) claimed it was “the empirical linguistic criterion of the poetic function” (p. 358). Parallelism or repetition in speech “is the play between fixity and novelty that makes possible the creation of meaning” (Tannen, 1989, p. 37).

I also found constructed dialogue in the narrations. I used Tannen’s (1989) term constructed dialogue instead of reported speech. When narrators use the words of others in a dialogue, they are not merely reporting verbatim what was said but are interpreting what was said and giving new speech to the characters. Tannen would say that “dialogue creates involvement by its rhythmic, sonorous effect and its internally evaluate effect” (p. 133). Both indirect and direct speech can fall under this category. Imagery also occurred in the narrations, though not to the extent as the other poetic devices. The use of imagery sets narrations apart from a summary and demonstrates how students are setting up a story with active verbs and descriptive language that depicts the setting, the characters’ appearances, and the actions.

Moral stance. The ethnopoetic analysis also revealed the moral stances that were evident

in the students' narrations. By looking at the structure of a students' narration, I was able to reveal the moral stance that they were taking about a character or event. Their moral stance can be displayed through what they emphasize or omit, the way that a character is displayed as the protagonist or victim and the repetition of words and phrases.

Conclusion

In this chapter, I laid out the reasons for the qualitative research design, the methods of data generation, and the context of the study. Information for each participant was provided. The methods of data analysis were also explained.

CHAPTER IV: MASON’S PRINCIPLES IN A CLASSICAL CONTEXT

The purpose of this research study was to explore the beliefs and practices of a school that implements the principles of Charlotte Mason. By capturing the dynamics of multiple narrative events as well as interviewing adult and student participants, I sought to show how one’s conceptualization of Mason’s theories and principles affects the classroom literacy practices. Because of this structure, the analysis will be divided into two chapters. In this chapter, I discuss the viewpoints held by the participants concerning Mason’s educational philosophy and how the areas where the school’s classical education philosophy and Mason’s philosophy conflict. In the next chapter, I explain the ethnopoetic analysis of the students’ narrations that reveal the way that retellings can be conceptualized as “performed narratives” instead of simply a reading comprehension practice. Accordingly, these are the research questions that will now be addressed:

- 1) In what ways are Charlotte Mason’s educational theories and methods being interpreted and applied in the fifth-grade classroom at Chesterton?
- 2) What do the interpretations held by the educators at Chesterton reveal about their views of the learner, the role of the teacher and the goal of education?

In this chapter, I present the findings related to each of the research questions after analyzing the data from the interviews, transcriptions of class discussion, and overall observations from my time in the classroom for the 25 sessions over nine weeks.

Research Questions 1 & 2

In this chapter, I divide the sections into the four parts of Mason’s lesson plan format. First, I explain the parts of the lesson using Mason’s writings and some quotes from *The*

Parents' Review, which is the publication Mason edited until 1922. The journal continued to be published under the PNEU until 1989. Second, I present the way that the participants at Chesterton understood and implemented those parts of a lesson according to the data from my interviews and classroom observations. Thirdly, I indicate the places where Chesterton adheres to Mason's principles and the areas where there is dissonance. Lastly, I discuss the differences that I found and how those differences impact the practice of narration and ultimately the agency of the students in their learning process. I also theorize the reasons I believe the participants at Chesterton are filtering their understanding of Mason through a classical education paradigm.

It is important to note that Chesterton is striving to incorporate Mason's principles as best as they can and do not see a disconnect between having a classical model of education, on the one hand, and using Mason's methods to implement that model of education. However, they also acknowledge that they are a hybrid model since most classical schools do not apply Mason's methods in the classroom. They believe Mason is one way of implementing a classical education. When I asked the principal if their implementation of Mason's methods had changed over the course of the years, she stated that there was confusion in the early years because the teachers were trained by Mason consultants but then the board decided that was not the best for the school, so they pulled out of that organization. She said there were misunderstandings due to the two competing consultants webbed in throughout the school. Over the last five years, the school has been more intentional in training the teachers in Mason's methods. The principal stated, "We are trying to follow the pedagogy as best understood by Charlotte's philosophy and by the training set up by Ambleside International. So, I would say that we have become more of a Charlotte Mason School, more consistently throughout the grades." This conversation reveals two important points regarding Chesterton's relationship with this hybrid model. First, it is

interesting that the principal acknowledged that there was a clash between those who wanted a more classical school and those who wanted a more Mason school which led to confusion and competing visions. If Mason and classical are basically the same, then why would there be confusion or competing visions? Second, the board initially decided to go the more classical route but now more recently, the school is striving to implement more of Mason's principles more consistently. The hybrid model seems to depend on various factors and can change and adjust according to the board, principals and teachers. They desire to implement Mason's theories more consistently, yet the influence of classical is still a major factor for the school. My analysis of this hybrid model should not be regarded as a negative assessment of where Chesterton falls short to Mason's ideal, but rather a helpful evaluation that can assist the school in applying Mason's methods more consistently, which is their stated goal.

Comparing the Steps of a Lesson

Mason (1925a) set forth a few steps that should be included in each lesson (see Table 3). These steps include the following: 1) "The teacher should talk a little (and get the children to talk) about the last lesson" to review it and bring it to mind (p. 232). The teacher should say in a few words something about the new reading so children can have anticipation for what is coming. 2) Then the text should be read with enough pages to include an episode. 3) Then the students narrate—in turns if there are more than one. 4) Lastly, there is a "little talk" between the students and teachers. The teacher can also show pictures or draw diagrams if applicable. In *The Parents' Review*, Wix (1957) wrote, "As to the interesting extras that the teacher can add, they may either come at the beginning, to arouse interest or curiosity or, generally better, at the end in those few minutes so jealously saved for questions, remarks, etc., which round off the perfect lesson" (p. 62). Therefore, the majority of the talking is done by the students—summarizing what

was previously read, reading aloud from the text, narrating, and discussing the text.

Table 3

Steps of a Lesson

Steps of a Lesson	Description
First talk	<ul style="list-style-type: none">• Recap last lesson• look up the location on a map if needed• teacher should give a few sentences to get students interested in what they are about to read
Reading of text	<ul style="list-style-type: none">• Reading of an episode aloud or silently
Narration	<ul style="list-style-type: none">• Retell the text either orally or written in turns
Second talk	<ul style="list-style-type: none">• “Little talk” between the students and teacher• pictures shown to illustrate the lesson or diagram

1st Step of Lesson: Set Up Reading (Mason)

In the first step of the lesson, the goal is to have the students connect the last reading with the current reading, to get the students interested in what they are about to read, and to briefly provide a few words of background information such as pointing out a location on a map or pronouncing the name of a person in the story. As Mason states, “(L)et each new lesson be so interlaced with the last that the one must recall the other; that again, recalls the one before it, and so on to the beginning” (1925a, p. 158). This is accomplished by students briefly summarizing what they read last time in the book so the book can be fresh in their minds. This first step is also a way to get interested or curious about what they are about to read. Mason said, “The business of the teacher is to put his class in the right attitude towards their book by a word or two of his own interest in the matter contained, of his own delight in the matter of the author.” This first

step of the lesson should be brief for as Mason asserted, “She should beware of explanation, and forestalling the narrative” (1925a, p. 233).

1st Step of a Lesson: Set Up Reading (Chesterton)

I asked Mrs. Peterson how she set up a lesson and she stated, “The first little talk is setting it up with a question, vocabulary, basically giving their brains as Susan Wise Bauer would say, ‘pegs on which to hang future learning.’ And so with that first little talk, they are set up well.” In the classes I observed, the lesson usually began with either the name of a person and how to pronounce it or the name and location of a place. A few times, the teacher explained the meaning of a vocabulary word. Mrs. Peterson did not state that the first little talk should be a brief summary of what was previously read. Consequently, I did not record a time where Mrs. Peterson began the class by asking what was read in the previous class session. Usually, she would bring up the previous reading and ask a specific question about that reading. Here are a few examples:

1. We read about Solon yesterday. So let’s consider what kind of ruler he was and how it differed from Draco. How would you describe his laws and values? What effect would that have on society? (class 7)
2. We read about Alcibiades and discussed his character a little bit yesterday? How would you describe a few of his characteristics? (class 8)
3. What do we know so far about Alexander and his character in general? (class 14)
4. Let’s go back in our minds to our reading of Sulla yesterday. How would you describe his leadership? How does that compare or contrast to the leadership of Marius? (class 23)

Mrs. Peterson also began her lesson at times by asking a question about a topic that would be addressed in the reading. Here are some examples of the way she brought some anticipation to what was going to be read:

1. So we actually still celebrate the Olympic games. What is special about the Olympic games? What are some similar goals between the way the ancient Greeks did Olympics and why we do them nowadays? (class 5)
2. I would like to think about different kinds of work ethics you see. When we say work ethic in our society, what do you mean? (class 11)
3. What makes a good law? What do laws tell about what a country values? (class 18)

2nd Step of a Lesson: Reading Book (Mason)

Well-chosen book. The second step of the lesson was to read the book chosen for the lesson. The choice of book was essential to Mason (1925f) and she believed children are naturally drawn to narrative and will more easily attend to information presented in a story format. She stated, “Now there is a natural provision against this mere skimming of the ground by the educational plough. Give children the sort of knowledge that they are fitted to assimilate, served in a literary medium, and they will pay great attention.” Mason advocated what she called only “living books.” In an article from *The Parents’ Review*, Til (1965) stated that living books were books in which “the writer has put his heart as well as a highly-trained mind” (p. 36). The adults were the one who would pick out the books that the students would read. However, Mason believed that children were the ones who truly would know if it was a living book which meant that it resonated with them. As she stated, “The expert is not the person to choose; the children themselves are the experts in this case” (1925c, p. 228). Mason believed that books should be literary in character (1925f), should be enjoyed by the children (1925c), should contain ideas and

not only facts (1925c), and should not be too easy or direct and tell a child what to think without allowing children to process the knowledge themselves (1925f).

Curriculum. Mason's history curriculum did not focus on one country for the entire year but incorporated two countries concurrently. In Mason's day, the students would read their country's history (British) and a country near to them (France) along with ancient history (1925f, p. 175). She wanted to "introduce children as early as possible to the contemporary history of other countries as the study of English history alone is apt to lead to a certain insular and arrogant habit of mind" (1925f, p. 175). Each history lesson would be covered one time per week (PNEU, 1928). Much of the books for literature would also be about the same historical period including some of the best historical novels and poems that refer to that period (Mason, 1925c).

Length of a lesson. Central to Mason's (1925a) educational theories was the habit of attention. She sympathized with the nature of children and therefore believed this was only possible under certain conditions. These conditions include first and foremost, a short lesson time where the child knows how long the lesson should last. She stated, "This idea of definite work to be finished in a given time is a valuable to the child...and this knowledge alone does a great deal to secure the child's attention to his work" (1925a, p. 142). For a fifth grader, the history lesson would be 30 minutes total including all the steps of the lesson (Parents' National Educational Union, 1928). This kind of schedule means there is less time for lecturing from the teachers and less time for student's minds to wander. Mason (1925a) believed that when students lose their focus on a lesson, it was time to put it away and students should not be left to "dawdle" over their books.

2nd Step of a Lesson: Reading the Book (Chesterton)

Well-chosen book. The principal reiterated the importance of having a curriculum and employing methods that allow the ideas of the texts to be salient and not just fact-based books. The principal viewed the use of living books as a distinctive of their school and commented that “even many classical schools would use basals or readers or textbooks when they get into history and science.” The three books used for history during my data generation were literary and did not talk down to the students.

Curriculum. Chesterton’s curriculum is based on a classical curriculum which focuses heavily on ancient history (Simmons, 2002). The students spent a whole year on ancient history in Grade 5 starting with ancient Egypt, proceeding through Greek and then Roman history. Four days a week for 30-45 minutes, the class read from that topic in both literature and history. They did not read about the United States or other modern countries.

Length of lessons. The class sessions for history fell between 24 to 54 minutes, with the average class period being 37 minutes. The length of each lesson is indicated in Table 4. The length of the lesson was not predetermined but went as long as needed to finish reading the set number of chapters that the teacher planned for that day’s lesson.

Table 4

Length of Each Class Session

Class Session	Length of Class	Class Session	Length of Class
Session 1	32 min.	Session 13	54 min.
Session 2	30 min.	Session 14	36 min.
Session 3	38 min.	Session 15	32 min.
Session 4	24 min.	Session 16	49 min.
Session 5	33 min.	Session 17	30 min.
Session 6	36 min.	Session 18	41 min.
Session 7	36 min.	Session 19	37 min.
Session 8	36 min.	Session 20	33 min.
Session 9	40 min.	Session 21	32 min.
Session 10	33 min.	Session 22	38 min.
Session 11	40 min.	Session 23	35 min.
Session 12	43 min.	Session 25	37 min.

3rd Step of a Lesson: Narration (Mason)

Mason believed that reading without narrating was a useless practice, because narration is the only way that one can process and remember texts. She stated, “They must read the given pages and tell what they have read, they must perform, that is, what we may call the act of knowing. We are all aware, alas, what a monstrous quantity of printed matter has gone into the dustbin of our memories, because we have failed to perform that quite natural and spontaneous

act of knowing” (1925f, p. 99).

According to Mason’s writings, the following five criteria are part of her understanding of narration:

1. It must be done after every reading.
2. It should be done in turns.
3. The teacher should not interrupt or prompt.
4. It should be in one’s own words.
5. It is the means of absorbing ideas.
6. The ideas a student assimilates will be different for each student.

Must be done after every reading. According to Mason, narration is not one literacy practice amongst many to choose from for the assimilation of knowledge after the reading of texts. It is the method that must be done after every reading, because she believed that students only understand and retain what they go over. Other methods of narration are advocated by Mason such as drawing pictures, acting out stories, and written narration. She believed narration was the key to internalize knowledge. She stated, “Each incident stands out, every phrase acquires new force, each link in the argument is riveted, in fact we have performed the act of knowing, and that which we have read, or heard, becomes a part of ourselves...that no one can know without this act, that it must be self-performed” (1925f, p. 292).

Only one reading of the text. The passage was only to be read one time, so students know they will be accountable for the knowledge and have the incentive to remain focused. Mason stated, “I dwell on the single reading because, let me repeat, it is impossible to fix attention on that which we have heard before and know we shall hear again” (1925f, p. 261). This emphasis of one reading ties in with Mason’s emphasis on the habit of attention.

Several students should narrate during each narration. Mason wrote in her methods of a lesson that narration should be in turns if there is more than one student. In *The Parents' Review*, Wix (1957) wrote, “The only way to secure the whole attention of every individual in a class is for each individual to realise that he may be the one called upon, and that even if he is not the first called upon, he may be called upon to continue the narration at any part until the one narration is finished” (p. 63). Students will stay alert and attentive not knowing if the teacher will call on them at any moment.

Teacher does not prompt or interrupt during narration. During narration, the students have the floor and should not be interrupted by the teacher either prompting or asking questions (Mason, 1925f). If a correction needs to be made, it is done afterwards by the other students if necessary. Mason (1925a) believed “it is very important that children should be allowed to narrate in their own way and should not be pulled up or helped with words and expressions from the text” (p. 289).

Narration should be told in one's own words. According to Mason, narration is not about verbal memory but word memory. She distinguished between parroting back a passage (verbal memory) and word memory (recasting a passage in one's own words) The following quotes emphasize the importance of originality in narration:

- “As they do so they use their own words, they tell back aloud, giving each incident, each point in their own way” (Mason, 1925a, p. 231).
- “To have narrated a passage satisfactorily implies, not a mere parrot-like committing to memory of words, but the having made that passage one's own—a part of oneself” (Millar, 1920, p. 12)

- “They are able to tell each work they have read not only with accuracy but with spirit and originality” (Mason,1925f, p. 182).
- “A child’s individuality plays about what he enjoys, and the story comes from his lips, not precisely as the author tells it, but with a certain spirit and coloring which express the narrator. A narration should be original as it comes from the child—that is, his own mind should have acted upon the matter it has received” (Mason, 1925a, p. 289).
- “In a form which is original because it is modified, recreated, by the action of the mind” (Mason,1925f, p. 66).
- “And the child will relate what he has heard point by point, though not word for word, and will add delightful original touches; what is more, he will relate the passage months later because he has visualised the scene and appropriated that bit of knowledge. If a passage be read more than once, he may become letter-perfect, but the spirit, the individuality has gone out of the exercise” (Mason,1925f, p. 29).
- “They throw individuality into this telling back so that no two tell quite the same tale” (Mason,1925f, p. 292).
- “Narration is not the oral or written remembrance of the words in their due order. It is the expression of what the child mentally visualised while he listened, or read, or looked. Indeed, a too close verbal accuracy should be taken as a danger signal” (Household,1925, p. 781).

Narration is the means of taking in ideas. Mason (1925f) believed that during the act of narration students are processing the text by taking the words and ideas of the authors and making it their own. This is how knowledge occurs. Mason stated (1925f), “One thing at any rate we know with certainty, that no teaching, no information becomes knowledge to any of us

until the individual mind has acted upon it, translated it, transformed, absorbed it, to reappear, like our bodily food, in forms of vitality” (p. 240). Bestvater (2013) suggested that narration was a form of vitality that “invites children to notice and discuss the Perennial Questions, to be delvers into the existential matters for themselves” (p. 13). Household (1925) suggested that narration was the food of the mind.

For narration is not, as so many people think, a test of the knowledge gained, but an integral part of the acquisition of knowledge, and the means whereby the ‘food of the mind’ (i.e., knowledge) is digested. At this stage questions are useless—a help to the lazy and a hindrance to the thoughtful—what the child needs is time to digest it quietly for himself. (p. 780)

As students recreate the text in their own minds whether aloud or silently, they are absorbing the ideas that are meaningful to them.

The ideas a student assimilates will be different for each student. In Mason’s 20 principles of education (Appendix G), principle 19 said “that the chief responsibility which rests on them *as persons* is the acceptance or rejection of ideas. To help them in this choice we give them principles of conduct, and a wide range of the knowledge fitted to them” (1925f, p. xxxi). Mason believed that the students had to decide what ideas they would accept or which ones they would reject. This does not happen instantaneously during a lesson but happens slowly over time. This is part of the self-education and must be entrusted to the child since Mason (1925b) believed that “the child is an eclectic and may choose this or that” (p. 39). She declared, “Our business is to give children the great ideas of life, of religion, history, science; but it is the *ideas* we must give, clothed upon with facts as they occur, and must leave the child to deal with these as he chooses” (Mason, 1925f, p. 40). Teachers are not to choose which ideas a student will take

from the texts.

You may bring your horse to the water, but you can't make him drink; and you may present ideas of the fittest to the mind of the child; but you do not know in the least which he will take, and which he will reject. And very well for us it is that this safeguard to his individuality is implanted in every child's breast" (Mason, 1925b, p. 127).

Mason (1925f) asserted that leaving the choice of what ideas the students will accept or reject involves risk. They may even side with a person that most adults would deem as dishonorable. However, this is not the final evaluation that the student will make about the qualities of a good leader or the duties of a citizen.

3rd Step of a Lesson: Narration (Chesterton)

According to the adult participants, narration was a valuable practice that allowed students to understand and engage with texts at a deeper level. They talked about the power of narration to help children assimilate texts and to build up the habit of attention. All of the adult participants attested to the benefits of narration.

After every reading. The teachers at Chesterton consistently employed narration practices across the grades after the reading of every text. I did not observe any other kind of narration except for oral. However, I did read some of the written narrations that were done when I was not in the classroom. The dean explained the function of narration this way:

It ties both reading and speaking in a student's mind at the same time as they are developing literacy....There are few things that are more powerful for both helping them learn what is in the text and taking it in into themselves, assimilating it as well as learning to read....The close accountability feedback loop is really important. You have to have immediate feedback and accountability for learning. If we just say I'm going to give you

a multiple-choice test in a month on some key facts of John Milton from Paradise Lost that are simply, they are just going to read a summary. They are not going to attend and digest and learn as much. (dean interview)

Narration is the natural incentive needed to keep the students accountable and give their full participation.

Similarly, the principal acknowledged the way that narration allowed students to assimilate texts.

I was just talking to the dean and we were talking about the group of students who were going on to upper school next year. Their ability to read a text and know it, is profoundly different from a new student entering upper school. So our children that have been trained in this model can literally read a text and know it. And be able to discuss it and remember the details in it that they bring into their discussion or their papers. (principal interview)

The testimonials of the educators attested to the powerful nature of narration when done regularly. The dean told why he believed that narration was more challenging than just listening to a teacher give a lecture.

I think narration is very challenging because it gives a very high academic bar in the classroom. I think that has a positive effect on students and on the whole classroom dynamic. The texts themselves are entertaining if they are great literature. Otherwise, if it is just the teacher giving lecture than I think the teacher is apt to work too hard to come down to the students rather than raise the students up. (dean interview)

The educators at Chesterton understand the value of literary books that provide an engaging dialogue for students. They acknowledge that oral lessons from teachers cannot provide the same

level of engagement as a well-written book. Teachers are likely to summarize or condense information. In other words, they may end up doing the thinking for the students.

The teacher explained narration this way:

Once you hear it, then your brain is visualizing that and processing. And then it's narrated, and whether a student is orally narrating or just listening to a narration, it is still active learning. So, once they are doing the work of learning in listening, attending, visualizing, telling back, then they are more capable of reasoning through the implications of a text and making connections and things like that. (first teacher interview)

She described the way that narration provided participation on the part of the learner whether they are speaking or just listening to the narration. The principal thought that narration encouraged critical thinking. She stated, "They understand the whole context and the facts within that context. They will be able to analyze and to critically think and to compare and to contrast in ways far beyond their peers in middle school." The educators have full confidence in the power of narration as a tool for comprehending and remembering texts. It is an integral part of their instructional practices and performed after each reading.

Several students should narrate during each narration. From my observations in the classroom, I witnessed the teacher allowing one person to narrate the whole section. When students did not remember a passage, the teacher waited silently and gave them time to collect their thoughts. The teacher explained her strategy this way: "I usually have one person tell the whole thing, but sometimes if it's a longer portion I'll break it up and have one person start and then put my finger up and have someone else continue. Then additions and corrections are made." When I asked the teacher her rationale for having one student narrate the whole section

she replied, “I think, generally, once they start telling back, they like to finish because no one likes to be interrupted and their flow is already going. But at the same time knowing that I could call on someone else, is making sure everybody is actively attending.” With one student narrating, the narrations became quite long. For example, one narration that I observed was over seven minutes long.

Teacher does not prompt or interrupt during narration. Mrs. Peterson was consistent to never interrupt or correct the students during the narration. Even after the narration, when the students would offer additions or corrections to the narration, the teacher did not try to elicit any responses or make any corrections. However, the teacher prompted the students before each narration. After each section was read aloud, Mrs. Peterson read the first sentence of the section that was just read and then called on someone to do the narration. I observed that it was done regularly in this manner throughout the school. Sometimes the student would continue their narration following the sequential order that the teacher gave, and other times, the students would start wherever they could remember and go from there.

It should be told in one’s own words. According to the educators at Chesterton, narration is a retelling of the text in the *author’s words*. Mrs. Peterson said narration should be distinguished from a summary because “summarizing is condensing a narrative into key points and making it short and consumable. Narration is imitating the author’s language, sequence, details, and length” (first teacher interview). For the participants at Chesterton, the goal of narration was to get as close as possible to recasting the text in the author’s language.

It was not until the end of the year, during the class discussion on narration, that I realized the way narration was communicated to the students and understood by them. During that discussion, the teacher began with the question, “If you had to describe narration to someone

else, what would you say?” Abby replied:

In class, we read a portion of whatever book we’re reading, then our teacher asks us to close it and calls on someone to orally sort of repeat in your own words what we just read. And for written same thing and then it should be in your own words, not repeat, just write down in your own words what you read (class discussion)

Caleb was quick to add, “But you are trying to use the author’s language and have good detail.”

The teacher confirmed that what Caleb said was a correction to Abby’s perspective of narration.

This crucial understanding of the essence of narration was brought up again by the teacher in the group discussion later in the conversation. The following is the dialogue for the second conversation centered around the definition of narration:

Teacher: Let’s go back to this idea—the ideal narration. We have had Caleb say that it uses the language of the author. Then we have this term of *your own words*. So, what is the ideal narration?

Meghan: Author’s language.

Teacher: So what do you mean when you say *your own words*? (She was looking at Abby).

Abby: If we read a long portion or something like what we just read, we wouldn’t be able to repeat it exactly in your own words, generally. But if it said, “The storm was tremendous,” if you remember, you would use the word *tremendous*.

Caleb: But you want to make sure you know what the word means. Because if you don’t understand it, based on the context, then there is almost no point of writing that word. Well there is, because it is remembering something from the text.

The teacher seemed to be insisting that Abby concede to the *correct* understanding of

narration. Nevertheless, Abby stood firm on the idea that narration is a retelling in one's own words. As can be seen in the quote previously cited, Abby did not believe it was feasible to use the author's words most of the time. Abby noted that if you remember to use a specific word that the author used, then you would use it because it fits the context of the narration. Caleb's comment in this conversation demonstrated the confusion that has ensued from this strict definition of narration. He first began to say that it is important to only use the word if you understand what it means. But then he backtracked and said that even if you do not know what it means, the main point is that you remembered the author's language.

Most of the students' literate epistemologies were centered around the text—submitting to the texts, using the exact words of the texts and getting the most accurate ideas from the texts. For example, the teacher asked, “How do you think narration helps you remember information and ideas?” Then Isaac replied, “When you think about it through the author's language, it helps you think like ok, so how was this used in the book and how did the author exactly describe it to you so you get the most accurate idea in your head about an idea.”

Meghan shared her understanding of narration and how submitting to the text is the goal of the school's model of learning. She stated. “A few days ago, my mom was trying to explain it to my aunt. At other schools, the teacher is the head. It's kind of like a triangle—the teacher is the head and the students and book are at the bottom. Here is the text you go off of.” The idea of the text as this ultimate authority and something to emulate seems to be the most common understandings that the students held about literate epistemologies. They did not reveal a sense of agency in their learning or a sense of coming to understand a text through their own perspective or point of view.

The explanation of narration as a retelling using the author's words seems to be confusing for the students because they went back and forth in their responses. For example, the teacher asked, "How do you fix your mind on what is being read so you are able to narrate with only one reading? We don't generally go back. What is your brain doing during that time?" Then Liam replied, "When we are reading, you read it and you're recording what it is saying. I don't usually exactly say what it says, but I am getting the main idea and I'm using the author's language. It's my own words but using the author's language." Liam was striving to reconcile this dilemma between the author's words and one's own words.

Abby was the only student who viewed narration as a meaning-making activity that allowed her to retell a story in her own words and in her own way. She saw the connection between saying something in your own words and creating a connection with that knowledge. Most of the other students viewed narration as a reading comprehension exercise where the goal was to get the most accurate answer. Words like *author's language*, *accurate*, and *text on top* displayed literate epistemologies that view literacy as a set body of knowledge that one must acquire. In contrast, Abby's phrases such as *in your own words* and *not repeat* portray a literate epistemology that views knowledge as constructed, dynamic and personal.

During my second teacher interview, I asked the teacher her reflections on the class discussion. She said that she saw how it revealed the different ways the students understood narration and how that affected their narration. She stated, "I also think that the discussion on your own words versus the words of the author yesterday was interesting, because it helps me see kind of how we communicated narration or haven't communicated narration to some students. And so, as far as that student (Abby), I actually knew her back when she first came in kindergarten. So just watching her growth over that long period of time and also this year her

ability to orally narrate. I mean she can just keep going and going at this point and there was a time when we thought there was some kind of concern as a learning difference or something like that. She is definitely grown into it” (final teacher interview).

Wanting to continue with this line of thought, I asked the teacher how a child’s personality factors into narration if the goal is to use the author’s words and not a child’s own words. Here was her reply:

Yeah, I thought the same thing because she (Mason) talks about that. I think it is more what the students understand as being the goal of narration because obviously the personality is going to come through no matter what. So I think as far as that conversation, that student in particular (Abby), it would actually help her to frame it in her mind as the words of the author. So it is more how they or what they are telling themselves narration is because I don’t think their personality coming through is ever going to stop. So I think it’s an interesting thought though as far as what they expect of themselves and growing in their own narration. (final teacher interview)

Then I asked, “Do you think Abby understands it differently than others?” The teacher replied, “I do. I think that she thinks that her own, her paraphrase, is a fine goal, after that conversation, which actually makes a lot of sense because we are working especially on written narrations with her and length and so that conversation has actually helped me to frame how to help her better this year and next year. Because I think if she had it in her mind that she is using the author’s language more, it will help her especially in written narration...so that was an interesting little piece of the conversation” (final teacher interview).

4th Step of a Lesson: Discussion (Mason)

Mason (1925a) referred to the last step of a lesson as the “small talk” which was a time for the students and teacher to have a discussion. Frost (1913) gave the following instructions about this step in an article in *The Parents’ Review*: “This short discussion must be absolutely objective, there must be no pointing of morals, for the children will ‘take’ the lesson for themselves” (p. 518). She also pointed out that the discussion should be student-led with “the pupils being led to do as much as possible of this themselves (Frost, 1913, p. 520). Mason (1925a) encouraged teachers to show a diagram or picture that aids in the understanding of the text at this point of the lesson if that was pertinent. This is not time for recall or fact-based questions from the teacher, but the teacher should encourage the students to ask questions. As Wix (1957) stated, “So we encourage them to ask questions, and with a little help they often can answer them themselves” (p. 593). This last step is not considered an essential part of Mason’s method and can be attested in the lesson plans that are available in her book (1925c, pp. 329-336). Mason referred to the narration as the act of knowing, not the discussion. The discussion was not to be forced and depended on various factors: the age of the students, the book that was read, and the students’ willingness and eagerness to discuss the texts or ask questions.

During this time, students were not to form hasty opinions about their readings or receive opinions from their teacher. Mason (1925a) stated, “With increased maturity children should progress from the specific and graphic details of a few periods of time to a more general understanding, and in the meantime, should not be given ready-made opinions” (p. 281). She talked against the teacher who wanted to point out the moral in the texts. She said, “He points the moral with a thousand tedious platitudes, directs, instructs, illustrates and bores exceedingly the nimble and subtle minds of his scholars” (1925f, p. 58).

4th Step of a lesson: Discussion (Chesterton)

In describing the last step of a lesson, Mrs. Peterson said, “You don’t ever want to leave it with just reading and narrating. There needs to be some kind of discussion, some kind of response for that learning to take seed in their brains and their hearts. And so there’s a discussion afterwards” (first teacher interview). According to the educators at Chesterton, in the last part of the lesson, the teacher was to bring out specific ideas for the students to discuss and form opinions. The principal said that part of a teacher’s role is to help the students “get at the living ideas in the text” (interview). She also stated that as teachers think about how to ask the questions after narration, they are to ask open-ended questions that bring out the ideas in the text. In my observations, Mrs. Peterson, exhibited that same understanding of how ideas factor into the learning process. She asked the students questions that focused on the specific ideas that she wanted them to discuss.

I also talked to Mrs. Evans, the principal, about how she guides teachers as they are preparing this part of the lesson. She said, “Open-ended questions. The ideas in the text.” Mr. Blackwell echoed the same response as the others and said that open-ended questions were the goal. He also added that since the facts were dealt with in the narration, the students do not need to be quizzed on the facts. The discussion after the narration was the time to explore the ideas. When I asked him what would be a typical question that he would ask, he said, “What strikes you? Do that first and see if they don’t go for what you were after anyways and then feel free to lead to wherever” (dean interview).

The educators viewed the discussion time as somewhat open to students’ thoughts, but mostly guided by the teacher toward the discussion of specific ideas. Mrs. Peterson said, “Sometimes you need to follow the conversations. However, students need to be given focus

and you can't let a conversation just trail off into whatever they want to talk about." This year Mrs. Peterson chose to focus the discussion time around the ideas of vices, virtues and values. She explained her rationale for this.

As I'm sure you have seen, I ask a lot of the same questions because they are living texts and those questions are going to be pertinent throughout all of the disciplines, but especially right now where our history and literature collide. Because especially with a fourth and fifth graders, they do tend to make connections that either are not there, are distracting, usually they are probably more distracting so I have to craft the question carefully. I would never ask. "What does this remind you of?" Period. These texts lend themselves so well to the vices and virtues conversation because it is almost written from that perspective. (final teacher interview)

The educators at Chesterton do not ask IRE questions to check the knowledge of the students, but they do ask open-ended questions to explore particular ideas that the teacher pulls from the texts. As Mrs. Peterson stated, her focus for much of the year was on the vices and virtues of the characters in the stories. For example, the following conversation was from a lesson during class 10 after reading and narrating a story about Philip of Macedon and his plan to conquer the known world.

Teacher: What do we see in the way of vices and virtues with Philip so far? What about vices or negative character traits?

Mike: Well, I could say a virtue.

Adam: Sometimes back then, they would have had some kind of catapult and that would have just gone right through the wall. And while the army, the phalanx, I think, was a good plan. It did have some flaws.

Teacher: Let's talk about Philip, his character, what are some vices we see in his character?

Adam: Well, he really cared about his gold a lot.

Teacher: What's the word for that or a word for that?

Adam: Greediness

Elizabeth: I guess he was kind of prideful because he had such a great army that he is like "We can take over the whole world." So that might be to his defeat, to be really prideful about his army, his gold and all the allies and everybody that he has.

Mike: He didn't act, from all the gold, like some kings would. Some kings would just for their gold and he just had gold sometimes. It didn't make him rich so he could pay expenses.

Teacher: Are you talking about a vice right now?

Mike: I'm not sure.

Teacher: Let's pause there.

Caleb: He said his gold is more useful than his army which is, I don't know, it's just not right. You can earn a lot of things with gold. He got allies with that gold and other things but if he thinks it is more useful than his army or more precious.

Teacher: Let's talk about some virtues that we see.

Liam: As well as over valuing the gold, he used it for good and improving his army and establishing allies.

Teacher: What does that show you he values?

Liam: He doesn't just value himself. He is able to value the country and not just focus on himself.

Adam: I think one of his vices is that he's overconfident.

Teacher: What a moment. What are we talking about?

Adam: Virtues?

Adam: I guess he could win a lot of allies because he was kind and just. He had that impression so he could make a lot of people friends with him which is a virtue.

Mike: He's very kind to people and he doesn't just keep all the gold that he has to himself. He uses it sometimes to help other people in his kingdom.

This discussion displayed the strong focus on vices and virtues that was part of the class discussion during my nine weeks at Chesterton. The teacher zeroed in on vices and virtues in an almost formulaic approach in this example. First, she had the students list the vices and then the virtues. Moreover, if that formula was not followed, the students' responses were not validated. as the case with Mike and Adam.

Table 5 shows that in each class session, there was at least one question or statement that referred to the character or virtues and vices of the historical figures that were studied. These were not the only questions asked during the class time. However, this displays how the same theme was reiterated with each reading instead of letting the students have their own ideas that resonated with them from the texts.

Table 5

Questions and Statements about Character Traits or Vices and Virtues

Class Session	The Teachers Questions and Statements
Class 1	<ul style="list-style-type: none"> We are going to read about some vices, and I want you to think about what their results could be.
Class 2	<ul style="list-style-type: none"> What have you seen from the characters? Who has displayed that? Let's think about the following words: courage, bravery, instinct. Why would they be incorporated in the one word valor?
Class 3	<ul style="list-style-type: none"> Think about what valor implies and just put that in your mind.
Class 4	<ul style="list-style-type: none"> What do you notice about Homer's character? What vices could have come out in the situation if he had a different character? What do we know that the Spartans value?
Class 5	<ul style="list-style-type: none"> What were the Greeks communicating as valuable by gathering for the Olympic games.? What were some things that came as a result of the games that were vices that they might not have expected?
Class 6	<ul style="list-style-type: none"> Let's consider the virtues of Alcibiades
Class 7	<ul style="list-style-type: none"> What virtue or vice do we see in Alcibiades and what effect do we see of that virtue or vice?
Class 8	<ul style="list-style-type: none"> What effect does Socrates virtue have on the people around them?
Class 9	<ul style="list-style-type: none"> What are some vices we see in Philip of Macedon's character? What does he value?
Class 10	<ul style="list-style-type: none"> What similarities and differences do we see between Philip and Alexander so far
Class 14	<ul style="list-style-type: none"> What do we know so far about Alexander and his character in general? What do we see Alexander valuing right now? What was Diogenes' purpose and what did he value?
Class 15	<ul style="list-style-type: none"> What are some common themes we see in leaders that they have in common?
Class 16	<ul style="list-style-type: none"> What similarities do we see with the Greeks here? If we think about people as being generally similar throughout the ages, what can we say about people in general given the Greek and Roman beliefs? What does that show us about people's desire that they would have these beliefs?
Class 18	<ul style="list-style-type: none"> What do you see the leaders valuing by the way they treat their people?
Class 20	<ul style="list-style-type: none"> What do we see being valued in the leadership in this last part? What is shown about their values and the fact that they could veto?
Class 21	<ul style="list-style-type: none"> What do we see Coriolanus valuing?
Class 22	<ul style="list-style-type: none"> What virtues and vices come out in the middle of war? How can victory look different to different people?
Class 23	<ul style="list-style-type: none"> How would you describe Sulla's leadership? How does that compare or contrast to the leadership of Marius? We are going to read about Pompey. I would like us to look at the similarities and differences.
Class 24	<ul style="list-style-type: none"> No questions were asked
Class 25	<ul style="list-style-type: none"> Why were the perspectives on Julius Caesar so different? How would you say he used his power well and how would you say he abused his power?

However, there were a few instances where the teacher did ask an open-ended question that allowed the students to share their perspective without leading the discussion in a particular direction. During the 25 class sessions, there were only six truly open-ended questions. The discussions in these sessions displayed the students' opinions alongside support from the texts as well as incorporating previous texts that were read. Here is an excerpt of a class conversation from class 3 when the class was talking about the destruction of Troy being accomplished by a Greek soldier who deceived the Trojans to bring a wooden horse full of Greek soldiers into their city:

Teacher: What strikes you about the victory of the Greeks in the Trojan War?

Adam: Well, I think that judging from even like the Egyptians were so quick to believe something a native or anyone else told them about and it led to many losses because of it. Like they would believe, they were so easily convinced by the Greeks that the horse was an offering to Poseidon and not a trick. If they hadn't been, they could have saved the city or something. And, yeah, especially with when the Persians attacked the Greeks. They had a lie that convinced the Persians. So, I think they are easy to believe anything someone tells them.

Abby: Kind of like what Adam said that they didn't really inspect the horse when they got in and they didn't think that maybe the Trojans were going to come back on the ships. Maybe they didn't think the horse had anything to do with them. But they didn't think that the Greeks were going to come back on the ships?

Isaac: I think the way Ulysses decided how to build a horse and leave it there and sail away and then invade the city from the inside. It is almost dishonorable in a way.

Teacher: What do you mean by that?

Adam: Because part of the reason they were so easy to believe these lies is that the Trojans expected the other Greeks to not necessary lie in a way like that which I think is something that has been visible throughout most of ancient history, like in wars.

Caleb: It is amazing to me that it was probably, like one of the most risky plans, ways to take over a city because they were in the city and like could have easily been found and whole Trojan army would have just come and destroyed them because they didn't have Achilles or Patroclus or other heroes.

Teacher: Adam, did you have a response to what Isaac said?

Adam: Yes, I think however, Paris did steal Helen which is also very dishonorable, and the Trojans refused to give her up. So, I think that is also dishonorable. I'm not saying they had the right to lie but they did something also that was dishonorable.

Mike: If they stole Helen, did she get out without getting hurt?

Teacher: Do we know that from our reading yet?

Liam: In response to Isaac and Adam, the gods obviously thought what the Greeks did was kind of dishonorable because it said that they punished Odysseus and we learn from our literature text that Odysseus and Aeneas and Menelaus and Agamemnon all had hard times to get back and Menelaus got back but

Agamemnon was killed and never got to go home and the gods must have found it dishonorable that they lied.

This example illustrated that the students have much to say when the questions are left open-ended, and the students demonstrated an ability to compare/contrast, evaluate and even debate and engage in dialogue with one another. The ideas in the texts that stood out to the students are salient in these moments of discussion, in contrast to the teacher's questions that solicit a narrower response as evidenced in a class discussion that took place on class 15 after the reading and narrating of the account of Alexander's conquest of Darius and his Persian army. The story tells about Darius being forced to flee while his army was defeated and the royal women (Darius' mother, wife and children) being made captives but treated respectfully by Alexander. Here is an excerpt of the discussion that followed a question that was more narrowly focused on the character of the historical figures:

Teacher: What do you notice about Alexander's leadership and its effect on others?

Frank: Many people like him because he's just for the most part and respectful.

Caleb: He also helpful. Because of his richness he gave many people rich gifts.

Mike: They like him a little because he is kind. Some may take advantage of his kindness. They would use his kindness.

Caleb: Like Mike was saying, but he took captive Darius' wife, mother and children. He still showed them pity. He still was very kind to them even though they were his captives.

This conversation is more contrived from the previous conversation that allowed the students to make their own connections. In this discussion Alexander is described as helpful, kind and showing pity to captives. In my field notes for that day, I noted, "Some of the students'

comments about the characteristics of the people from history do not really seem to fit with what we know as adults about them. We characterize Alexander and Philip as kind? I'm not sure if history is the realm to talk about warriors being kind and helpful because most of the time, these people were killing other nations, taking over countries, and were jealous of each other. Amid this context, the kids are saying the leaders are kind?"

The following is another example of students being asked to judge the character traits of historical persons. During class 11, the reading was from the *History of the Greeks*, and the chapter was introducing Philip of Macedon's son, Alexander, and what he was like as a youth.

Teacher: What similarities and differences do we see between Philip and Alexander so far?

Elizabeth: Um, they both like to memorize because Alexander was memorizing the Iliad and liked it was better than anything else, I guess like Philip.

Meghan: They both liked to fight.

Isaac: They are both great generals.

Adam: They both seem to value riches, uh, gold because he kept his books in a gold box and Philip had a lot of gold. So they both seemed to value that.

Liam: Kind of like how Philip made friends with other countries. He started to make friends with other people, the son of the nobles and his bodyguards.

Elizabeth: Philip was kind. Not a difference but similarity. They are both very kind to other people. Philip was really kind to all of his subjects well, most of them, he was kind and generous and Alexander is also kind to everybody it seems.

Teacher: What are some differences?

Adam: It seems that like he liked fighting a little more than Philip did. Because it doesn't tell us a ton about Philip's youth, but it does say here that he liked to play soldiers and liked to play with a little regiment of his friends. And stuff just like from that age, he got into fighting a lot. Whereas Philip really cared about like his great fighting his big phalanx or something, but he values his gold more and it seems like from the beginning it doesn't seem like Alexander values it as much.

Caleb: I feel like they have a different way of making their friends because it said that Philip would always give gold whoever he wanted to be allies with. Whereas Alexander is still young, but he just makes friends.

Abby: Maybe the difference between them, like Caleb said, Alexander has real friends not just people he gave gold to and they appreciated it.

Finn: I also think that Alexander carries around his books. Were there books?

Teacher: I think so or maybe it was more like a scroll.

The previous exchange shows how the students are not responding to ideas that they generated from a reading of the text but answers that do not necessarily engage with ideas in the text. From that discussion, the students concluded that Alexander and Philip are similar because they like to fight, are kind, and value gold. My evaluation of the discussions is not a criticism of the students' answers but to demonstrate the following two deductions: 1) Students in fifth grade are not necessarily ready to form opinions about characters from history without more life experience and more exposure to ideas from vast topics. 2) Obligating students make moral judgements in a formulaic manner can hinder their ability to recognize the nuances and complexities of human nature and the realities of life.

Principles and Methods that Align with Mason

In many ways Chesterton enacts Mason's principles and methods. The educators have attested to the effect that narration has on their students, and they are committed to that literacy practice. The principal stated areas of their school that set them apart from more traditional schools. The areas she mentioned are related to Mason's principles.

Really getting a book that is narrative with ideas and that is well-written would be a distinctive because even many classical schools would use basals or readers or textbooks when they get into history and science. I think that the fact that the children do all their own work is a distinctive. We don't have worksheets; we don't have workbooks...

Because we follow CM's pedagogy the way one teacher teaches is the same as another one. So we can have different personalities and our classrooms are alive because I am a person so my personality will come through. But the way I teach and the way that we approach learning is consistent. (principal interview)

Classroom instruction did not consist of oral lessons, lectures, or comprehension questions. The educators at Chesterton followed the guidelines of Mason in their use of living books and their consistent use of narration after one reading. The teacher did not interrupt during the students' narration or correct students if they forgot something from the passage. The teacher did not evaluate the students responses to her questions but allowed them to talk freely with each other during the discussion time.

Principles and Methods That Do Not Align with Mason

There are several areas where the educators at Chesterton interpret Mason's principles and practices in a way that does not align with her stated intentions. These include the following

areas: 1) The purpose and goal of narration 2) The way ideas factor into the learning process 3)

The means of forming moral opinions.

The Purpose and Goal of Narration

Mason (1925a) required a narration to be in the words of the student because she believed that was the only way that the information from the author became knowledge. Striving to retell the authors' words becomes memory work and not true learning. Mason (1925c) made a distinction between information and knowledge. Information is the record of facts in someone's memory that does not make a significant impact on one's thinking or way of life. "Knowledge, on the other hand," Mason (1925c) stated, "is power; as it implies an increase of intellectual aptitude in new directions, and an always new point of departure" (p. 224). According to Mason, information may be useful but only knowledge ignites the student to more ideas and more connections in the future. Mason believed it was up to the teacher to make sure knowledge and not just information was the goal in education. She stated, "Perhaps the chief function of a teacher is to distinguish information from knowledge in the acquisitions of his pupils" (1925c, p. 225). Making sure the students understand that narration is a retelling in one's words would be part of their role. Chesterton's practice of narration did not align with this goal.

How Ideas Factor into the Learning Process

Chesterton believed that ideas were necessary for the students and chose books that were not just a list of facts or summaries. However, the educators did not indicate that narration was the process where students processed the ideas from the authors of the texts. They pointed to the discussion afterward as the time to engage with the ideas. For them, narration was the time when the facts were addressed and put into long-term memory. The dean stated, "Ideally we dealt with the facts sufficiently in the narration, so we aren't trying to quiz you on the facts because we

explored the facts in the narrations, and now we want to explore the ideas” (dean interview). However, there are two differences in Mason’s view of ideas: 1) Narration is where students assimilate ideas as well as facts and 2) the ideas that are assimilated need to be left up to each student. Mason (1925f) stated, “We feed upon the thoughts of other minds; and thought applied to thought generates thought and we become more thoughtful. No one need invite us to reason, compare, imagine; the mind, like the body, digests its proper food, and it must have the labour of digestion or it ceases to function” (p. 24). Mason reiterated that ideas are the food for the mind and not facts.

The educators thought it was the teachers’ job to bring out the ideas that they thought were important from the texts. However, because Mason (1911) believed in the importance of preserving the individuality of each child, she instructed the teacher to not impose their own ideas on the students.

Another liberty we must vindicate for children is freedom of thought. To teach them what to think is an easy role, easy for them and for us; and that is how we get stereotyped classes instead of individual persons, and how we and the children fail to perform the most important function of life – the function of right thinking... children familiar with great thoughts take as naturally to thinking for themselves as the well-nourished body takes to growing; and we must bear in mind that *growth*, intellectual, moral, spiritual, is the sole end of education. (p. 425)

It is through this freedom that the science of relations is set up and students build relationships with various areas of knowledge. Mason (1925f) admonished teachers to not interfere with this process and stated, “Our deadly error is to suppose that we are his showman to the universe; and, not only so, but that there is no community at all between child and universe

unless such as we choose to set up” (p 188).

Forming Moral Opinions

The educators believed it was their role to bring out the ideas in the texts and have the students form opinions about those topics during the discussion time. In the fifth-grade class, those opinions focused on the character traits and vices and virtues of people from ancient Greece and Rome. Mason (1925f) advised teachers to be especially careful with issues of morality in the classroom. She did not want teachers to use books to point out specific morals because she wanted students to be given the freedom to develop opinions and make moral judgments at their own pace according to their individual personality.

This education of the feelings, moral education, is too delicate and personal a matter for a teacher to undertake trusting to his own resources. Children are not to be fed morally like young pigeons with predigested food. They must pick and eat for themselves and they do so from the conduct of others which they hear of or perceive. (1925f, p. 59)

Therefore, Mason encouraged teachers to offer a wide variety of books and trust in the capabilities of children to deal with knowledge through years of being exposed to noble ideas found in books, art, music, and nature. She insisted that teachers were to be most careful when dealing with moral and religious issues. Mason (1925b) expressed, “Of one thing we must beware. The least symptom of satiety, especially when the ideas we present are moral and religious, should be taken as a serious warning. Persistence on our part just then may end with the child's never willingly sitting down to that dish any more” (p. 127). Table 6 lists the comparisons between Mason’s steps of a lesson and the ways that Chesterton implemented the steps of a lesson.

Table 6

Comparison Between Instructional Practices of Mason and Chesterton

Mason's Steps of a Lesson	Chesterton's Practices that Align with Mason	Chesterton's Practices that Differ from Mason
1 st step: Review the previous lesson and anticipate new lesson	<ul style="list-style-type: none"> • Showed a map or wrote down a name • Asked a question to introduce topic 	<ul style="list-style-type: none"> • The students did not review the previous lesson
2 nd step: Read book	<ul style="list-style-type: none"> • Used literary books that contained ideas and not just facts 	<ul style="list-style-type: none"> • Only read from one period of history instead of 3 • Length of the lesson was over 30 min.
3 rd step: Narration	<ul style="list-style-type: none"> • Narration was consistently used • Teacher did not interrupt during narration • Teacher did not ask recall questions 	<ul style="list-style-type: none"> • Students did not narrate in turns • Teacher gave students a prompt for starting point of the narration • The goal was to use the author's words
4 th step: Student-led discussion	<ul style="list-style-type: none"> • Did not evaluate students' responses • Allowed students to do most of the talking 	<ul style="list-style-type: none"> • The questions were leading to specific ideas • Discussion was structured around teacher's agenda • The teacher had students forming moral opinions

Students' agency in both the comprehension of texts as well as forming their opinions about issues of life and conduct were vital for Mason so that the personality and individuality of each child was preserved. She believed that it was the only path to true learning and the moral thing to do. Many years after Mason, Aukerman (2013) viewed the interpretation of texts as an ethical matter too.

Such engagement with student sensemaking, I propose, should be seen as a fundamental ethical obligation of a teacher. Anyone who does the human work of trying to make sense of text should be entitled to a place at the table. I make this case because I maintain that our textual sensemaking is a fundamental part of our humanity....Thus, a failure to respect a reader's textual sensemaking is a failure to honor that part of the reader's humanity – a failure to acknowledge that even a novice reader constructs textual meaning out of the ideational stuff of who s/he is.” (p. A21)

Educators who put children at the center of the learning process have come to similar conclusions about respecting the learner.

Classical Influence

The educators at Chesterton believed that Mason was classically educated and was part of the classical tradition of education. Biographical information regarding Mason's early education does not support the premise that she was classically schooled. She was born into a working-class family as the daughter of a merchant and received her early education from her invalid mother (Coombs, 2015). The majority of girls at the end of the 19th century were not classically educated unless they came from a wealthy family of the upper class (Martin & Goodman, 2004). The English educational system was comprised of various schools to suit the various classes of its citizens. The elementary schools were the usual option for those with little means. The public schools were reserved for the wealthy and taught a classical curriculum with an understanding that the goal was to train a gentleman.

Mason was well-read, and her writings attested to the familiarity she had with poets and philosophers. As she strived to build an educational philosophy that would organically flow into practical methods in the schoolroom, she drew from those who first and foremost respected the

child as a person, which is her first principle (see Appendix G). She pointed to others before her who valued the individual child and brought the child-centered focus to educational methods. Although she did not agree with Rousseau who believed in raising a child free from authority, she praised him for turning the hearts of the fathers back to their children and “awakening many parents to the binding character, the vast range, the profound seriousness of parental obligations” (1925b, p. 3). The philosophy of Rousseau (1712-1778) can be attributed to the “primacy of the child or student as curriculum and what can be learned from children in nature without authoritative restrictions” (Schubert, Schubert, Thomas, & Carroll, 2002, p. 237). From his philosophy of the child, many new educational reformers emerged in the progressive camp such as Pestalozzi and Froebel. As described in chapter two, Mason’s philosophical foundation was inspired from their child-centered practices. However, she also recognized the importance of authority in the lives of children and held to the belief that children were not born either good or bad, but with possibilities for good and for evil (Principle 2). Likewise, Mason viewed her education model as “based on principles hitherto unrecognized” (1925d, p. 8). This means that she viewed her model as a new contribution to educational theory. She was not saying some of these principles did not exist in the writings of others, but she brought unity to various conceptions of education as well as providing her own insights. The classical model already existed and was established for thousands of years prior to Mason. She would not claim that she offered something new if she was just providing a classical education with a different pedagogy.

Her contemporaries did not equate her methods with those of the classical model. She was categorized as a “modern method of education” in the local paper. A few years after Mason’s death, an article was put in *The Spectator* (1928), that featured a three-part series titled “Modern Methods in Education.” Part two of the series was titled “Cutting the Cackle,” and it

featured the methods of the late Mason. The writer called for an end of “the era of chalk and talk” and children having to listen in silence as the teacher “filled the stage” (“Cutting the Cackle, 1928). The author also wrote that the stage should be left to the child and his books, because the child is all-important.

This article showed how Mason’s educational theories stood in contrast to the traditional theories of her day, whether it was the classical education espoused in the English public schools or the state-sponsored schools and their recitation methods. She was considered modern in her approaches, and it is evident her focus was on the child as a person. The educators at Chesterton do not see this distinctive between Mason and the classical model.

As discussed in the literature review, Fives and Buehl (2012) recognized three ways that teacher beliefs play an important role: belief can be (a) “filters for interpretation, (b) frames for defining problems, and (c) guides or standards for actions” (p. 478). The classical educational theory was the filter for interpreting Mason’s principles at Chesterton. The second research question stated the following: What do the interpretations held by the educators at Chesterton reveal about their views of the learner, the role of the teacher and the goal of education? The next section will address that question.

The View of the Learner

Mason believed the child should be respected for who they were at that moment in time. A child was to be considered a complete person and not in the process of becoming a complete person. The classical model “ignored the ‘child’ and appealed directly to the ‘father of the man’ within his student” in order “to produce a man or woman whose life conforms to the Ideal in every detail” (Hicks, 1999, pp. 39, 47). The classical model seeks to mold and shape students in a specific direction toward the goal of virtue. The classical impulse to pattern students’ thoughts

and ideas toward a particular direction was evidenced in the literacy practices in the classroom. Narration was used as a means to conform the thoughts and words of the student into those of the authors. There was an ideal—the text— that each student was to strive towards. The teacher set up the narration with a prompt with the exact words from the text, and then the students were to proceed to use the author’s words, details and length. The triangle model that was mentioned by the principal and Meghan demonstrated this understanding of the text as the authority that was to be submitted to by the teacher and the students. The discussion after the narration was also a means of conveying particular ideas that the students were to get out of the reading. The questions were all positioned around vices and virtues and the values of the characters. Although the students could choose which vices or virtues they saw displayed in the characters, the students were limited in the range of ideas that they were permitted to express. Whereas Mason utilized narration as a means for students to develop their personality, form their own opinions, and assimilate ideas that were meaningful to them, the classical model does not place the same value on the agency of the learner or child-centered learning. Hicks (1999) believed that classical teachers from ancient times viewed childhood as “the crucial period for forming the life of virtue in a person (and) to set childhood aside as a time of enjoyment, pleasure, and freedom would not only cripple the child’s chances for future learning, but would condemn him to the exasperating, enervating, and illusory life of pleasure” (p. 38). However, Mason who praised the child-centered views of educationalists such as Pestalozzi and Froebel believed in the freedom of children and wanted them to delight in learning. She believed that children should regularly have hours of free time to be in nature, engage in unstructured play, and pursue creative activities. Again, this freedom of children did not mean they were free to live without rules, restraint or authority.

Role of the Teacher

According to Hicks (1999), classical education views teachers as having such a profound influence over their students that “the charge against Socrates of corrupting youth was not at all uncommon one” (p. 41). This bond between a student and his teacher was such that the mind of the student was joined with the mind of the teacher. The classical model regards the teacher as the one who ultimately controls the knowledge that is imparted to the students. The idea is for the students to come to the same understandings and interpretations as their teachers. Even though the teacher was using a more open-ended literacy practice than reading comprehension questions, the classroom was still positioned as hierarchical. The teacher, for instance, limited the discussion toward a specific set of ideas that she wanted the class to glean from the text, namely vices and virtues. The teacher provided the context for the discussion that took place instead of allowing the students to exercise agency in that area. Even the understanding about the discussion at the end displayed a different understanding than what Mason intended. The teacher said that the lesson is not complete without some kind of response or discussion after the narration. If the educators at Chesterton believe that this is the time when the ideas are formed and articulated, then it makes sense for the educators to view this last step of the lesson as essential. They considered this 4th step of the lesson the time when ideas were brought out by the teacher. Mason viewed the narration as the process where the students absorbed ideas. Without a discussion time, the teachers at Chesterton would not have the chance to bring out the ideas they wanted the students to embrace. Mason believed that the narration was the beginning of the assimilation of ideas in the texts. But as the students go about their day, the many thoughts and ideas from their living books would continue to fill their minds. The classical framework is designed to take more control in the molding of the students. The teachers also strove to bring

the lesson to completion by asking questions that obligated students to form opinions about moral issues right away during the lesson. Mason viewed the role of the teacher as a facilitator and the one who introduced one mind to another. The teacher was not the one who molded the students or aimed to make them think or act like the teacher.

Goal of Education

The classical model views the goal of learning as “mastering an inherited body of knowledge” and producing “a man or woman whose life conforms to the Ideal in every detail” (Hicks, 1999, pp. 40, 47). The narration and discussion time are being used to shape the students into a particular person. Mason (1925f) believed that children’s individuality was to be preserved, and therefore a teacher did not have the right to impose their ideas from the texts onto the students.

Our chief concern for the mind as for the body is to supply a well-ordered table with abundant, appetizing, nourishing and very varied food, which children deal with in their own way and for themselves....Hungry minds sit down to such a diet with the charming greediness of little children; they absorb it, assimilate it and grow thereby in a matter astonishing” (p. 71-72).

For Mason the goal of education was to grow in a relational knowledge with all the areas that encompass the knowledge of God, the knowledge of man, and the knowledge of the universe.

There is a tension that lies between two different educational paradigms—classical education and Charlotte Mason. In many ways, Chesterton took the rigid model of classical education and tried to fit Mason’s principles inside of that framework. Narration that aimed to capture the personality of the students turned into a retelling based on the authors’ language. The student-led discussion after the narration turned into an opportunity for the teacher to

incorporate their own ideas about the texts. Books full of ideas that students assimilate according to their needs became texts that must be submitted to by the students and teacher. What got lost in the translation from Mason to classical was the agency of the student, the development of their personality as they choose or reject ideas, and the relational understanding of knowledge as something to know and care about. Language is not neutral. The construction of knowledge and the goal of learning is being communicated to students either explicitly or implicitly. Figure 1 displays the way that Chesterton has constructed the hybrid model. They started with a foundation of classical education, added Mason's principles, and now have a mix of the two educational theories.

Hybrid model	Reproduce author's language in narration	Students are supposed to form opinions about moral issues	Teacher chooses which ideas are important
Mason	Narration after each reading	Books on a wide range of subjects provide moral education	Living books of facts clothed with ideas
Classical	Mastering an in inherited body of knowledge	Childhood is crucial period for forming the life of virtue	Molding student into ideal type

Figure 1. The hybrid model of Chesterton combining elements of classical and Mason

Mason started with the nature and potentiality of children and built curricula and methods around their needs, their potentialities, and their capable minds. These ideas align with the

progressive education principles that value children as individuals, view children as natural doers, makers and creators and believe that education should be designed to reflect the nature of the child (Darling, 1994). By starting with the child and not the curriculum, she put the child at the center of the learning process. It was not child-led such as the democratic community of Summerhill founded by the English progressive educator A.S. Neill (Selleck, 1972) or unschooling where there are no set curricula (Rolstad & Kesson, 2013). She followed the path of progressive teachers and thinkers before her and added on to their work. Coombs (2015) stated, “Rousseau’s *Emile*’s early exploration of the natural world and Pestalozzian respect for children’s personalities taught her that education depended upon engaging their imagination, curiosity and interest in ‘things.’ Wordsworth, Arnold and Ruskin inspired her to pass on her love of literature, pictures, and poetry” (Coombs, 2015, p. 260). She never considered her model a continuation of the classical method of learning or a different avenue to reach a classical education.

Defining the Ideal Student

The data presented in this chapter demonstrated the way that Chesterton interpreted and implemented the ideas and methods of Mason. The comparison of Mason’s writings with the words and actions of the participants revealed a dissonance. Since they are a hybrid school, does that dissonance matter? Does fidelity to Mason’s model make a difference in the learning process of the students? The comparison of Abby and Caleb illustrates how different interpretations affect the learning of the students.

Caleb was viewed as the ideal student. He had the correct definition of narration. He strived to use the author’s language in his retellings, and he did not stray far from the text. Yet, he did not seem to enjoy narration or connect with any of the characters he was reading about in

the history books. On the questionnaire that I gave to the students, Caleb did not have much to say about narration. He did not indicate that he was interested in any of the characters they read about in history. When asked what he enjoyed or liked about narration, he wrote, “Nothing.”

On the other hand, Abby was viewed as a student who needed improvement. Her definition of narration as *in your own words* was viewed as incorrect. The teacher thought that Abby’s understanding and implementation of narration was problematic since she used too many of her own words and not the author’s words. Mrs. Peterson stated, “I think if she had it in her mind that she is using the author’s language more, it will help her especially in written narration.” The teacher believed that Abby’s narration could be improved if she changed her conception of narration. As will be shown in the following chapter, Abby’s narrations used the most poetic devices and was the best example of engaging storytelling. Because she used her own words, she was able to make narration a dynamic and interesting practice. Unlike Caleb, Abby had a lot of positive things to say about narration. During the student discussion, the teacher asked the students if narrating affected their interest in a subject. Abby replied, “Maybe before you read a book about Greece you are like, “Oh, Greece, it’s a country, let’s read about it. After you read the book, maybe you will be more knowledgeable. And will say, “Ah, Greece.” Abby’s use of the phrase “Ah, Greece” showed that she made a connection and built a relationship that is more than knowing a list of facts about a place. She recognized Mason’s unifying principle—education is the science of relations. It is the idea of building relationships and emotional connections with various domains of knowledge. When Abby started at the school as a kindergartener, there was a concern that she might have learning issues. But after years of being immersed in a model that allowed her to narrate orally and develop at her own pace, Abby has developed into a student who has confidence in reading and narration. Why is

Caleb propped up as the ideal student when Abby is representing the beauty of Mason's model? While the teacher is prone to hold the students to the letter of the text, Mason's model is trying to push the students towards the mysteries of the text and find their own voice. Because Abby decided to view narration differently than the school, she has blossomed and grown in both knowledge and interest of many subjects. While Abby was on the verge of being labeled with a learning difference in kindergarten, Abby has developed into the best representation of what Mason desired for her students. The contrast between Abby and Caleb is the best evidence that I can present regarding the disconnect that exists between Chesterton's ideologies and the theories of Mason.

Interpretation of Texts

Some of the discrepancies between Chesterton's narration practices and Mason's articulation of the practices may be attributed to the school's understanding of the reading process. Chesterton's emphasis on using the author's words, submitting to the text, and getting at the ideas brought out by the teacher privilege a transmission model where one can pass the words of a text from one mind to another. Even though Mason does not explicitly explain her views on the interpretation of texts, it is clear that she does not view texts as collections of symbols to be decoded and mastered in a merely rational way. She viewed texts as "living," which meant that they contained the living thought of the authors and had a spiritual force that continued after the reading and narrating. These were the ideas that continued to inspire and grow in the mind and hearts of the reader. That is why the goal was not to repeat the author's words. It was not merely about reading comprehension or the assimilation of a body of information, but the feeding of the mind on ideas. The students have to go through the process of narrating in their own words to make the ideas their own.

The discussion about reading theories and text interpretation has been part of literacy debates for decades. Marshall, Smagorinsky & Smith (1995) claimed that 1938 marked a turning point in those debates when two different books were published espousing opposite viewpoints about reading theory. They asserted that these two books had a significant impact on the teaching of literature. *Understanding Poetry* (Brooks & Warren, 1938) emphasized the formal, objective characteristics of a text and deemphasized the importance of both the author and the reader. They were striving to incorporate a scientific method of reading that would produce accurate, defensible interpretations of the text. The other book published in 1938 was *Literature as Exploration* (Rosenblatt, 1938). For Rosenblatt, (1938, 1976, 1994) reading literature is not an objective analysis, but an exploration, a process, an experience in which readers draw upon their own histories, their own emotions to make sense of texts. Marshall et al., (1995) claimed “These transactions, these efforts to make sense of texts, will result in different readings from different readers... A classroom emphasizing such transactions would be one in which readings are shared and explored and where students and teachers develop their associations with each other as well as with the texts under study” (p. 11). The differences between the two theories can be summed up in the following way: “Where Brooks and Warren open their volume with a discussion of what poetry is, Rosenblatt begins hers with a discussion of what students need. Whereas Brooks and Warren are at pains to say what a text is, so that we might bring ourselves into a proper relationship with it, Rosenblatt is at pains to say who students are so that texts may be brought into proper relationship with them” (Marshall et al., p. 12). For most of the years following the publication of the books, Brooks and Warren’s reading theory was the preferred method used in the classroom. In the 1970s, reader-oriented theories emerged as an alternative to the objective analysis of texts. However, the tension between the two theories continue to be an issue both in

the classroom and in research literature. This tension was seen in the classroom at Chesterton. The stance that a teacher takes in her reading theory will affect the way that the students approach texts and the freedom that students will feel in the interpretation of texts (Aukerman, 2013). Mason's understanding of reading theory falls more in line with Rosenblatt's transactional theory than the one espoused by Brooks and Warren. She would not view the reading of poetry as an objective analysis but an interaction between the reader and the poem that should lead to appreciation and delight. In *The Parents' Review*, Household (1949) stated the following about the teaching of poetry:

But the teacher must have faith in the child's wish and power to learn. To this day a young teacher fresh from college cannot read poetry to a class without halting at the end of each verse to explain it all. What really matters about poetry is that the child should enjoy it, not that he should be able to explain the precise meaning of each word. If he enjoys it now, he will be able to explain hereafter at the proper age. But the teacher is never satisfied, whatever the subject that he is presenting, until, so far as in him lies, all the children see all that the adult sees, forgetting that the half—and a different half perhaps with each—which they get today by their own efforts with enjoyment is worth infinitely more than the untimely and distasteful whole which it is sought to thrust upon them. The one lives, takes root and grows: the other most often perishes leaving no mark behind. (p. 76)

According to Mason, a student is not submitting to texts or striving to repeat what the author says. A student is engaging with the words and the ideas of the author in a personal, creative way. That does not mean students will not assimilate information from texts or grow in literacy skills. As Rosenblatt (1994) asserted, "Paradoxically when the transactions are lived

through for their own sake, they will probably have as by-products the educational, informative, social, and moral values for which literature is often praised. Even enhancement of skill may result. By the same token, literary words often fail to emerge at all if the texts are offered as the means for the demonstration of reading skills” (p. 274). The stance that is taken in the classroom towards the goal of reading is what makes the difference. One’s stance is based on the view of the learner. Rosenblatt (1976) explained her view of the learner: “The idea of the child as a little savage who must become civilized or the unspoiled angel who is corrupted by the world are no longer accepted. Instead, the human creature is seen to possess potentialities for an infinite variety of behavior” (p. 145). Mason (1925d) believed in the potentiality of children as well.

I am considering a child as he is, and am not tracing him, either with Wordsworth, to the heights above, or, with the evolutionist, to the depths below; because person is a mystery, that is, we cannot explain him or account for him, but must accept him as he is. This wonder of personality does not cease, does not disappear, when a child goes to school.
(pp. 238-239)

The ideas regarding the interpretation of texts held by teachers or a school as a whole is an important factor to consider when examining the literacy practices in a classroom.

Progressive Education and Christian Education

Many Christian educators view progressive educational theories as antithetical to Christian education (Wilson, 2003; Littlejohn, & Evans, 2006). Littlejohn and Evans (2006) asserted, “We are convinced that Dewey’s work created a seismic shift from traditional American educational theory that has resulted in enormous negative consequences for students and for society” (p. 23). According to Littlejohn and Evans (2006), educators must be able to discern the differences that exist between schools that are part of a liberal arts educational

tradition and the schools that have embraced progressive and modernistic assumptions about teaching and learning. Chesterton embraced the same belief as Littlejohn and Evans and viewed education as a choice between two models—classical education and progressive education. At Curriculum Night, the dean gave a talk titled, “Why a Christian education must be classical.” He stated that the goal of education is wisdom, and wisdom involved the knowledge of truth, the love of goodness and the savoring of beauty. He claimed that modern education began with a radical break from the tradition of wisdom. The dean stated, “Modern education says that all values are simply a matter of personal feelings and preferences. Therefore, the goal of education should be to debunk traditional values even about things as basic as the beauty of the natural world.” He continued with his critique of progressive education and asserted, “The rise of progressive education became linked to the neglect of basic academics and a tendency toward destructive permissiveness. Confidence in the natural goodness and wisdom of children led to a reduction of adult restraint and discipline in classrooms.” This understanding of classical education as the only true choice for a Christian education may explain the way that Chesterton interpreted Mason’s principles and believed that she was part of the classical model. If all progressive education is combined into one category, then how could a Christian school embrace secularism and subjective truth? According to some classical Christian educators, progressive education beginning with Rousseau and following up to Dewey, led to the decline of classical education. Knight (1989) indicated that the ultimate distinction between progressive principles and traditional education was the view of the child. Knight (1989) stated that the “process of education (according to progressive principles) finds its genesis and purpose in the child. This position is in direct opposition to the traditional approach to education” (p. 87). Whereas the traditional approach started with a body of organized subject matter and then enforce that corpus

of learning on students, the progressives reversed this model and developed a curriculum and teaching methods based on students' needs, interests, and initiatives. Many of the early progressive educators were religious such as Comenius, Pestalozzi, and Froebel (Gutek, 1995). Mason was able to discard the educational principles that did not align with her religious beliefs but still embrace the progressive emphasis on children's needs and personhood. In fact, she would say that her understanding of children as persons who deserve respect and freedom was based on the teachings of Christ in the gospels (Mason, 1925). For many Christian educators, a model of education that puts the child at the center of the learning process is associated with progressivism and secularism (Wilson, 2003, Littlejohn & Evans, 2006). However, Mason demonstrated another path of education—one that can respect children and their needs while presenting them a feast of ideas from books, art, nature, and music. While the dean bemoaned the progressives for putting confidence in the natural goodness and wisdom of children, Mason called for parents to recognize the natural goodness and wisdom of children. She believed the “hope set before” the educator was to “foster the good so as to attenuate the evil” and that the “the recognition of the potentialities in any child should bring about an educational renaissance” (Mason, 1925f, pp. 46-47).

Conclusion

Mason emphasized the importance of implementing narration as part of a holistic approach that keeps her 20 principles at the forefront (see Appendix G). If narration was only used as a reading comprehension exercise or a way to standardize the curriculum, then the spirit and intent of narration will be compromised. Mason knew that schools would want to take parts of her methods and not the whole; therefore, she addressed this issue in a booklet sent out to those who inquired to be part of the PNEU schools. The following was written:

It may be asked: is it not possible to pay a fee, receive the parts of the Parents' Union curriculum and make it much or as little use of them as one thinks fit? This appears, in the face of it, an attitude justifiable from every point of view, but by admitting that position we should be doing serious harm to the cause of education and adding one more patch to a garment already a patchwork over which most of us grieve. Those who do not regard education as a vital whole but as a sort of conglomerate of good ideas, good plans, traditions and experiences, do well to adopt and adapt any good idea they come across. But our conception of education is of a vital whole, harmonious, living effective. Therefore, every plan rises out of a principle, and each such principle is a part of a living educational philosophy and does not very well bear to be broken off and used by itself. Narration, for example, which is to us a no more than simple, natural way of expression, giving habit of clear and consecutive speech, might easily become the dead mechanical exercise which has been imparted from elsewhere, designed to teach all sorts of things, vocabulary, composition, and so on. (PNEU, p. 33)

Mason recognized that narration could become mechanical if it was not part of the full understanding of the philosophy which puts the individuality and personality of the children at the center. A misapplication of her theories may lead to the opposite effect of what she desired. Although narration was still beneficial in the fifth-grade class at Chesterton, for many of the students, it seemed to be a mechanical exercise as evidenced from the lack of enthusiasm in the narrations and the lack of interest in the subject matter.

This chapter examined the ways Mason's educational theories and methods were interpreted and enacted in the fifth-grade classroom. Mason (1925a) believed that "there is no

part of a child's work at school which some philosophic principle does not underlie" (p. 24) and therefore mixing different philosophic principles of education will affect the classroom practices. How can Chesterton be faithful to Mason principles and classical education principles when in their essence, they are different in their ideological stances, their discourses, their understanding of knowledge, and the nature of a child? Teachers' stances in their literacy practices have an impact on the way that students position themselves. If narration is seen as a literacy practice that is open-ended and the goal is to display originality and interpret ideas through their own perspectives, then students will be positioned as arbiters of knowledge. This stance will allow them to make their own relationships with what they are learning and provide opportunities for substantive engagement and not procedural knowledge (Nystrand & Gamoran, 1991). Mason (1925f) asserted that narration marked with originality is a sign that the knowledge has gone from the outer courts to the inner courts where personality dwells.

The mind appears to have an outer court into which matter can be taken and again expelled without ever having entered the inner place where personality dwells. Here we have the secret of learning by rote, a purely mechanical exercise of which no satisfactory account has been given, but which leaves the patient, or pupil, unaffected. Most teachers know the dreariness of piles of exercises into which no stray note of personality has escaped. (p. 258)

When students are put in the position to take ownership of their learning, the knowledge will affect their personhood and the kind of person they become, and the kinds of thoughts and actions that will affect their lives.

If the classical education model is about a particular type of human that values specific ideals and embraces the tradition handed down to them (Hicks, 1999) this view of the student

will be at cross-purposes with Mason's model. Mason (1925c) stated, "The person of the child is sacred to us; we do not swamp his individuality in his intelligence....We safeguard the initiative of the child and we realise that, in educational work, we must take a back seat; the teacher, even when the teacher is the parent, is not to be too much to the front" (p. 65).

CHAPTER V: STUDENTS' AGENCY IN NARRATION

In this chapter, I addressed my findings for the third research question that focused on the analyses of the oral narrations of the students in order to reveal the originality of each retelling. The first two questions addressed the educational principles and methods of Chesterton and how they compared or contrasted with the educational theories and methods of Mason. Just as Mason believed that theory flowed into practice, I argue that the perspectives of the educators and students at Chesterton manifest in the oral narrations of the students in the fifth-grade classroom. Therefore, the question that will be addressed is the following:

What range of poetic devices and moral stances do the students draw upon in their oral narrations and how does that contribute to a greater understanding of this practice?

This chapter explains the poetic devices that were present in the students' retellings that separated their speech from prose form and displayed the originality of their retellings. The narratives were analyzed for their poetic features, including parallelism (Jakobson, 1960), constructed dialogue (direct and indirect quotes) and imagery (Tannen, 1989). The moral stances of the narration were revealed to display the agency of the students in their retellings even in a classroom that aimed to retell in the author's language. Mason (1925f) addressed the way originality comes out in narration.

How is it possible, it may be asked, to show originality in 'mere narration'? Let us ask Scott, Shakespeare, Homer, who told what they knew, that is narrated, but with continual scintillations from their own genius playing upon the written word. Just so in their small degree do the children narrate; they see it all so vividly that when you read or hear their versions the theme is illuminated for you too. (p. 182)

Part of the ethnopoetic analysis involved the decision of how to transcribe the narrative

into lines and stanzas. I followed Gee's (1989) analysis methods that first eliminates speech errors and disfluencies (involuntary disruption in the flow of speech) to get an "ideal" structure that "reflects the overall shape and patterning of a text" (p. 288). The delineation of lines was separated by simple clauses containing a verb and often began with the conjunctions *and*, *or*, and *but*. The lines were grouped into stanzas which were focused on a single topic. The beginning of each stanza usually had a new point of view, a change in focal participants or shifts in the time of events. A stanza was expected to be consistent internally regarding a topic (Hymes, 1996). This kind of line and stanza structure has often been connected with the traditional stories and myths of oral cultures. Transcripts that are presented in terms of lines and verses forces the reader to slow down, and then the verbal artistry contained in the narratives becomes more salient (Hymes, 1994).

After the analysis of the form and structure of the narrations (the flesh), I analyzed the meaning of the narrations (the heart) as demonstrated through the moral stances. In the narrations, the students were creating patterns out of language. These patterns produce meaning through the sets of connections and contrasts, which can be compared to the points of contact and stress in a painting or poem (Gee, 2015). The poetic devices contribute to the meaning of the story, as seen through the students' perspectives. The use of parallelism can highlight specific moral stances by the use of repetition across lines or stanzas. Imagery can induce emotion and encourage the listener to recreate a specific part of the narrative that the teller wants to highlight. The use of passive and active voice is also a common way moral evaluations and ideological stances are created in a narrative (Razfar & Rumenapp, 2014). Giving a character in a story an active voice emphasizes the agency of that person and their role in the narrative. The tellers' poetic arrangement of narrative chunks sets up relationships within a story that reveal a particular

stance towards the events and characters.

The narrations analyzed were from a corpus of 55 narrations that were transcribed and compiled from the 25 classroom sessions that were observed and recorded. I analyzed at least one narration from each of the 10 students. I particularly focused on Abby's narrations because she had the highest number of poetic devices. Her narrations were the most engaging and resembled a storytelling performance. She emerged as a key participant in this study because of her differing perspectives on narration compared to the standard understanding held by the educators and other fifth-grade students. Abby insisted that narration was a retelling *in your own words* and not a retelling *using the author's language*. As explained in the previous chapter, Mrs. Peterson saw this misunderstanding on Abby's part as problematic and affecting her narrations. The teacher believed that if the students viewed the goal of narration as a retelling *in your own words*, then the narration would be deficient. It would be falling short of the goal to retell in the *words of the original author*. The teacher commented on Abby's growth in her narrations.

I actually knew her back when she first came in kindergarten. So just watching her growth over that long period of time and then also this year her ability to orally narrate. I mean she can just keep going and going at this point and there was a time when we thought there was some kind of concern as a learning difference or something like that.

She is definitely grown into it. (final teacher interview)

Mrs. Peterson acknowledged that Abby's oral narrations were thorough as far as length, but because Abby did not incorporate author's language consistently, her narrations strayed too far from the original texts.

I argue that Abby's correct understanding of narration as envisioned by Mason has allowed her to have the most engaging and dynamic narrations as anyone in the class. Her use of

poetic devices and energy in her delivery provide a dynamic display of performance. This ultimately, I theorize, will make narration more memorable and students will assimilate texts more thoroughly. Tannen (1989) asserted that using literary language such as repetition of words, imagery, and dialogue creates involvement between the speaker and the listener and “both speaking and listening include elements and traces of the other. Listening, in this view, is an active, not a passive enterprise, requiring interpretation comparable to that required in speaking, and speaking entails simultaneously projecting the act of listening” (p. 12). The more poetic devices or involvement strategies, the more emotional involvement is created as both the speaker and listener are involved in the meaning-making process of communicating and comprehending both the original texts and the narrations.

These are the following poetic devices I found in the students’ narrations:

1. Parallelism
 - a) semantic parallelism (two or more units that express the same thing)
 - b) contrastive relations (parallels with opposite meanings)
 - c) epistrophe (repetition of phrases or words at the ends of clauses or phrases)
 - d) anaphora (repetition of phrases or words at the beginning of a successive sentences)
2. Constructed dialogue (direct and indirect quotations)
3. Imagery (visually descriptive or figurative language)

Then I identified the moral stances and ideologies that were in the narrations. These stances should not be seen as static and final but dynamic and unfinished. Through the emphasis of certain words and phrases as well as the omissions of others, I pieced together the moral stances and ideologies that expressed the viewpoints of the students. In the telling of narratives,

protagonists are evaluated as moral agents, “whose actions, thoughts, and feelings are interpreted in light of local notions of goodness” (Ochs & Capps, 2001, p. 47).

Abby’s 1st Narration

Abby gave a total of nine narrations during my data generation. I included two of those narrations to display the abundance of poetic devices found in her narrations and the originality that came through in her retellings. This first narration was a retelling of the second half of the story of the founding of Rome from *Famous Men of Rome*. The original text can be found in Appendix H. In this section, Romulus and Remus fought over who should become the king of the city and get to name it. After the passage from the book was read aloud by Meghan, the teacher read the first sentence of the section and then called on Abby to give the narration. Abby’s narration is written below. The parallel words and phrases are highlighted in similar colors. First, the ethnopoetic narrative analysis traces the stylistic parallelism in terms of words, syntax, stanza, and theme. Second, I consider Abby’s use of imagery. Third, I discuss the use of constructed dialogue which consisted of both direct and indirect quotation (Tannen, 1989). Last, I examine her moral stance.

Abby's Narration

Teacher: Abby, could you narrate for us beginning with, "After a little time the two brothers thought they would build a city on Palatine Hill."

Abby:

(Stanza 1)

01 So they went to Palatine Hill
02 to the spot for the city.
03 But then Romulus said "I'll be king,
04 I'll name a city after myself."
05 And Remus said, "No, I will."
06 And then they quarreled for a bit.

(Stanza 2)

07 And then they decided
08 that Remus would go to another hill not far
off.
09 And when they saw a sign from the gods,
10 the boy with the greater sign would make
the kingdom their city.

(Stanza 3)

11 And so they set up there.
12 So on the sunrise the second day,
13 Remus saw six vultures flying in a row.
14 And he went over to Romulus
15 and said, "Ah, I saw six vultures in a row.
16 Therefore the city is mine
17 and I shall name it after myself."

(Stanza 4)

18 But just then Romulus saw twelve vultures
flying in a row
19 and he said, "Oh well, since my sign was
greater than yours,
20 I should be king
21 and name the city after myself."
22 They quarreled over that for a bit.

(Stanza 5)

23 And then Romulus went to his friends
24 and said, "Who had the greatest sign?"
25 His friends agreed with him.

(Stanza 6)

26 And so he became king over the city,
27 built the city
28 and named it after himself.
29 He named it Roma or Rome after himself.

(Stanza 7)

30 And Remus came over
31 and said, "Ha, that's a wall that children
couldn't get through
32 but men could spring over it in a minute."
33 And he sprang over it.

(Stanza 8)

34 And Romulus took a spade,
35 and hit him on the head,
36 and he died.

(Stanza 9)

37 And Romulus made a rule that anybody
38 who tried or succeeded to get over his wall
39 would be killed;
40 therefore, would perish.

(Stanza 10)

41 And Rome became the greatest city.
42 And they first had little straw huts with mud
for roofs,
43 and then they upgraded.
44 After the Romans got better at doing stuff,
45 they built stone houses and streets,
46 and Rome became the greatest city.

Abby's Agency in the Narration

I will first discuss how Abby utilized what Jakobson (1966) called pervasive parallelism, where the structures and themes of the narrative merge to display poetic patterning in the narration. The parallelism evidenced in sounds, words, and theme highlight the poetic richness of her retelling. Lines 3, 4, 5, all contain the words *I'll*, *I'll* and *I will*. This repetition in three consecutive lines emphasized the argument amongst the brothers and focused on their self-centered nature. The original text did not have the contraction at all but only the full form of the word. The phrase *I will* was not repeated by Romulus in the text, which is an emphasis added by Abby. Later in the narration, the phrase *I will* became *I shall* (line 17) and then *I should* (line 20) all referring to the same topic of who has the right to be king and name the city. The text did not use the phrases that Abby used in line 17 and 20. She inserted herself into the narrative and reimagined it by the use of her direct quotes. In line 6, Abby used the word *quarrel* (the text said *argued*) and repeated it in line 22 when a fight starts again at a later time. The text did not mention the brothers arguing in the latter section, but Abby repeated the word *quarrel*. This use of thematic parallelism foregrounded the theme of fighting. Thematic parallelism is likewise found in lines 9, 10, 19, and 24 with the repetition of the word *signs* and the adverbial extension of the words *greater* and *greatest*. The text did not say *greater sign*, *sign was greater*, or *greatest sign*, but simply stated, "The first who should see anything remarkable." The text only mentioned *sign* once; however, Abby used the word *sign* four times throughout her narration across stanzas 2, 4 and 5. Parallelism was seen in lines 13, 15, and 18 with the phrase *flying in a row* with the elimination of the word *flying in* line 15. The text did not use that phrase but stated, "flying across the sky, flew high over the head....in an almost broken line." Epistrophe

(repetition of phrases or words at the ends of clauses or phrases) is seen in lines 26 and 27 with both lines ending with the word *city* which was not repeated in the text. Other thematic parallels occurred around the idea of king/kingdom. Abby added the line, “And so he became king over the city” (line 26) and the text only said, “Romulus laid out the new city.” The theme of *king/kingdom* occurred in stanzas 1, 2, 4 and 6. Abby used the word king/kingdom four times throughout the story, whereas the original text used it only twice. The phrase *name after myself/himself* was used across stanzas 1, 3, 4, and 6 (lines 4, 17, 21, 28, 29). Stanza 6 shifted to the 3rd person instead of stating the phrase in the 1st person. The same idea of who had the right to name the city was carried across the story. The original text only used the phrase *name after myself* one time in a quote and the shortened form *after himself* one time in a sentence. Abby’s use of parallelism across the story highlighted that phrase and three out of the four times she used it in a direct quote. Parallelism was seen in lines 32 and 33 with the words *spring/sprang*. The text does use the word *sprang*, but Abby added in *spring* as well. Parallelism occurred in lines 39 and 40 with the similar phrases *would be killed* and *therefore would perish*. The text used the word *perish*, but Abby reiterated the point with her use of a synonym. In stanza 10, Abby used a chiasmic structure that began and ended with the same phrase “And Rome became the greatest city” (lines 41 and 46). The two middle lines (43 and 44) have a similar theme of upgrading and getting better. Line 42 referred to the straw huts that Rome initially had and line 45 referred to the well-built homes they eventually had. The structure of the stanza is A B C C D A with B and D being contrastive parallels (little straw huts with mud roofs and stone houses and streets). All the examples that I have noted regarding Abby’s use of parallelism across her narration typifies language in its poetic function (Jakobson, 1960). The parallelism brought cohesiveness to the text and showed how Abby interacted with the narrative and made it her

own. Abby also used some imagery in her retelling. She helped the reader imagine the scene by providing more descriptions of the setting when she stated, “Another hill not far off” (line 8). She also used the phrase flying *in a row* (lines 13, 14, 18) which provides specific details about the vultures. The strong verbs *spring/sprang* help the reader picture the actions of the characters more vividly. Her descriptions of the primitive houses with straw and the more sophisticated houses with stone capture the contrast between the two building styles (lines 42 and 45).

Figure 2 displays Abby’s use of parallelism in her retelling and how many times she used each word or phrase throughout her narration. Her use of imagery is also displayed in Figure 2. I call these figures *agency clusters* because they display the students’ agency to make the narration their own by incorporating poetic devices that make the story more engaging while displaying a unique touch of their personality.

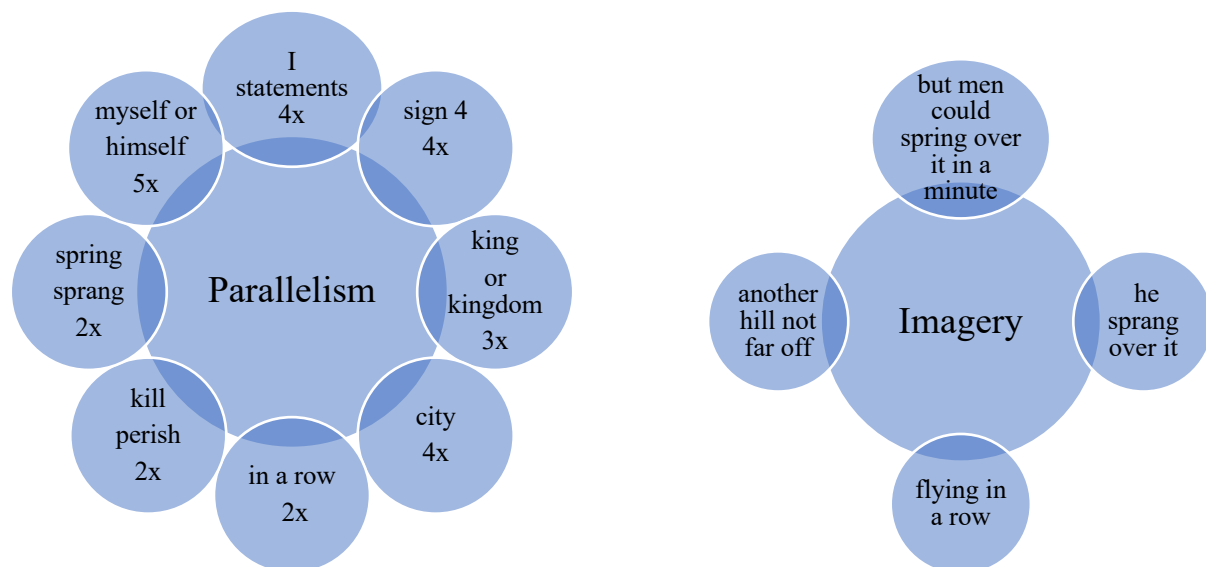


Figure 2. Abby’s agency clusters for 1st narration

In this narration, Abby used direct quotations frequently, even in places where the text did not contain quotes (see Table 7). This use of direct speech shows how she re-appropriated new identities and put herself into the narrative, especially the use of her interjections that add an affective dimension to the story. Even though the original text used direct quotes in stanza one as well, Abby changed up the dialogue in her own words and, as discussed previously, used parallelism with the contraction *I'll*. She constructed quotes in lines 15-17 to report what Remus might have said. The text only stated, "He told Romulus what he had seen." However, Abby said, "Ah, I saw six vultures in a row. Therefore, the city is mine and I shall name it after myself." Abby used her imagination to make the story more engaging by starting three of her quotes with an interjection (*Ah*, line 15; *Oh well*, line 19; *Ha*, line 31). Abby set up a dialogue in line 24 when the text did not contain either indirect or direct quotes. Through her use of quotes, she constructed an image of Romulus talking with his friends. In lines 31-33, Abby inserted herself into the character's voice and used sarcasm in Remus' statement to his brother.

Table 7

Abby's Use of Dialogue for 1st Narration

Constructed Dialogue	Line Number
• Romulus said, "I'll be king, I'll name a city after myself."	line 4
• And Remus said, "No, I will."	line 5
• Ah, I saw six vultures in a row. Therefore, the city is mine, and I shall name it after myself."	lines 15-17
• And he said, "Oh well, since my sign was greater than yours, I should be king and name the city after myself."	lines 19-21
• And said, "Who had the greatest sign?"	lines 24
• And said, "Ha, that's a wall that children couldn't get through, but men could spring over it in a minute"	lines 31-32

Moral Stance

In Abby's narration, she emphasized the sibling rivalry and deemphasized the role that the gods played in the story. She portrayed the evil intentions and selfishness of the brothers throughout her narration. The original text mentioned the favor of the gods three times and letting the gods decide who had the right to be king. Abby only mentioned the gods once when she stated that the brothers would look for a sign from the gods. She did not follow through with that theme but focused on the siblings' quarrels and the animosity between them. Her use of direct quotes displayed the antagonistic nature of the brothers when Romulus said, "Ah, I saw six vultures in a row" (line 15) and when Romulus sees twelve vultures and replied, "Oh well, since my sign was greater than yours, I should be king" (line 19-20). Later when Remus jumped over the wall that Romulus built, Abby stated, "Ha, that's a wall that children couldn't get through, but men could spring over it in a minute" (line 31-32). The direct quotes that began with interjections displayed the back-and-forth bickering nature of the brothers. Abby told about the killing of Remus by Romulus in a succinct, straight-forward manner. She did not mention as the text said, "In a sudden outburst of rage..." Abby's retelling did not frame the killing as a crime of passion that happened almost accidentally but more of a calculated, cold-blooded murder. This follows in line with the cold-hearted nature that she portrayed of the brothers who were always arguing and acting antagonistic toward each other. The original text highlighted the role of the gods and set up the murder as an action based on fate and destiny and not the result of brothers who harbored hatred for each other. Table 8 compares lines from the original text with lines from Abby's narration to display the moral stance that she brought out through her narration.

Table 8

Moral Stance of Abby's Narration

The original text (The gods destined the naming of Rome)	Abby's narration (Rome was named as a result of sibling rivalry)	Line number
Then they were to ask the <u>gods</u> to show them a sign of favor in the sky. Then Romulus claimed that he had the favor of the <u>gods</u> , as more birds had appeared to him but Remus claimed that the <u>gods</u> favored him, as the birds had appeared to him first.	<i>Abby just mentioned the favor of the gods one time and the text mentioned it 3x. And when they saw a <u>sign from the gods</u>, the boy with the greater sign would make the kingdom their city.</i>	lines 9-10
I have just as much a <u>right</u> as you have.	<i>Did not mention who had the right to be king but focused on the selfishness of the brothers using the pronoun "I" 5x throughout narration.</i>	lines 3,4,5,17,20
He ran swiftly to Palatine Hill and told Romulus of what he had seen	<i>Used a direct quote beginning with an interjection to emphasize bickering. (Remus) said, "<u>Ah</u>, I saw six vultures in a row. Therefore, the city is mine, and I shall name it after myself."</i>	lines 15-17
Then Romulus claimed that he had the favor of the gods, as more birds had appeared to him,	<i>Used a direct quote beginning with an interjection to emphasize arguing. And he said, "<u>Oh well</u>, since my sign was greater than yours, I should be king and name the city after myself."</i>	line 19
So, the brothers <u>argued</u> for a while, but at last they agreed to settle the matter.	<i>Repetition of the word quarrel And then they <u>quarreled</u> for a bit They <u>quarreled</u> over that for a bit</i>	line 6 line 22
He laughed scornfully at the little wall and said to his brother: "Shall such a defense as this keep your city? It may prevent children from getting in, but not men, for they can <u>jump</u> over it."	<i>Used a direct quote beginning with an interjection to emphasize antagonistic comment. Added emphasis with the phrase "spring over in a minute." And Remus came over and said, "<u>Ha</u>, that's a wall that children couldn't get through, but men could <u>spring over it in a minute!</u>"</i>	lines 30-33
Remus came by in a very <u>bitter mood</u> . He was <u>still angry</u> with Romulus. Romulus, in a <u>sudden outburst of rage</u> , struck him on the head with a spade and instantly killed him.	<i>Killing was a logical conclusion of sibling rivalry and not a crime of passion. No mention of Remus' bitter mood or Romulus' sudden outburst of rage. And Romulus took a spade, and hit him on the head, and he died.</i>	lines 34-36

Abby's 2nd narration

This retelling is from *Famous Men of Rome*. The text told about Pompey's jealousy of Julius Caesar because of all the attention and admiration he received from the Roman people. Pompey wanted to take some of Caesar's power away. The original text can be found in Appendix I.

Abby's Narration

Teacher: Let's tell back starting with, Caesar's wonderful victory made him a great man.

Abby:

(Stanza 1)

01 It made him a great man.

02 And he still wanted to be popular,

03 more popular than Pompey.

(Stanza 2)

04 So he sent large sums of money to people.

05 And they split them up

06 and hundreds of men's debts were paid.

07 And they gave corn to all the poor.

08 This made the Romans very happy.

09 And they liked Caesar.

(Stanza 3)

10 And then Pompey said, "Ok, you need to disband your army and send them to their homes

11 because you are no longer needed in Rome."

12 At this time Pompey had an army in Spain as well.

13 And Caesar said, "I'll disband my army if you disband yours.

14 This made Pompey very angry

15 and he ordered Caesar to be put down.

(Stanza 4)

16 And Caesar went back to his army.

17 Then the Senate asked Pompey,

"What will you do if Caesar comes with his army?"

18 And Pompey said, "What will I do?

19 I will stamp my foot and thousands of people will come help me get rid of Caesar."

(Stanza 5)

20 And when Caesar heard this,

21 he called together his army for a speech

22 and he told them what had happened.

23 And he said, "Will you be faithful to me?"

24 And they said, "We will be faithful to you until the last."

Abby's Agency in the Narration

In this narration, parallelism occurred in lines 2 and 3 with the word *popular* which is not used in the text. The text said Caesar wanted to “gain still greater favor.” This parallelism allowed alliteration, as well, with the *p* sound of *popular* and *Pompey*. This use of thematic parallelism highlighted Abby's portrayal of Caesar as the benevolent hero of the people. She also used parallelism in repeating the word *disband* three times throughout her narration. (line 10 & 3) and the word *faithful* (line 23-24). Abby used the word *faithful* in a question-and-response format that kept the word *faithful* as the focal point of the dialogue. Caesar asked, “Will you be *faithful* to me?” His soldiers responded, “We will be *faithful* to you until the last.” Parallelism also occurred with five *will* statements spoken by Pompey and his soldiers and Caesar and his soldiers. The original text did not use the word *will* in either dialogue. In the scene with Pompey, Abby stated the following: “Then the Senate asked Pompey, “*What will you do* if Caesar comes with his army?” And Pompey said, “*What will I do? I will* stamp my foot and thousands of people will come help me get rid of Caesar.” Abby's use of parallelism with these three *will* statements emphasized the anger of Pompey and his determination to take away Caesar's power. Abby juxtaposed this scene with the scene of Caesar and his soldiers. She used *will* statements to show the unity between Caesar and his soldiers (line 23-24). Both generals were rallying their troops and showing their obstinance. Abby's use of parallelism with the *will* statements highlighted those two scenes and the hostility between the two generals. Imagery was used a couple of times throughout her narration. She used the phrase *large sums of money* to create an image that describes the generosity of Caesar. The strong verb *stamp* and the description *thousands of people* provided details to the story to capture the character of Pompey as one who will not tolerate someone usurping his authority. Figure 3 displays the parallelism and imagery

that Abby incorporated into her narration.

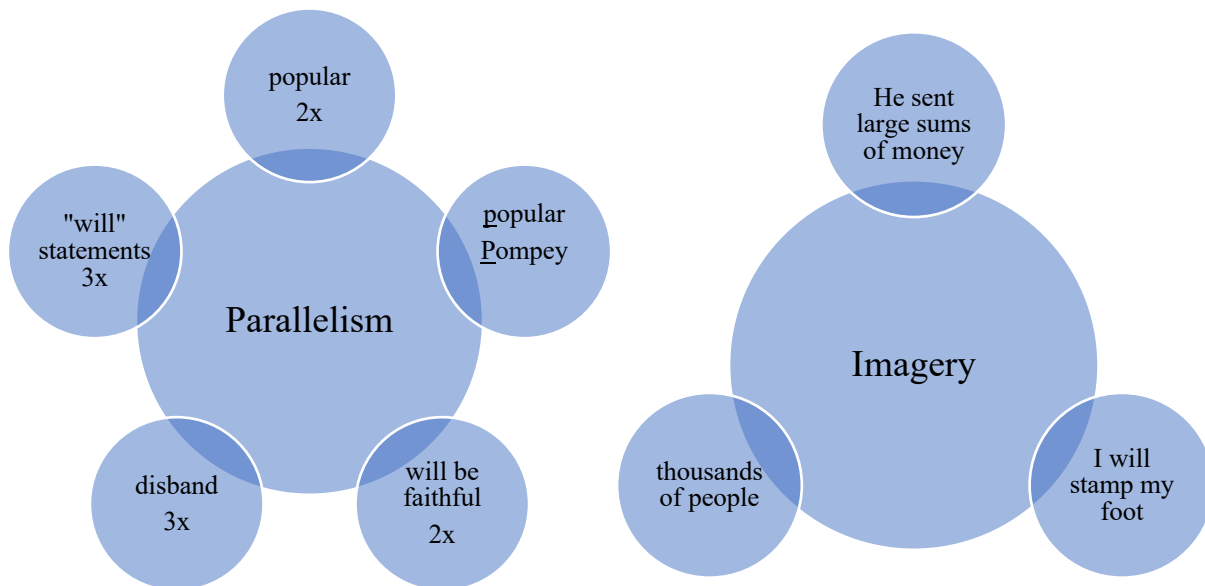


Figure 3. Abby's agency clusters for 2nd narration

This narration from Abby did not contain as much parallelism or imagery as her first narration, but her use of constructed dialogue is noteworthy (see Table 9). As Tannen (1989) suggested, “The act of transforming others’ words into one’s own discourse is a creative and enlivening one” (p. 110). When a speaker shifts into a “performance,” the use of dialogue is a major indication of that frame shifting (Goffman, 1974). As Abby told her narration, she constructed dialogue to enact what might have been said. In lines 10-11, she turned a sentence from the original text into a direct quote voiced by Pompey. Abby made the direct quote an imperative which emphasized the authority of Pompey. “Ok, you need to disband your army and send them to their homes” (line 10). She then quoted Caesar, “I’ll disband my army, if you disband yours” (line 13). Through the use of direct quotes both for Pompey and Caesar, Abby

made the quotes parallel to each other and showed the enmity between the two characters. Abby also constructed dialogue between the Senate and Pompey to create an interactive scene between the characters. Abby narrated the following: “Then the Senate asked Pompey, ‘What will you do if Caesar comes with his army?’ And Pompey said, “What will I do? I will stamp my foot and thousands of people will come help me get rid of Caesar” (line 17-19). The text does not use direct quotes in presenting what the Senate said. She foregrounded Pompey’s disdain for Caesar by adding “thousands of people will come help me get rid of Caesar” (line 19) when the text just said, “march under my order.” She used dialogue again in lines 23 and 24 and turned what was a statement in the text to a question that Caesar asked his men. The statement became the question, “Will you be faithful to me?” Then his men answered, “We will be faithful to you until the last.” Her use of constructed dialogue demonstrated her originality as she improvised what the characters would say.

Table 9

Abby’s Use of Dialogue for 2nd Narration

Constructed Dialogue	Line Number
• And then Pompey said, “Ok, you need to dispend your army and send them to their homes because you are no longer needed in Rome.”	lines 10-11
• And Caesar said, “I’ll disband my army if you disband yours.”	line 13
• Then the Senate asked Pompey, “What will you do if Caesar comes with his army?”	line 17
• And Pompey said, “What will I do? I will stamp my foot and thousands of people will come help me get rid of Caesar.”	lines 18-19
• And he said, “Will you be faithful to me?”	line 23
• And they said, “We will be faithful to you until the last.”	line 24

Moral Stance

In this narration, Abby set up Caesar as the protagonist and Pompey as the antagonist who was hindering Caesar from what the people wanted, namely, to make Caesar their ruler. Through the omission of certain statements about Caesar's intentions, Abby displayed Caesar as a seemingly innocent man who wanted to help people out of goodwill. She stated that Caesar wanted to be popular, which does not carry the moral judgment of Caesar trying to gain favor in order to undermine Pompey's authority. She did not mention as the text stated, "But Caesar had now made up his mind to become the master of Rome. So, he began to plan and to work to destroy the power of Pompey, who at that time ruled public affairs in Rome almost completely." Pompey is constructed as the antagonist who is angry about Caesar not disbanding his army and therefore wants to get rid of Caesar (lines 14-15). Abby's narration focused on the love of both the Roman people and his soldiers who vowed to be faithful to him until the end. As demonstrated in Table 10, Caesar's ambitions were not revealed in Abby's narration, and Caesar was presented as the hero who had done no wrong.

Table 10

Moral Stance of Abby's 2nd Narration

The original text (Caesar as megalomaniac)	Abby's narration (Caesar as benevolent hero of the people)	Line number
But Caesar had now <u>made up his mind to become the master of Rome</u> . So he <u>began to plan</u> and <u>to work to destroy the power of Pompey</u>	<i>Emphasized Caesar wanting to be popular and did not mention his master plan</i> And he still wanted to be <u>popular</u> , more <u>popular</u> than Pompey.	lines 2-3
In order to <u>gain still greater favor</u> Caesar sent a number of his friends to Rome to spend immense sums of money in various ways to please the people.	<i>Did not mention that Caesar gave money to gain greater favor</i> So he <u>sent large sums of money</u> to people and they split them up and hundreds of men's debts were paid and they gave corn to all the poor.	lines 4-7
The people knew that all this was done at Caesar's expense, and they <u>praised and loved him</u> for his generosity.	<i>Focused on the happiness of the people</i> This <u>made the Romans very happy</u> . And they liked Caesar.	lines 8-9
<u>Pompey, with a great show of authority</u> , now ordered Caesar to disband his army and send the soldiers to their homes,	<i>Did not mention why Pompey told Caesar to disband army</i> And <u>then Pompey said</u> , "Ok, you need to disband your army and send them to their homes, because you are no longer needed in Rome."	lines 10-11
This made Pompey very angry, and <u>he got the Senate to pass a law declaring that Caesar was a public enemy</u> and must be put down.	<i>Did not mention the Senates opposition but only Pompey's opposition to Caesar</i> This made Pompey very angry, and <u>he ordered Caesar to be put down</u> .	lines 14-15
<u>But I shall go to Rome and establish an honest government of the people</u> , if you, my brave soldiers, will be faithful to me."	<i>No mention of Caesar's plans but emphasized the faithfulness of his soldiers</i> And he told them what had happened. And he said, "Will you be <u>faithful</u> to me?" and they said, "We will be <u>faithful</u> to you until the last."	lines 21-23

Abby viewed the goal of narration as originality and not striving to tell back the author's language as close as possible. Therefore, her narrations have the most poetic devices compared to the other students in the class. Her stories are animated, lively and energetic. She is recreating the scene and making the story her own. For someone who initially struggled with school and learning, Abby demonstrated the power of narration for students at different levels of learning.

Caleb's Narrations

This next section includes an oral and written narration from Caleb. Caleb articulated his definition of narration during the classroom discussion at the end of the school year. He countered Abby's definition of narration to emphasize the importance of using the author's language. When Abby said narration is when you "orally sort of repeat in your own words what we just read," Caleb added, "But you are trying to use the author's language and have good detail." Even with that rigid understanding, his narrations include poetic devices that are not in the original text. This displayed the way that narration provides affordances for the agency of the students to bring their own language and perspective to the retelling of the story. However, an understanding of narration that is rigid may not foster an interest in the subject matter or in this literacy practice.

This narration was based on the chapter "The Burning of Troy" from *The Story of the Greeks*. It told the story of the Greeks hiding in the wooden horse they built and then attacking the Trojans after the horse was brought into the city of Troy. The oral one was done in class right after the reading of the chapter. The written one was done at a later time, a few days after the chapter was read. I found the written narrations interesting as a point of comparison to show how an oral retelling brings out more poetic devices than the written narration. The original text can be found in Appendix J.

Written Narration

01 He made a giant, hollow wooden horse
02 which was big enough to fit the Greek
army inside.
03 Ulysses ordered them to get inside the
wooden horse,
04 and so they did.
05 When the Trojans realized that the Greeks
sailed away,
06 they celebrated their victory against the
Greeks.
07 Ulysses had purposely left a man outside
the of the horse.
08 When the Trojans came and saw the horse
and the men,
09 they asked the man why he was here.
10 He told them that they had left him behind
11 and this horse was an offering to the god
of Poseidon.
12 The Trojans, believing all this,
13 thought of the horse as their victory.
14 They took the horse to their city gates,
15 and they had to tear down the city.
16 When all the Trojans were sleeping for the
first time in years,
17 not worried that they might be attacked,
18 the men noiselessly crept out of the horse.
19 They got the men together on the edge of
the city,
20 then surrounded the city on all sides.
21 When they had done this,
22 they started their burning, destructing and
killing.
23 Everyone was killed except Aeneas and
his family and a few faithful servants
24 which he made Italy's kingdom.
25 Soon Troy, the beautiful city, was burned
to the ground.

Oral Narration

(Stanza 1)

01 So they made a huge, giant hollow horse.
02 And since it was hollow,
03 Ulysses ordered them to go inside the horse.
04 And everyone did.
05 And Ulysses purposely left behind one
soldier.

(Stanza 2)

06 When the Trojans saw them sailing away,
07 they were happy.
08 And when they came to the horse,
09 they saw the man who was purposely left
behind.
10 And the man told them that they left him
behind
11 and left this horse as a sacrifice to the god
Poseidon.

(Stanza 3)

12 And believing all this,
13 the Trojans thought of the horse as the victory
they had.
14 And so they brought it back to their city gates;
15 but the gate was not big enough.
16 So they had to tear down their strong walls.

(Stanza 4)

17 And when it was inside the city,
18 and everyone was sleeping.
19 It was night.
20 For the first time they thought they didn't
have to be alarmed.
21 But when everyone was sleeping,
22 they noiselessly crept out of the horse
23 and eventually surrounded the city on all sides.

(Stanza 5)

24 And the Greeks started burning, killing, and
destroying.
25 They killed everyone except the king and his
family and a couple of faithful servants or men
26 which he eventually made a kingdom in Italy.
27 And the Greeks were happy with all the booty
28 they got from the Trojans.

Caleb's Agency in the Narrations

While the similar phrases *left behind* and *left a man* were mentioned two times in Caleb's written narration (lines 7 and 10), this phrase and idea were more pervasive in the oral narration appearing in lines 5, 9, 10, 11. One instance even referred to the horse being left behind (line 11). Parallelism occurred with the repetition of the word *hollow* in lines 1 and 2 of the oral narration. Alliteration was used in the following phrase: "So they made a *huge*, giant, *hollow* horse. The repetition of the word *happy* occurred in lines 7 and 28. In line 7, it referred to the Trojans being happy, and then in line 28, it referred to the Greeks. This evaluation of the story was not included in the written narration. Parallelism occurred in lines 18 and 21 with the phrase *everyone was sleeping* and in the written form was just mentioned once in line 18. This repetition of the phrase brought more emphasis to the surprise attack by the Greeks. As seen in Figure 4, parallelism was used more frequently in the oral narration as opposed to the written narration. This highlights the performance-oriented nature of the retelling and how tellers use different strategies to engage the audience with more descriptive language.

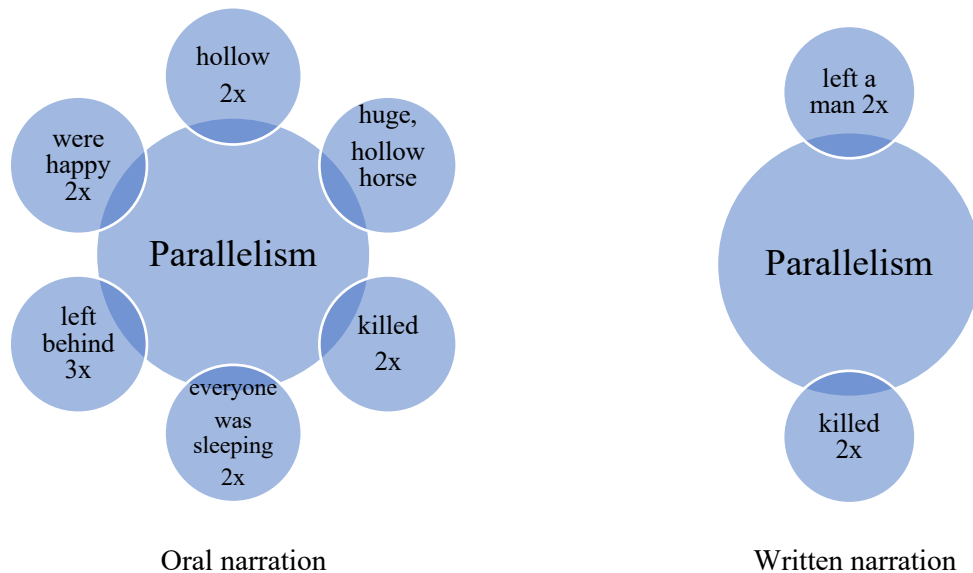


Figure 4. Caleb's agency clusters for oral and written narrations

Tannen (1989) asserted, “Casting ideas as dialogue rather than statements is a discourse strategy for framing information in a way that communicates effectively and creates involvement” (p. 110). For example, Caleb turned a statement in the original text into a dialogue that the reader could imagine. The original text stated, “When this horse was finished, and the men were hidden in it, the Greeks all embarked as if to sail home.” However, Caleb used indirect speech to capture the scene more vividly and stated, “Ulysses ordered them to get inside the wooden horse.” Caleb also used an indirect quote when the man who was left behind talked with the Trojans and “told them that they left him behind and left this horse as a sacrifice to the god Poseidon.” Caleb used the same constructed dialogue and imagery in both his oral and written narrations. Imagery was used to describe the destruction of Troy as the Greeks “*had to tear down the strong walls*” (line 15-written; line 16-oral). The word *strong* was only used in the oral narration to describe the walls. Another example of imagery was when the Greeks *noiselessly crept out of the horse* (line 18-written; line 16-oral). Table 11 displays the constructed dialogue that Caleb incorporated into his narration.

Table 11

Caleb’s Use of Dialogue and Imagery in Oral and Written Narrations

Constructed Dialogue	Line number	Imagery	Line number
• Ulysses ordered them to get inside the wooden horse.	line 3	• They had to tear down their strong walls.	line 16
• And the man told them that they left him behind and left this horse as a sacrifice to the god Poseidon.	lines 10-11	• They noiselessly crept out of the horse.	line 18

Moral Stance

Caleb's narration portrayed the Trojans as the naïve victims of the war, while the Greeks were the antagonists that cunningly attacked Troy (see Table 12). As the students had previously read in their history book, the Trojans were the ones who instigated the war after Paris, the Prince of Troy, either took or eloped with Helen, King Menelaus' wife. However, Caleb did not mention any of that backstory or bring any of that perspective into this narration. He positioned the Trojans as victims for whom the audience should almost feel a sense of sorrow or pity. He did not mention the fact that the Trojans were skeptical or hesitant at all about allowing the Trojan horse into their city. The text described the Trojans as wandering around staring wonderingly at the horse and asking questions to the man left behind. Caleb simply stated, "Believing all this, the Trojans thought of the horse as the victory they had" (line 13). Caleb repeated the phrase "everyone was sleeping" emphasizing the innocence of the Trojans who can finally get their rest and did not have to be alarmed. The last stanza focused on the "burning, killing and destroying" done by the Greeks and does not mention how the Trojans tried to defend themselves or even the fact that the women were not killed but taken as prisoners. He concluded with the evaluative statement, "The Greeks were happy with all the booty they got from the Trojans" juxtaposing them with the helpless Trojans who lost everything. The original text did not say the Greeks were happy, but said the Greeks were anxious to return home because they had done what they long wished to do. The text portrayed the Greeks as doing what was necessary to end the war and go home. Caleb presented the Greeks as seeking revenge at all costs. His moral stance positions the Trojans as the ones to feel bad for even though they were the ones who started the conflict. The original text does not present the Trojans as helpless victims but skeptical about the horse and concerned about the quick

departure of the Greeks. However, Caleb positioned the Trojans as the victims who trusted the Greeks, did not ask many questions, and then were destroyed for being trustworthy and naïve.

Table 12

Moral stance of Caleb's narration

The original text (Trojans as skeptical)	Caleb's narration (Trojans as the naïve victims)	Line number
The Trojans began to <u>wander</u> around the deserted camp. In answer to their <u>questions</u> , this man said that his companions had deserted him... They soon found the huge wooden horse, and were <u>staring wonderingly</u> at it	<i>Did not mention the Trojans wandering or questioning</i> And when they came to the horse, they saw the man who was purposely left behind. And the man told them that they left him behind and left this horse as a sacrifice to the god Poseidon.	lines 8-11
The Trojans, <u>believing all this</u> , now decided to keep the wooden horse in memory of their long siege, and the useless attempt of the Greeks to take Troy.	<i>Trojans believed what the man said about the horse.</i> And <u>believing</u> all this, the Trojans thought of the horse as the victory they had.	line 13
That very night, while all the Trojans were <u>sleeping peacefully</u> for the first time in many years, without any fear of a midnight attack...	<i>Repeated 2x the Trojans were sleeping</i> And <u>everyone was sleeping</u> . It was night. For the first time they thought they didn't have to be alarmed. But when <u>everyone was sleeping...</u>	lines 18-21
The Trojan warriors, awakening from sleep, vainly tried to <u>defend</u> themselves	<i>Did not mention the Trojans defending themselves</i>	
<u>All the women</u> , including even the queen and her daughters, <u>were made prisoners</u> and carried away by the Greek heroes	<i>Did not mention the women being spared and becoming prisoners</i>	
The men were <u>anxious to return home</u> with the booty they had.	<i>Greeks were said to be happy with the booty, not anxious to return home.</i> And the Greeks were <u>happy with all the booty</u> they got from the Trojans.	lines 27-28

Isaac's Narration

I recorded eight narrations from Isaac. Isaac's understanding of narration was based around the idea of using the author's language. During the whole class discussion about narration, he stated, "When you think about it through the author's language, it helps you think how it was used in the book. And the author exactly described it to you, so you get the most accurate idea in your head about an idea." Isaac's statement affirmed the emphasis that is communicated to the students at Chesterton about the importance of author's language being the key component of a good narration. Isaac's narration was more a summary than a narration. If the goal of narration was communicated to him as recreating the story in his own words, perhaps he would be able to visualize the scene as a whole and recreate more vivid descriptions and details in order to relive the scene. The following narration is the retelling of the story of the death of Socrates from *The Story of the Greeks*. During this section, Socrates was in prison surrounded by his followers for the last days of his life. He was forced to drink poison due to false accusations about corrupting the youth. The original is found in Appendix K.

Isaac's Narration

Teacher: The false accusation made against Socrates by his enemies soon had the desired effect, for the Tribunal gave orders for his arrest and trial.

Isaac:

(Stanza 1)

01 And he would still **teach them**,
02 and he would still **teach them** as he had
done before.
03 And because some of his friends were
very rich,
04 they brought the guard to help Socrates
escape

(Stanza 2)

05 So he still **taught them**
06 and when the **time came**,
07 when the ship returned,
08 and the **time came** to kill Socrates

(Stanza 3)

09 they bade him **escape**
10 But Socrates **refused**
11 and saying he would rather **die innocent**
12 than **die guilty**.
13 Socrates **refused** because it was against
the law.

(Stanza 4)

14 And then he **told them** in a solemn and
beautiful way
15 about life and death
16 and the immortality of the soul.

(Stanza 5)

17 And then the jailer came in
18 with the cup of poison **drink**
19 and he **drank** it.
20 And while death crept over him,
21 **he still told them**,
22 **he still taught them**.
23 And Plato his wisest student heard this
24 and wrote it down.

(Stanza 6)

25 And then **he died**,
26 **Socrates died**.
27 But shortly after, the Athenians realized
their mistake.
28 But they could not make him come **alive** again.

(Stanza 7)

29 So they put up a statue of him.
30 And even though they made it bronze,
31 it withered away.
32 But everyone who knew his name,
loved and honored him.

Isaac's Agency in Narration

Thematic parallelism occurred in lines 1, 2, 5, 21 and 22 with the idea of the *teaching* of Socrates spread across the various stanzas and parts of the story. He was teaching them when he was first arrested in stanza 1, and then he continued teaching after he refused to escape, and then after he drank poison. Parallelism also occurred in lines 4 and 9 with the word *escape*, which emphasized what his followers wanted Socrates to do because of his innocence. However, Socrates reaction to that also included the use of parallelism in lines 10 and 13 at the beginning and end of the stanza with the phrase *Socrates refused*. There was contrastive parallelism in the

middle two lines with the phrases *die innocent* and *die guilty*. These phrases were found in the original text but embedded in quotes spoken by two different people, namely a disciple of Socrates and Socrates himself. Isaac emphasized the parallelism by indirectly quoting Socrates and using both phrases back-to-back without extra words in between. Parallelism occurred in lines 18 and 19 with *drink* and *drank*. The first one is referring to the noun and the second is the verb. The original text does not even have the word *drink* or *drank* in it to describe the scene. Parallelism occurred in lines 25 and 26 to reiterate the fact that Socrates died. Isaac stated, “Then he died, Socrates died.” The stanza then ended with phonetic parallelism (alliteration) with the phrase *could not make him come alive again* (line 28) emphasizing the *a* sound. The original text said, “But they could not bring him back to life.” Line 31 is an example of imagery with the words *withered away* describing what happened to his bronze statue over time. The original text said the statue *had long ceased to exist*. Even though the narration is more of a summary than a retelling of the scene, Isaac’s poetic use of language was seen through his use of parallelism and imagery as demonstrated in Figure 5.

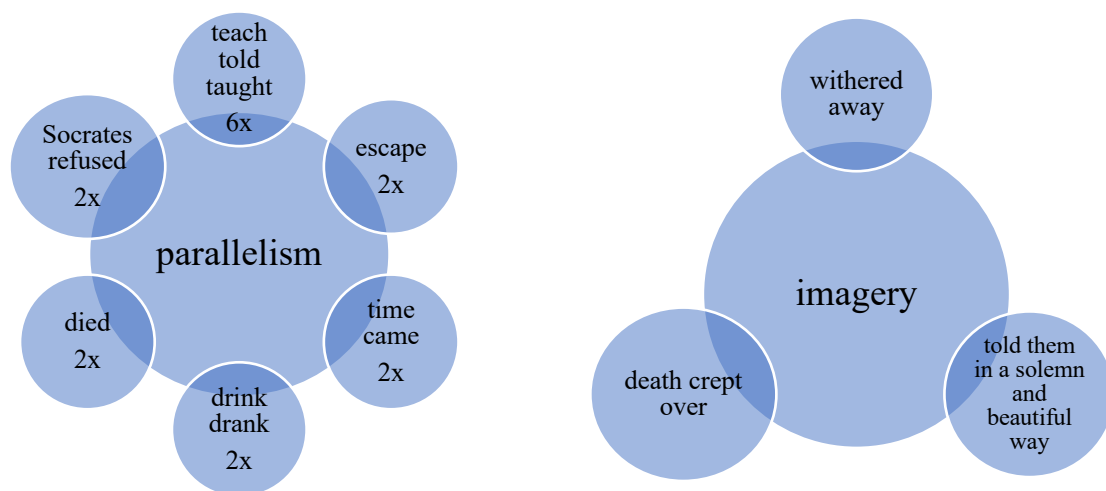


Figure 5. Isaac’s agency clusters

Isaac used constructed dialogue one time throughout his narration. However, his use of indirect speech was a creative way to combine two different quotes. The original text stated, "Then Crito, one of his pupils, began to weep, in his distress, and exclaimed indignantly, "Master, will you then remain here, and die innocent?" "Of course," replied Socrates, gravely. "Would you rather I should die guilty?" Table 13 shows how Isaac condensed the discourse between the pupil and Socrates and turned it into an indirect quote that used the opposite words *innocent* and *guilty*.

Table 13

Isaac's Use of Dialogue

Constructed Dialogue	Line number
<ul style="list-style-type: none"> And <u>saying</u> he would rather die innocent than die guilty. 	lines 11-12

Moral Stance

In this narration, Isaac retold the death of Socrates in a succinct manner and left out a lot of the details about what Socrates said in defense of himself. Isaac's narration portrayed Socrates as a silent hero and teacher and did not mention any of the ways he defended his teachings before the judges. Isaac did not mention anything about his specific teachings and how they differed from others in Greece. He positioned Socrates as a passive, silent victim and not a controversial man of bold thoughts and actions. The narration focused on the relationship that Socrates had with his pupils. In both stanza 1, 2, and 5, Isaac emphasized that in the midst of Socrates' arrest and impending death sentence, Socrates focused on teaching his students and being with them. Even after he drank the poison, he was still teaching. Isaac presented the character of Socrates as

moral until the end and teaching not only through his words but his actions. Isaac omitted anything Socrates said to defend himself and portrayed him as a silent hero who cared more about his students than defending his innocence (see Table 14).

Table 14

Moral Stance of Isaac's Narration

The original text (Defender of his teachings)	Isaac's narration (Silent hero and teacher)	Line number
The philosopher, sure of his innocence, came before his judges, and calmly <u>answered</u> their questions. He told them he had never turned the gods into ridicule.	<i>Did not mention Socrates defending himself</i>	
Socrates gave noble <u>answers</u> to all their questions.	<i>Did not mention Socrates answering their questions</i>	
When people believed in revenge, he <u>preached the doctrine</u> of "Love one another" and "Do good to them that hate you."	<i>His teachings are not specifically mentioned.</i>	
Day after day the small band of his pupils <u>gathered</u> around him in prison.	<i>Repetition of the word teach</i> He would still <u>teach</u> them, and he would still <u>teach</u> them as he had done.	lines 1-2
In vain his friends and disciples begged him to save his life: he would not consent. "Master, will you then remain here, and die innocent?" "Of course," <u>replied Socrates</u> , gravely. "Would you rather I should die guilty?"	<i>Indirect quote of Socrates accepting his fate</i> They bade him escape. But Socrates refused and <u>saying</u> he would rather die innocent than die guilty.	lines 9-12
While he felt the chill of death slowly creeping upward toward his heart, he continued to <u>teach</u> and exhort his pupils to love virtue and do right.	<i>Even prior to death, Socrates is still teaching</i> And while death crept over him, he still <u>told</u> them, he still <u>taught</u> them	lines 20-22
His disciple Plato, the wisest among them all, <u>wrote it down</u> from memory almost word for word, and thus kept it so that we can still read it.	<i>Socrates' student continued on with the teachings of Socrates</i> Plato his wisest student heard this and <u>wrote it down</u> .	lines 23-24

Mike's Narration

During my data generation, Mike gave 13 narrations. This is Mike's first year at the school. He struggled the most with narration and remembering the passage after it was read. A couple of times, the teacher waited 30-60 seconds to allow Mike to collect his thoughts until he was ready to give his narration. This narration was given by Mike from the book *Story of the Greeks*. It was the chapter "Death of Alcibiades." Alcibiades had been a traitor to the Athenians, and therefore he escaped to a castle on the coast of the Mediterranean Sea. From his vantage point, he noticed the Spartans were planning a surprise attack on the Athenians. He tried to warn the Athenians, but they would not listen to him. The Spartans defeated the Athenians and ended the Peloponnesian War. A group of men was sent to kill Alcibiades. The original text can be found in Appendix L.

Mike's Narration

Teacher: Let's start with, "Afraid to return to his native city, where he knew the people would blame him for their sufferings, Alcibiades fled."

Mike: I forgot the first part but then it said...

(Stanza 1)

- 01 The Spartans came and told the Athenians that they must obey their laws.
- 02 And from then on, Athens was only remembered for its poetry and art.
- 03 And the laws of Solon were put aside,
- 04 and the Spartans put 30 new governors into the government.
- 05 And their rules were cruel and harsh.
- 06 And it didn't take a long time for them to be known as 30 tyrants.

(Stanza 2)

- 07 Then people started to feel like they wanted Alcibiades back
- 08 because of his generosity.
- 09 And when the Persians found out about this feeling,
- 10 they asked the Persian governor to put Alcibiades to death.

(Stanza 3)

- 11 So the group of murderers went to where Alcibiades lived
- 12 and set his house on fire.
- 13 Alcibiades awoke
- 14 and tried to escape with his household.
- 15 But when he got to the door,
- 16 he found he was surrounded by his enemies.
- 17 He held his left hand up with a cloak as

to work as a shield
18 and he drew a sword.

(Stanza 4)

19 And the Persians being surprised by this
20 ran away to a safe distance
21 and started flinging stones and spears at
him.
22 And soon his body could not take this
23 and he fell down dead on the ground.

(Stanza 5)

24 And he was left there
25 and found by his wife.
26 It said that she loved him dearly
overlooking all his faults.
27 And then she wrapped him in his mantle
28 and took him
29 and buried him.
30 But it was far away from his land.

Mike's Agency in the Narration

Mike said that he forgot the beginning of the chapter. Therefore, his narration did not include the Spartans' surprise attack on the Athenians, which ended the Peloponnesian War. Although Mike struggled with narration, instances of poetic devices can be found in his retelling. Parallelism occurred across stanza 1 in lines 1, 3, and 5 with the reiteration of the word *laws* and the synonym *rules*. Lines 1 and 5 referred to the Spartans' laws that now must be obeyed and line 3 referred to the old Athenian laws that were no longer applicable. The original text did not repeat the word *laws* or even use the word *rules*. Parallelism occurred in lines 4 and 6 with the similar phrases *30 new governors into the government* and *30 tyrants*. Even though these phrases were found in the text, the positioning of the phrases in Mike's narration highlighted the parallel nature. Mike used alliteration emphasizing the *g* sound with the words *30 new governors into the government*, whereas the text had *30 men were chosen to govern the city*. Parallelism occurred in lines 7 and 8 with the words *feel* and *feeling*, which emphasized the Athenians' longing for Alcibiades to return as their leader. Imagery was used in stanza 4 with the description of Alcibiades' death. He descriptively described Alcibiades and said, "He held his left hand up with a cloak as to work as a shield" (line 17). Mike said that the Persians were flinging stones at

him and added the evaluative phrase, “soon his body could not take it and he fell down dead on the ground” (line 22-23). He captured the emotions of the closing scene and said that “she (his wife) loved him dearly overlooking his faults” (line 26-27).

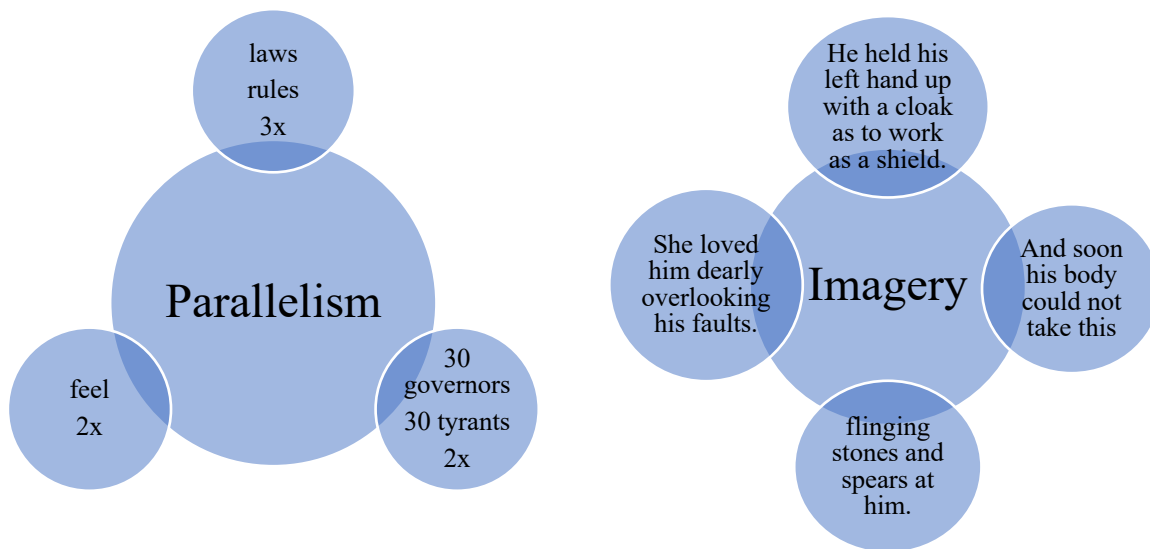


Figure 6. Mike's agency clusters

There is one instance of constructed dialogue in Mike's narration (see Table 15). He used indirect speech to portray the scene where the Persian governor was asked to put Alcibiades to death before the Greeks tried to get him back as their leader. The original text used the word *bribed*, but Mike made the sentence into a request on behalf of the Persians (line 10).

Table 15

Mike's Use of Dialogue.

Constructed Dialogue	Line number
<ul style="list-style-type: none"> They asked the Persian governor to put Alcibiades to death. 	line 10

Moral Stance

Mike's narration portrayed Alcibiades as a victim who got attacked in his own home, fought to save his life, and was buried far away from his native land (see Table 16). Mike did not mention the Spartans defeating the Athenians in the Peloponnesian War and the role that Alcibiades played in that. Mike omitted the part about the Athenians treating Alcibiades with scorn and telling him not to interfere when he warned them about the Spartan ships. Mike's perspective of this text downplayed the faults of Alcibiades and focused on his sad death and his wife's unending love. At the beginning of the narration, Mike focused on the harsh laws of the Spartans and the cruel tyrants. This set up a contrast to Alcibiades' *generosity as a ruler* (line 7) and *the Athenians feeling that they wanted him back* (line 8). The original text briefly recapitulated the reason that Alcibiades fell into such ruin and stated, "Thus ended the life of the brilliant Alcibiades, who died at the age of forty, far away from his native land, and from the people whose idol he had once been, but whom he had ruined by his vanity." However, Mike did not mention that Alcibiades' early death was due to his vanity.

Table 16

Moral stance of Mike's narration

The original text (The inevitable end of Alcibiades)	Mike's narration (Alcibiades, the victim)	Line number
They, however, <u>treated his warning with scorn</u> , and bade him return to his castle, and remember that he no longer had any right to interfere in their affairs.	<i>Did not mention how the Athenians felt about Alcibiades and how he lost their trust because of what he had done in the past.</i>	
A few days later the victorious Spartan army marched unchallenged into Athens, for there were now no fighting men left to oppose them... Thus ended the Peloponnesian War	<i>Did not mention the defeat of Athens in the Peloponnesian War.</i>	
Solon's laws were set aside, and thirty men were chosen to govern the city. These rulers proved so <u>stern and cruel</u> , that they were soon known as the Thirty Tyrants, and were hated by everyone.	<i>Emphasized on the harsh laws of the Spartans. Did not mention why the Spartans were now in charge, and Alcibiades' role in that.</i> The Spartans came and told the Athenians that they must obey <u>their laws</u> ... And the <u>laws of Solon</u> were put aside, and the Spartans put <u>30 new governors</u> into the government. And their <u>rules</u> were cruel and harsh. And it didn't take a long time for them to be known as <u>30 tyrants</u> .	lines 1-6
The Athenians suffered so sorely under the government which the Spartans had thus forced upon them, that they soon <u>began to long</u> for the return of Alcibiades, who, whatever his faults, was always <u>generous</u> .	<i>Alcibiades was generous compared to the harsh laws.</i> Then people started to <u>feel</u> like they wanted Alcibiades back because of his generosity.	
They were afraid that the Athenians would summon Alcibiades, so they bribed the Persian governor to <u>put him to death</u> .	<i>Athenians feelings toward Alcibiades had softened.</i> And when the Persians found out about this <u>feeling</u> , they asked the Persian governor to put Alcibiades to death.	lines 9-10
Alcibiades, waking up suddenly, tried to escape with his household; but no sooner had he reached the door than he found himself surrounded by enemies.	<i>Surprise attack on Alcibiades</i> Alcibiades awoke and tried to escape with his household, but when he got to the door he found he was surrounded by his enemies.	lines 13-16
Alcibiades quickly wrapped his cloak around his left arm to serve as a shield, and, seizing his <u>sword in his right hand</u> , rushed manfully out upon his foes. The Persians, frightened at his approach, fled in haste.	<i>Alcibiades used self-defense</i> He held his left hand up with a cloak as to work as a shield, and he <u>drew a sword</u> .	lines 17-18
But they came to a stop at a safe distance and flung so many stones and spears at him that he soon <u>fell dead</u> from the blows.	<i>Vivid description of death</i> And started flinging stones and spears at him. And soon <u>his body could not take this</u> , and he fell down dead on the ground.	lines 21-23
His body was left where it had fallen, and was found by his wife, who loved him dearly <u>in spite of all his faults</u> . She tenderly wrapped it up in her own mantle,	<i>His wife overlooked his faults</i> And he was left there and found by his wife. It said that she loved him dearly <u>overlooking all his faults</u> and then she wrapped him in his mantle	lines 24-27
And had it buried not far from where it lay far away from his <u>native land</u> , and from the people whose idol he had once been, but whom he had ruined by his vanity.	<i>Buried far away from his land</i> And took him and buried him, but it was <u>far away from his land</u> .	lines 28-30

Adam's Narration

Adam gave a total of 12 narrations. His narrations were the closest to the author's language, and he remembered the most details out of all the students. He used direct quotes often in his narrations mostly replicating the quotes in the texts. Adam's narrations were very thorough, and he achieved the goal of replicating the text. However, there was not a lot of originality in them because he can remember a lot of the passage. His memory and recollection of the text are commendable. But Mason (1925f) asserted that narrations in one's own words display true knowledge and understanding, whereas narrations in the words of the text are merely information and have not affected one's personality. Adam's narrations would have displayed more of his personality if he had a different understanding of narration. This narration was from *The Story of the Greeks* from the chapter titled "Philip of Macedon." It was the story of how Philip came to be the leader of Macedon after his brother died and only left a baby as an heir. The chapter detailed Philip's rise to power through the strength of his army and his immense wealth. The original text can be found in Appendix M.

Adam's Narration

Teacher: Let's start retelling Macedon
Philip's country was north of Greece and
its rulers spoke Greek.

Adam:

(Stanza 1)

01 I think that he grew up
02 and got trained there.
03 But when the battle of Manitea was over,
04 Philip snuck out of Thebes.

(Stanza 2)

05 And so he went to Macedon
06 when he heard the king, his brother, had
 been killed,
07 and he had only left a **baby** in place of
 him.
08 And Philip knew that a **baby** could not
 govern the city,
09 and so he went and took his place.
10 And when the people found out the **baby**
 was only half-witted,
11 they gave the crown to him.
12 And he gladly accepted it.

(Stanza 3)

13 And his ambition was to conquer the
 world.
14 So he made this big thing called a
 phalanx,
15 and he got this idea from the soldiers of
 Phebes.
16 And there would be men with big shields
 which will form a wall.
17 And there would be people with spears in
 various lengths to stick.
18 So it would form a wall with a bunch of
 bristling points
19 which no one would dare near.

(Stanza 4)

20 And Philip also learned that there were
 some **gold mines** that had been **closed**
 down,
21 so he **reopened them**.
22 There was a lot of **precious metals**
23 and he figured out that **gold was more**
 precious than his fortress.
24 He said, "A mule laden fortress can be
 taken if just a mule laden with gold can
 be got inside."
25 So he became very wealthy.

(Stanza 5)

26 And he was very kind and just.
27 And one time when he had been eating
 and drinking too much
28 he was called upon a court case.
29 Since his head was not clear,
30 he could not judge rightly.
31 And it was for a widow.
32 So when he said the woman was wrong
 and should be punished,
33 the woman knew she was right.
34 She yelled angrily as the guards dragged
 her away and said, "I appeal!"
35 And Philip said, "Appeal to whom?" in a
 mocking way.
36 And she said, "I appeal to Philip drunk to
 Philip sober."
37 And these words made an impression on
 Philip.
38 And he waited until his head was clear
39 and judged the case on the morrow.
40 And he found that the accuser was the
 one
41 and sent her to be punished.
42 Well, the one wrong.

Adam's Agency in Narration

Figure 7 demonstrates the poetic devices used by Adam with his use of parallelism and imagery. Parallelism occurred in lines 7, 8, 10 with the repetition of the word *baby* that Adam used three times throughout the stanza. The original text used the words *infant and child*, but Adam's repetition of the one word brought more attention to that aspect of the story. Contrastive parallelism, which points to opposite meanings, occurred in stanza 4 about the gold mines *that had been closed down* (line 20) and then Philip *reopened them* (line 21). This use of parallelism displayed the way Adam reinterpreted the original text that stated, "(Philip) also found and began to work some gold mines in his kingdom." Lines 22 and 23 displayed parallelism with the phrases *precious metals* and *gold was more precious*. The text stated the phrase *precious metal* but then used the phrase *gold was more useful*. Adam substituted *precious* for *useful* as a more poetic use of language based on repetition. He used imagery in describing the phalanx or military strategy that Philip utilized in a battle where the soldiers would *form a wall with a bunch of bristling points* (line 18). Adam continued the description of the phalanx by saying that *no one would dare near* (line 19). The scene at the end of the chapter with the women and a drunk Philip was told vividly with Adam's description that *she yelled angrily as the guards dragged her away* (line 34).

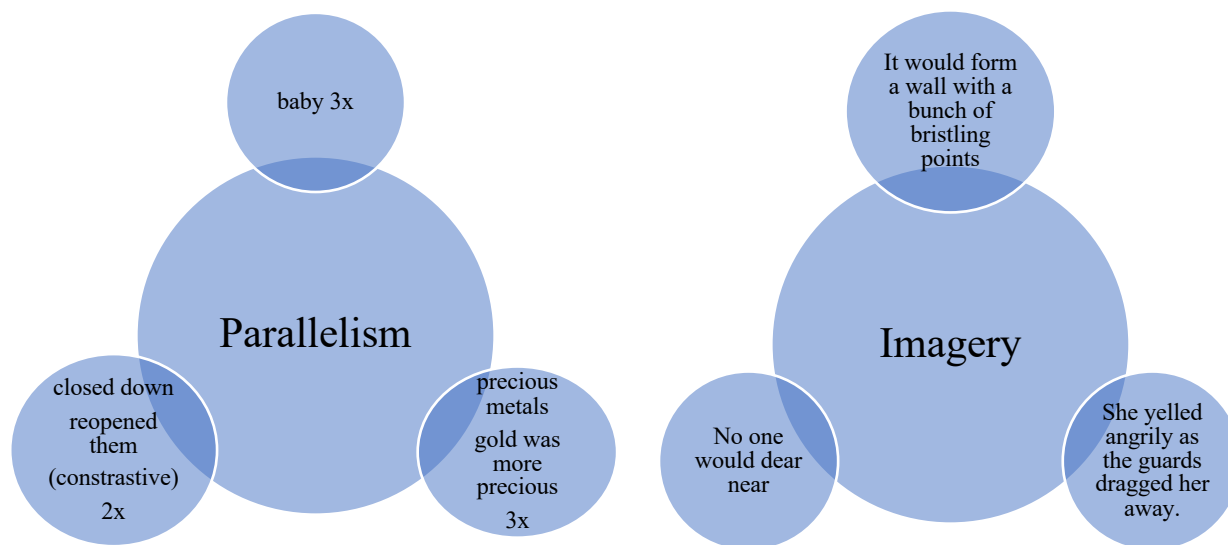


Figure 7. Adam's agency clusters

Adam's narration contained several lines of constructed dialogue in the form of direct and indirect quotes (see Table 17). He used a direct quote to paraphrase the statement that Philip made about his riches enabling him to conquer his enemies. Much of the dialogue that Adam included centered around the last scene between the widow and Philip. Stanza 5 is almost verbatim to the original text (lines 34-37) as Adam recreated the scene of the widow standing up to the drunk king.

Table 17

Adam's Use of Dialogue

Constructed Dialogue	Line number
• He said, "A mule laden fortress can be taken if just a mule laden with gold can be got inside."	line 24
• So when he <u>said</u> the woman was wrong and should be punished	line 32
• She yelled angrily as the guards dragged her away and said, "I appeal."	line 34
• And Philip said, "Appeal to whom?" in a mocking way.	line 35
• And she said, "I appeal to Philip drunk to Philip sober."	line 36

Moral Stance

Adam positioned Philip as more humane and fortunate in his life circumstances than a man who was intentionally seeking revenge against the Greeks. The original text said that the Greeks did not like the people of Macedon because of their race and would not allow them to be part of the Amphitryonic Council. When Philip's brother died, Philip saw his chance to take over and make Macedon the foremost kingdom of the world and the greatest of the Greek states. Adam did not tell about the animosity between the other Greek states and Macedon. While the text showed the power-hungry and revengeful side of Philip, Adam portrayed Philip as becoming an ambitious king by chance or goodwill because the child could not take over. Adam does not state the hostility between Macedon and the other Greek states that fueled Philip's ambitions. By presenting the narration in this way, Adam presented a *softer* version of Philip who happened to be in the right place at the right time. The events were still retold and included in Adam's narration. Adam did say that Philip wanted to conquer the world. But without stating the underlying hatred between the Greek states, Adam portrayed Philip as the protagonist who desired success and power, and not the antagonist who sought retaliation on behalf of his country.

Table 18

Moral Stance of Adam's Narration

The original text (Philip's retaliation of the Greeks)	Adam's narration (Philip's desire to conquer the world)	Line number
As the people of Macedon were not of the same race, the <u>Greeks did not like them</u> , and never allowed them to send any one to the Amphitryonic Council.	<i>Did not mention that the Macedonians were disliked by the Greeks and were not part of Amphitryonic Council.</i>	
He made up his mind to place it at the head of all the Greek states and <u>make it the foremost kingdom of the world</u> .	<i>Did not mention Philip's motivation to make Macedon the greatest kingdom and above all the Greek states And his <u>ambition</u> was to <u>conquer the world</u>.</i>	line 13
This <u>wealth proved very useful</u> , for it helped him to hire a great force of soldiers, and also to buy up a number of allies	<i>Did not explain how Philip could use the gold for his ambitious plans So he became very wealthy.</i>	line 25

Meghan's Narration

During my data generation, I recorded eight narrations from Meghan. Meghan was a student who liked to ask for clarification if she wanted to know the meaning of a word or wanted to understand an historical event more thoroughly. She described the reading process as a triangle with the text on top and the teacher and students on the bottom. This illustrated the submissive stance that should be taken in the reading and narration of the text. The following narration was given by Meghan from *Story of the Greeks*. This retelling continued the story of Philip on his mission to conquer other countries. This story told about an archer named Astor

who got into a disagreement with Philip and ended up being killed for challenging the king. The original text can be found in Appendix N.

Meghan's Narration

Teacher: As we have already seen when Philip found himself in the wrong, he was not afraid to admit his mistake, and to try to do better.

Meghan:

(Stanza 1)

01 There was a man named Aster.
02 And he came
03 and began boasting on how good of an archer he was.
04 And Philip said, "I will call for you when we start shooting starlings and other kinds of birds."

(Stanza 2)

05 This made Aster **so angry**
06 that he went and joined another army.
07 And when Philip and his army came,
08 he wrote on an arrow "to Philips left eye."
09 And shot it
10 and he actually hit his left eye.

(Stanza 3)

11 And Philip was **so angry**
12 that he said when they **took the city**,
13 Astor **was to be hung**.
14 And they did **take the city**,
15 and the archer **was hung**.

(Stanza 4)

16 The Athenians asked Greece for help.
17 And when Greece got the letter
18 they went to the town square
19 and read it so everybody could hear.
20 Some were for the idea,
21 and some were against it.

(Stanza 5)

22 And there was a man
23 who said that they would probably be **attacked** soon.
24 And they should go
25 and **attack** them.

Meghan's Agency in the Narration

Parallelism occurred across two stanzas with the phrase *so angry*. First, Aster was *so angry* (line 5) because Philip did not acknowledge his skills as an archer. Then, Philip was *so angry* (line 11) because Aster purposely shot an arrow that hit Philips' left eye. This parallelism displayed the hostility between the characters. Lines 12-15 contain parallelism in the form of an ABAB structure. Although the original text used similar wording to describe the taking of the city and the hanging of the archer, Meghan's phrasing utilized epistrophe (repetition of phrases or words at the ends of clauses or phrases). She stated, "When they *took the city*, Astor *was to be*

hung. And they did *take the city*, and the archer *was hung*. In lines 24 and 26, parallelism occurred with the words *attacked* and *attack*. This word was not used in the text. This repetition highlighted the dilemma facing the Athenians. Demosthenes knew that Philip would try to conquer them, and so the people must be on the offense and attack first. The parallelism is shown in Figure 8.

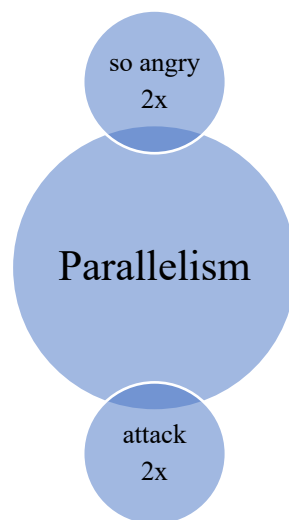


Figure 8. Meghan's agency clusters

Meghan had several examples of constructed dialogue (see Table 19). Meghan turned an indirect quote into a direct quote in her narration in line 4 and gave voice to Philip's character which made the scene more vivid. Stanza 4 is almost verbatim of the original text except Meghan turned the direct quote, "If Philip takes the city, he will hang Aster" and made it an indirect quote. She also used an indirect quote to give voice to Demosthenes who was warning the Athenians about Philip's evil intentions.

Table 19

Meghan's Use of Dialogue

Constructed Dialogue	Line Number
<ul style="list-style-type: none"> • And began boasting on how good of an archer he was. 	line 3
<ul style="list-style-type: none"> • And Philip said, "I will call for you when we start shooting starlings and other kinds of birds." 	line 4
<ul style="list-style-type: none"> • That he said when they took the city, Astor was to be hung. 	lines 12-13
<ul style="list-style-type: none"> • And there was a man who said that they would probably be attacked soon and they should go and attack them. 	lines 22-25

Moral Stance

This reading began with the admirable traits of Philip but then ended with his revengeful side. The teacher started off the narration with the phrase, "As we have already seen when Philip found himself in the wrong, he was not afraid to admit his mistake, and to try to do better." The story that illustrated that theme was actually left out by Meghan and instead she launched into another story later in the text that illustrated the opposite character trait of Philip, namely his anger and intolerance of any opposition to his plans. In Meghan's retelling of this chapter, she focused on the revengeful side of Philip and the continuous steps he took to conquer the world and subdue the countries around him. Meghan chose to display the stories of two people who were affected negatively by Philip's action—the archer from Thracia and Demosthenes from Athens. She portrayed Philip as angry and revengeful through her use of direct quotes. Even though the teacher started the narration in a specific direction by giving Meghan the first sentence, Meghan chose to focus on those who were opposing Philip and revealed the alternative stances that were present in this narrative (see Table 20).

Table 20

Moral Stance of Meghan's Narration

The original text (The good and bad sides of Philip)	Meghan's narration (Revengeful Philip)	Line number
On one occasion he heard that a man named Nicanor was always speaking ill of him... <u>Philip, however, received him kindly</u> , made him sit at his own table, and let him go only after giving him many rich gifts.	<i>No mention of Philip being very patient and forgiving to Nicanor even though the teacher started off the narration with this sentence.</i>	
Philip, who believed only in spears for fighting, sent the man away, after saying that he would call for his help when he began to war against starlings and other birds.	<i>Used a direct quote to emphasize Philip's rudeness and sarcasm</i> And Philip <u>said</u> , "I will call for you when we start shooting starlings and other kinds of birds."	line 4
This answer made Aster <u>so angry</u> that he went over to the enemy and enlisted in their ranks.	<i>New enemy of Philip</i> This made Aster <u>so angry</u> that he went and joined another army.	lines 5-6
Philip was <u>so angry</u> when he heard of the writing on the arrow, that he ordered another shot into the city	<i>Anger of Philip in response</i> And Philip was <u>so angry</u> that he said when they took the city, Astor was to be hung.	lines 11-13
The city was taken, and the <u>archer hung</u>	<i>Philip gets his revenge</i> And they did take the city and the <u>archer</u> was <u>hung</u> .	lines 14-15
Among the best speakers of the city was the orator <u>Demosthenes</u> , a very clear-sighted man, <u>who suspected Philip's designs</u> .	<i>Another enemy of Philip</i> And there was a <u>man</u> who said that they would probably be attacked soon, and <u>they should go and attack them</u> .	lines 22-25

Frank's Narration

Frank told eight narrations during my research study. Frank's narrations were monotone and were missing energy and expression. He seemed to be focused on trying to say the right thing and not missing aspects of the story rather than enjoying the storytelling process. I argue that a correct understanding of narration would have brought out more personality in his narrations, more engagement, and a sense of relief from the burden of getting it right. This narration from Frank was from *The Story of the Greeks*. It was about the philosopher Socrates and how he had different thoughts than other Greeks of his time about the gods and how to live a moral life. The original text can be found in Appendix O.

Teacher: Beginning with "Socrates was a very deep thinker."

Frank:

(Stanza 1)

01 He spent all this time thinking
02 trying to figure out the truth about
 everything.
03 But he was not into politics.
04 He wanted to figure out how the earth
 had been created.

(Stanza 2)

05 He was a stonecutter by trade.
06 But in all his spare time he could find,
07 he studied and figured out it was
 impossible
08 that the Greek gods were alive.

(Stanza 3)

09 So he figured out
10 that it must be created
11 by a more powerful God
12 that governs his people
13 and awards the just and righteous.

(Stanza 4)

14 And he thought people should not
 fight.
15 And if a violence does occur
16 it should be forgiven.
17 And not like the Greeks thought
18 if somebody does evil,
19 you should do evil back to them.

Frank's Agency in the Narration

In this narration, thematic parallelism occurred with the phrase *figure out* scattered throughout the stanzas. Frank used that phrase four times (see Figure 9). The original text does not use that phrase but instead used the phrase *find out*, (1x), *understand*, (1x), and *anxious to know* (1x). The repetition of the phrase, *figure out*, connected various aspects of Socrates' thinking about truth, the creation of earth, and the veracity of the Greek gods. Parallelism occurred in lines 14 and 15 with the synonyms *fight* and *violence*. The original text did not mention those words but stated, "Socrates believed that everybody should be as good and gentle as possible, and freely forgive all injuries." Frank reworded that phrase and said, "He thought people should not fight and if a violence does occur it should be forgiven" (lines 14-16). The repetition of the similar words *fight* and *violence* brought a stark contrast to the word *forgiven* and connected with the word *evil* used in lines 18-19, bringing a more poetic nature to the narration. Frank did not use any of the other two poetic devices in his narration such as constructed dialogue or imagery.

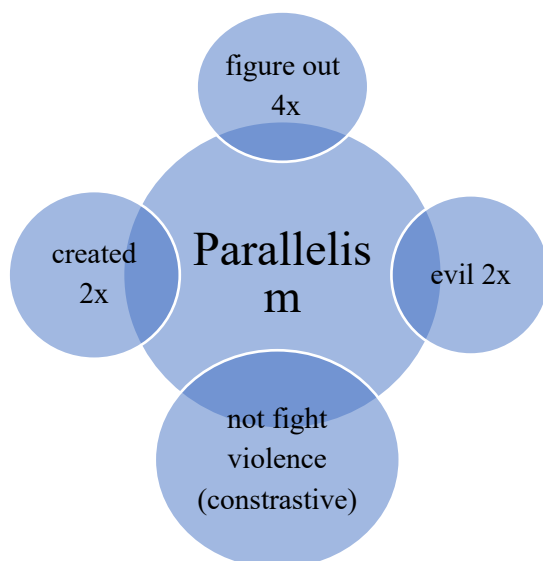


Figure 9. Frank's agency cluster

Moral Stance

Frank presented Socrates as someone who always was trying to figure out everything about the world which set him apart from the other Greeks (see Table 21). He used the phrase “figure out” four times throughout his narration. He showed how Socrates was not really interested in politics as the others. He was also not interested in his job as a woodcutter but bided his time until he was free to think. Socrates was unique from all the other Greeks in how he viewed spiritual matters that others around him did not believe. Socrates was also unique in his view of morality. Frank set up Socrates as an exceptional individual who is almost other-worldly in his understandings of life. The text has a similar perspective, but Frank highlights these facts with his use of parallelism and the ideas he chooses to bring out.

Table 21

Moral Stance in Frank's Narration

The original text (Socrates the philosopher)	Frank's narration (Socrates in contrast to those around him)	Line number
He, too, always tried to <u>find out</u> the exact truth about everything.	<i>He was not into politics like other Greeks.</i> He spent all this time thinking, trying to <u>figure out</u> the <u>truth</u> about everything. But he was not into politics.	lines 1-3
Socrates was a poor man, a stonecutter by trade; but he spent every moment he could spare from his work in <u>thinking, studying, and questioning</u> others.	<i>Spent every moment thinking when not doing his job</i> He was a stonecutter by trade but in all his spare time he could find, he studied and <u>figured out</u> ...	lines 5-8
He began to understand that the stories of the Greek gods and goddesses <u>could not be true</u> .	<i>What he figured out was different than the Greek's understanding of the world</i> So he <u>figured</u> out that it must be created by a more powerful God.	lines 9-13
This belief was <u>very different</u> from that of all ancient nations, who, on the contrary, thought that they should try to avenge every insult, and return evil for evil.	<i>What he figured out was different than the Greek's view of ethics</i> And if a violence does occur it should be forgiven. And <u>not like the Greeks thought</u> .	lines 15-17

Allen's Narration

Allen did not narrate as often as the other students during my data generation. I only have three recorded narrations from him. The following narration was from *Famous Men of Rome*. It was the retelling of the battle between Pompey and Julius Caesar that resulted in Caesar's victory. He then went back to Rome and received praise and honor from the people. The original can be found in Appendix P.

Allen's Narration

Teacher: At last the two armies met for a battle on the plain of Pharsalia.

Allen:

(Stanza 1)

01 They were both fighting heroically.
02 But after a while Pompey's army was beaten,
03 and so they were forced to retreat to their camp.

(Stanza 2)

04 But after a while, they also had to abandon their camp.
05 And Pompey sailed away
06 but Ptolemy, the Egyptian king, murdered him.

(Stanza 3)

07 And when he got back to Rome,
08 there were many processions every day
09 and the nobles and plebeians both agreed
10 that he should be their dictator for life.

11 And they called him imperator that means emperor.

(Stanza 4)

12 And he took part of his army to AsiaMinor
13 and conquered a land called Zela.
14 And when he got back, he said, "Veni,
vidi vice"
15 which in English means "I came I saw, I
conquered."

(Stanza 5)

16 And he noticed that the Roman calendar
was wrong.
17 They thought it was 365 days.
18 Either they didn't know
19 or they didn't pay attention to the exact
number of hours and minutes.
20 And so their calendars were incorrect.
21 But Caesar made it so every four years
22 one year would have 366 days.
23 And then the calendars were corrected.

Allen's Agency in the Narration

This narration was more of a summary than a point by point retelling of the chapter. There were two examples of parallelism, but no instances of imagery (see Figure 10). He captured the main ideas, but it lacked details and word images that would have helped to reimagine the scene. Parallelism occurred in lines 3 and 4 with both lines ending with *their*

camp. In line 3, Pompey and his army *were forced to retreat to their camp* and in line 4, *they also had to abandon their camp*. This repetition emphasized the defeat of Pompey and builds up the storyline. There was also parallelism in the last stanza during the discussion of the calendar in lines 16, 20 and 23. There was repetition with the phrases *calendars were wrong* (line 16) and *calendars were incorrect* (line 20). Contrastive parallelism was found in lines 23 with the phrase *then the calendars were corrected* which completed the cycle from line 20 which stated *and so their calendars were incorrect*.

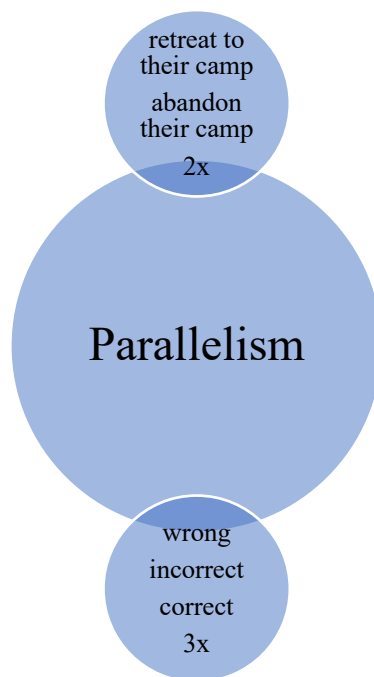


Figure 10. Allen's agency cluster

There are two instances of constructed dialogue in Allen's narration as displayed in Table 22. He used an indirect quote and said that the people called Caesar *Imperator* which means emperor. He used a direct quote and had Caesar declare the famous lines, "Veni, vidi, vice" (line 14), which are also found in the original text.

Table 22

Allen's Use of Dialogue

Constructed Dialogue	Line Number
• And they called him imperator that means emperor.	line 11
• And when he got back, he said, "Veni, vidi vice."	line 14

Moral Stance

Allen's narration portrayed Caesar as the protagonist who faced little opposition in his quest to become ruler of Rome (see Table 23). Allen did not emphasize the role that the antagonists played in stopping Caesar. The first part of the original text told many details about the fight between the armies of Pompey and the armies of Caesar. Allen did not go into detail about that section, but simply stated, "They both fought heroically" and then told of Pompey's defeat and murder in the next five lines. Allen skipped the part of the text that stated, "Caesar gained a splendid victory at Pharsalia, but he was not yet master of the Roman Empire. The rich nobles and senators formed armies to fight him in Asia Minor, Africa, and Spain. Caesar went with an army to Asia Minor, attacked his enemies, and won a great battle at a place called Zela." Instead, Allen said that Caesar "took part of his army to Asia Minor and conquered a land called Zela" (line 12-13). There was no mention that the battle in Zela was fought against armies formed by nobles and senators that opposed Caesar's control of Rome. Allen's stance on Caesar as the unstoppable protagonist with no obstacles in his way continued by quoting the famous lines "Veni, vidi vice" and then translated what that meant (line 14-15). Allen's narration told about the processions that were held in Caesar's honor (line 8), how the nobles as well as the

common people agreed that he should be their dictator (line 9-10) and that he was given the name *Imperator*.

Table 23

Moral Stance in Allen's Narration

The original text (Caesar's hard-fought journey to become ruler)	Allen's narration (Achievements of Caesar)	Line number
The greater part of the fighting, however, was done with <u>swords</u> . <u>Eighty thousand men</u> were engaged in the battle, about forty thousand on each side. It was a brave, heroic struggle and <u>lasted for hours</u> .	<i>Did not mention details about the arduous battle.</i> They were both fighting heroically but after a while Pompey's army was beaten, and so they were forced to retreat to their camp.	lines 1-3
<u>The rich nobles and senators formed armies to fight him</u> in Asia Minor, Africa, and Spain	<i>Did not mention that the battle in Zela was against armies formed by the nobles and senators of Rome.</i>	
This victory was so quickly gained that in sending news of it to Rome Caesar wrote the famous dispatch, " <u>Veni, vidi, vici</u> ," which is, in English, "I came, I saw, I conquered."	<i>Skipped straight to the conquering of Zela and the famous line.</i> And he took part of his army to Asia Minor and <u>conquered a land called Zela</u> . And when he got back, he said, " <u>Veni, vidi vice</u> ."	lines 12-15
On each day there were splendid <u>processions</u> , in which there were great numbers of gorgeous chariots, drawn by beautiful horses and filled with Caesar's principal officers	<i>Told about processions right after victory over Pompey even though the processions were held after victory at Zela.</i> There were many <u>processions</u> every day.	line 8
The rich nobles and senators formed armies to fight him in Asia Minor, Africa, and Spain.	<i>Only told about the nobles' support of Caesar and never mentioned the opposition they had to him after his defeat of Pompey.</i> And the <u>nobles and plebeians both agreed</u> that he should be their dictator for life. And they called him imperator that means emperor.	lines 10-11

Liam's Narration

Liam only gave four narrations during my study, but his narrations were quite detailed and comprehensive. One time his narration was over seven minutes long. It is hard for the other students to stay engaged when a narration is that long. Liam participated in the discussion time quite frequently. Liam's narration was very thorough and included many details, but it was very similar to the original text and did not present his personality to the extent that it could if he was trying to retell in his own words. This was his narration from *Famous Men of Rome*. This chapter was about the Roman soldier, Mucius, who showed bravery while Rome was under siege from the Etruscans. Although he planned to kill the Etruscan king, he ended up bringing peace between the two enemies. The original text can be found in Appendix Q.

Liam's Narration

Teacher: Without showing any sign of fear the bold Mucius answered: "I am a Roman citizen. I came here to kill you, because you are an enemy of my country."

Liam:

(Stanza 1)

01 I am a Roman citizen
02 and I came here to kill you.
03 I have failed,
04 many after me will try.

(Stanza 2)

05 Hearing this Porsena jumped out of his seat
06 to burn Mucius alive
07 if he didn't tell him at once about the people that are coming.

(Stanza 3)

08 But Mucius to prove that he would not tell him,

09 stuck his right hand into the fire that was lit nearby
10 and he let it sit there without flinching
11 and he said, "Romans don't care for pain to defend our country."

(Stanza 4)

12 And Porsena so admired this act of patriotism and courage
13 that he let Mucius go free, back to his land.
14 And then Mucius told him that because of his kindness
15 he would now tell him about the others that would try to kill him.
16 And he said three hundred Roman youths have sworn an oath
17 to try to kill him
18 and he was the first to try but had failed.

(Stanza 5)

19 Porsena was so frightened by this

20 that he at once sent a message to the
Senate
21 to make peace with Rome.

(Stanza 6)
22 And because of Mucius' act to stop war
23 he got his own land by the Tiber.,
24 He was called Scaevola, left-handed
25 because he lost the use of his right hand
in a fire.

Liam's Agency the Narration

Parallelism occurred in lines 7, 8, 14 and 15 across three different stanzas with the phrases *he didn't tell them* (line 7), *he would not tell him* (line 8), *then Mucius told him* (line 14) and *he would now tell him* (line 15.) The first two phrases emphasized Mucius' persistence to not give into the enemy. The last phrase excluded the word *not* and became *he would now tell him* (line 14) indicating the conclusion of that scene. The original text did use the word *tell* three times throughout the story. But Liam's narration used the word in a poetic way repeating it in two pairs of lines (lines 7-8 and lines 14-15). Liam's repetition of these phrases brought unity to the story and heightened the poetic nature of the retelling. The imagery came across with his use of strong verbs to capture the intensity of the scene. Liam stated, "Porsena jumped out of his seat" (line 5) which helped the reader imagine the scene. Then in lines 10-11, he described the scene of Mucius with his hand in the fire. Liam stated, "(He) stuck his right hand into the fire that lit nearby, and he let it sit there without flinching." Figure 11 shows the poetic devices used by Liam in his narration.

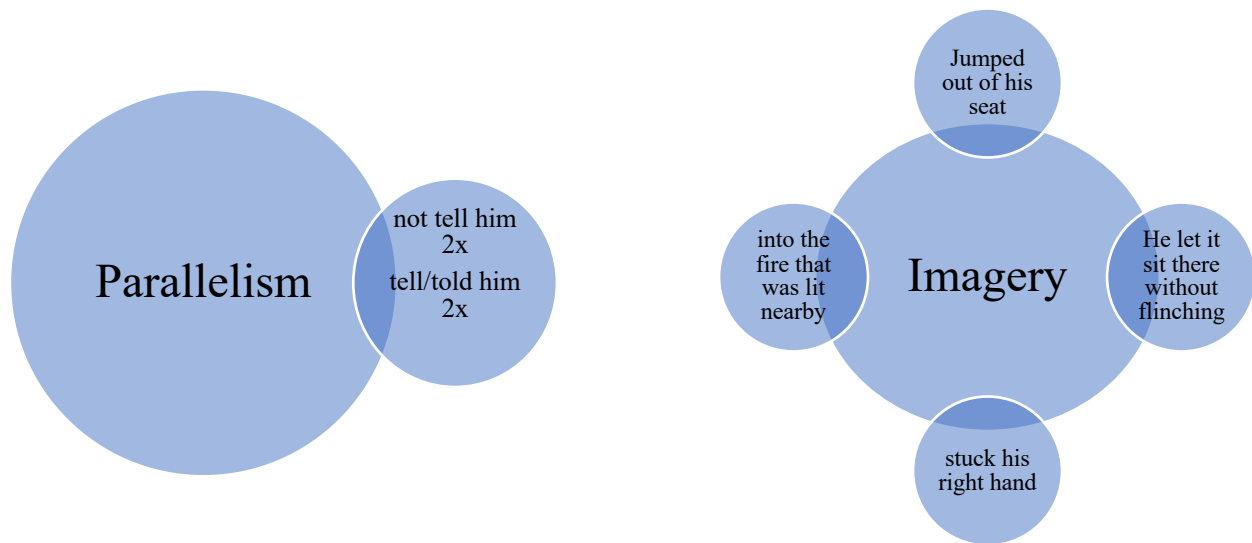


Figure 11. Liam's agency clusters

The original text began with a quote from Mucius declaring his intention to kill King Porsena. Likewise, Liam began his narration with a direct quote from Mucius that repeated the fact that Mucius was a Roman citizen. (Lines 1-4) A direct quote was also used in line 11 when Mucius put his hand in the fire (see Table 24). Using direct quotes heightened the performative nature of the narration as Liam shifted into character and took on the voice of Mucius.

Table 24

Liam's Use of Dialogue

Constructed Dialogue	Line Number
<ul style="list-style-type: none"> “I am a Roman citizen and I came here to kill you. I have failed, many after me will try.” 	lines 1-4
<ul style="list-style-type: none"> And he said, “Romans don't care for pain to defend our country.” 	line 11

Moral Stance

The whole theme of patriotism was woven throughout Liam's narration (see Table 25). That word was not used in the original narration, but Liam's moral stance of the text is demonstrated through his use of direct quotes and his insertion of the word *patriotism*. He set up Mucius as the protagonist who displayed courage and self-sacrifice for his country. He inserted himself in to the narrative and used the direct quote, "Romans don't care for pain to defend our country." (Line 11) This quote signified the nature of a true patriot. Then in line 12 Liam added his own evaluation of that act and stated, "And Porsena so admired this act of patriotism and courage." The original text only said, "Porsena was astonished at this sight." At the end, Liam added the line, "And because of Mucius' act to stop war, he got his own land by the Tiber" (line 22-23). The text did not include the explanation for why he got his own land. Liam again reiterated the theme of patriotism as the reason for why the land was given to Mucius. This narration reveals the teller's unique perspective on the text. As students retell the story, they make sense of it by uniting the content around specific themes that take a moral stance and provide a framework for understanding the events of the story.

Table 25

Moral stance of Liam's narration

The original text (Mucius' brave actions save the Romans)	Liam's narration (Patriotism)	Line number
I have failed, but there are others to come after me who will not fail.	<i>Repeated phrase Roman citizen again</i> I am a <u>Roman citizen</u> and I came here to kill you. I have failed, many after me will try.	lines 1-4
He <u>cried out</u> to the king: "Behold how little we Romans care for pain when it is to defend our country."	<i>Direct quote from Mucius</i> And <u>he said</u> , "Romans don't care for pain to defend our country."	line 11
Porsena was astonished <u>at this sight</u> .	<i>Called it an act of patriotism</i> And Porsena so admired this <u>act of patriotism</u> and courage	line 12
The <u>Senate rewarded Mucius</u> by giving him a tract of land on the banks of the Tiber.	<i>Emphasized Mucius' patriotic actions</i> And because of Mucius' <u>act to stop war</u> , he got his own land by the Tiber.	line 23

Elizabeth's Narration

During my data generation, I recorded and transcribed six narrations from Elizabeth.

Elizabeth did a fine job retelling the story and including important details, but her originality was limited because she was striving to retell the author's words and not her own. This narration was from *Famous Men of Rome*. It was the retelling of the story of Coriolanus who had escaped from Rome and became the leader of the Volscian army. The Volscians were preparing for battle against Rome, when the women devised a plan to stop the fighting. All the Roman women including Coriolanus' family marched into the Volscian camp and pleaded with Coriolanus to not attack Rome. The original text can be found in Appendix R.

Teacher: Let's start with the Volscian army captured many Roman cities belonging to the Roman Republic.

Elizabeth:

(Stanza 1)

01 And at last he came to the great city of
Rome itself.
02 And as they marched there,
03 Rome was not ready to battle.

(Stanza 2)

04 So they sent five noble men to be
messengers
05 to ask them if they could work out
something.
06 He said he would
07 if Rome would give back the cities and
the land
08 that they had taken away from the
Volscians.
09 He said that was his only offer
10 and Rome started to prepare for the
battle
11 even though they **feared** that they
would be defeated.

(Stanza 3)

12 Now while the men were **fearful**,
13 the women saved the city.
14 One of the women came up with the
thought.
15 She knew that he loved his mother
dearly.
16 So they went to his mother's house
17 and asked her to come.

(

Stanza 4)

18 Each woman immediately went
19 and they took his wife and children
with them.
20 And what a sight it was to see!
21 For all the women dressed in mourning
walking out.
22 And even the Volscians let them pass.

(Stanza 5)

23 And then he saw all the women
coming.
24 But **before** they could answer,
25 he saw his mother, his wife, and his
Children.
26 And **before** he rushed out to see them
27 and they all fell **before** him
28 and asked if he could stop it
29 and he didn't say anything for a minute.

(Stanza 6)

30 And then his mother said, "If I had no
son, then Rome would not be in
danger."
31 And then at that he cried out and
embraced his mother.
32 And also embraced and kissed his wife
and children.

(Stanza 7)

33 Then he told them to go back to the
city
34 for they would be safe there.
35 And the Volscians marched away
36 and Rome was saved.
37 And then he remained living with the
Volscians the rest of his life.

Elizabeth's Agency in the Narration

Much of Elizabeth's narration was similar to the original text, and there were not many poetic devices to discuss until stanza 5 (See Figure 12). She used the words *feared* and *fearful* (lines 11 and 12) to show the men's fear of defeat. Parallelism occurred with the repetition of the word *before* used 3 times in stanza 5. *Before* is used once in the text, but Elizabeth's repetition of the word brings poetic language to the retelling. She stated, "Before they could answer" (line 25) and two lines later "before he rushed out to see." (line 27) She also added, "They all fell before him" (line 28) which is a different use of the word. There are two examples of imagery found in the narration. She begins with the interjection "What a sight to see!" and then creates an image of the women in their mourning clothes (line 20-21). She also constructed an image of Coriolanus having a tender moment with his family. Elizabeth stated, "And then at that he cried out and embraced his mother. And also embraced and kissed his wife and children" (line 31-32).

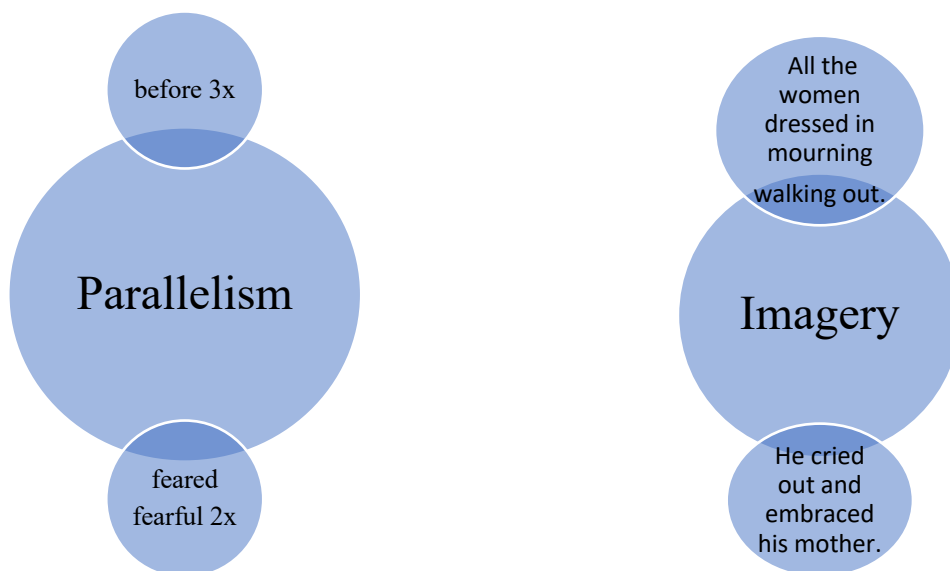


Figure 12. Elizabeth's agency clusters

There were two direct quotes in the narration that were also found in the text. However, Elizabeth did change up the wording a little. She took on the character of Coriolanus and said, “Who are they?” in line 24 whereas the text stated, “Who are these women?” She also heightened the narration by having using direct quotes to invoke the words of Coriolanus’ mother pleading with her son (line 31).

Table 26

Elizabeth’s Use of Dialogue

Constructed Dialogue	Line number
• He asked, “Who are they?”	line 24
• And then his mother said, “If I had no son, then Rome would not be in danger.”	line 31

Moral Stance

Elizabeth emphasized the agency of the women and their role in saving Rome from Coriolanus and the Volscians as demonstrated in Table 27. Although the original text told the story about the women’s role and their plan to stop the war, other characters were equally mentioned in the text. In the original text, the gods were attributed as the source of the idea to go marching to the tent of Coriolanus.’ However, Elizabeth stated, “One of the women came up with the thought” (line 14). Elizabeth stressed the fear of the men by repeating it twice in her narration. Her evaluation of the scene is stated emphatically when she stated, “And what a sight it was to see! For all the women dressed in mourning walking” (line 21-22). The text described the feelings of Coriolanus and that he was greatly distressed and grieved. However, Elizabeth did not include that in her narration and focused on the women and their actions and speech.

Table 27

Moral Stance of Elizabeth's Narration

Original Text <i>Cooperation of the Women</i>	Elizabeth's Narration <i>Agency of the Women</i>	Line number
The Romans then began to prepare for battle, though they <u>feared</u> very much that they would be defeated. But while the men were thus in <u>fear</u> and doubt, the women of Rome saved the city!	<i>Emphasized the fear of the men</i> and Rome started to prepare for the battle even though they <u>feared</u> that they would be defeated. Now while the men were <u>fearful</u> the women saved the city.	lines 10-13
<u>Valeria, a noble Roman lady, remembered</u> that Coriolanus had always dearly loved his mother	<i>Valeria came up with the thought</i> <u>One of the women came up with the thought.</u> She knew that he loved his mother dearly.	lines 14-15
So Valeria went to the house of Veturia, the mother of Coriolanus, and said to her: " <u>The gods have put it into our hearts</u> to come and ask you to join with us to save our country from ruin."	<i>Did not mention the gods' role</i> So they went to his mother's house and asked her to come.	lines 16-17
<u>It was a strange sight</u> , this long line of Roman ladies, all dressed in mourning, and even the Volscian soldiers showed them respect as they passed along.	<i>Used emotion in the description of women</i> <u>And what a sight to see</u> for all the women dressed in mourning walking out. And even the Volscians let them pass.	lines 20-22
<u>Coriolanus seemed deeply distressed</u> . He made no answer, but bent his head, pressed his hand to his breast and gazed down upon the dear ones who knelt at his feet.	<i>Coriolanus' reaction was not mentioned</i> And when he saw all the women coming ...he saw his mother, his wife, and his children. And <u>before</u> he rushed out to see them and they all fell <u>before</u> him and asked if he could stop it and he didn't say anything for a minute.	lines 23-29
Then <u>his mother said</u> : "If I had no son Rome would not be in this danger. I am too old to bear much longer your shame and my own misery.	<i>Direct quote of mother</i> And then <u>his mother said</u> , "If I had no son, then Rome would not be in danger."	line 30
Then he embraced his mother and looked at her sadly for a moment. He also embraced and kissed his wife and children and <u>told them to go back to Rome</u> , for they would be safe there.	<i>Did not include any dialogue from Coriolanus</i> And then at that he cried out and embraced his mother and also embraced and kissed his wife and children.	lines 31-32
The women then returned to the city and Coriolanus marched away with the Volscian army. <u>Rome was saved!</u>	<i>Rome was saved</i> The Volscians marched away and <u>Rome was saved.</u>	lines 35-36
Coriolanus <u>lived the rest of his life</u> with the Volscians, but <u>he never again made war</u> against his native city. It is supposed that he <u>died</u> about the middle of the 5 th century before Christ.	<i>Brief ending to the story and did not include all the details about Coriolanus</i> And then he remained <u>living with the Volscians</u> the rest of his life.	line 37

General Observation from the Narrative Analysis

Several patterns emerged from the two levels of narrative analysis. Every narration included elements of poetic devices with parallelism being the most common and imagery being the least common. These signs of originality emerged in a context where narrations were supposed to be as close to the author's language as possible. This illustrates the potential of narration to be a multifaceted reading comprehension practice that addresses many aspects of literacy development. As students retell the texts, they are naturally developing many of the skills involved in reading comprehension—making inferences, synthesizing information, and making connections.

According to the data, most students recreated their narrations around themes or ideas that helped tie in the facts that supported those ideas. For example, Elizabeth's narration focused on the ingenuity of the Roman women and their plan to save Rome while the men awaited defeat from their enemies. Elizabeth omitted sections that did not pertain to that theme and highlighted the parts that set up the women as the heroes. Therefore, when the teacher begins the narration from the first sentence, it may hinder the perspective that the student desires to present in their narration. The students may be thinking about the narration as a whole and by starting the sentence at the beginning, some students may get thrown off from their conceptualization of the passage as a whole. This analysis demonstrated that retellings do not simply list back the events of a story in chronological order but display the way that the student has processed the text and recreated it in an original way that differs slightly from the text.

A worthy goal of narration is to be able to retell as much of the passage as possible. Whatever is not retold will most likely not be assimilated and remembered in the future (Mason, 1925f). But Mason did not necessarily intend one student to do the whole narration. She

suggested the students to tell back in turns (1925a). The teacher at Chesterton strived to follow the steps of the lesson for the most part. However, she did not begin each lesson by having the students briefly summarize the previous lesson. Those that struggled to remember the passage may have benefitted from that part of the lesson. It would have connected the previous events and enabled the students to build upon that foundation with the new reading. Mason wanted the students to succeed in narration and not feel overwhelmed by it.

I struggled the most with finding the moral stance of Adam's narration. He has a strong memory and his narrations are usually the closest to the text. Therefore, it was difficult to find his voice in his narration. Since narratives display a speaker's moral stance (Ochs & Capps, 2001), narrations in the classroom provide a literacy practice that allows students to process the text in a deeper way than answering comprehension questions or even just engaging in text-based discourse. Narrations allow the students to begin the process of forming their opinions of the characters in the text and the historical events. Capturing the moral stances and the ideologies of the students demonstrated that in the act of the narration, more than the facts are being communicated in that literacy event. The conception of narration as the *fact-part* of the learning and the discussion as the *idea-part* of the learning was the notion held by the educators at Chesterton. This perception was communicated in my interview with the dean. When I asked him to describe the part of the lesson after the narration, he replied, "Generally we try and go for open-ended questions rather than simple fact-of-the-matter questions because ideally we dealt with the facts sufficiently in the narration so we aren't trying to quiz you on the facts because we explored the facts in the narrations and now we want to explore the ideas." As articulated previously in chapter three, that is not how Mason understood narration. The moral stances demonstrated that narrations are displaying the ideas that students are engaged with as they retell

the story from their own ideological stance. Looking at narrations from this perspective reveals the ideas that are generated from the text such as qualities of leaders, patriotism, revenge, bravery, usurping authority, consequences for one's actions, and dealing with one's mortality. The narrations are full of rich poetic language, vast arrays of ideas dealing with moral issues, and affordances to use language as a tool for thinking and meaning-making.

The narrations demonstrated the agency of students despite the restricted guidelines that they were supposed to adhere to in their narration. However, I argue that the narrow definition of narration restricted the students from a full display of their originality in their use of poetic devices, moral stances and animation in their voices. Abby, who had the most accurate understanding of narration according to Mason, displayed the most poetic devices and retold in a vivid manner that was engaging and lively. Her discussions about narration also revealed the connection she felt to subject areas because she was able to put the knowledge into her own words.

Conclusion

This chapter analyzed the narrations to reveal the poetic structure and moral stances of the students that were displayed in their retellings. This poetic language impacts students' engagement with the text as they strive to make meaning and communicate that to their fellow students and teacher. The poetic devices such as parallelism, imagery and constructed dialogue highlighted the aspects of the text that were most salient to the speaker. The goal of narration is not necessarily to retell every aspect of the text because that would be nearly impossible. An ethnopoetic analysis allowed the opportunity for the various motifs of the retelling to be more easily identifiable as various words and phrases were repeated across lines and stanzas. This demonstrated how narrations allow for students' agency even though they are basing their

narratives on historical stories and not their own experience. Retellings are not only important for the teller but can provide another opportunity for the rest of the students to comprehend the story and fill in the missing gaps that may have occurred in the first reading. Viewing retelling from this perspective provides a new lens for using this practice in the classroom. I argue that it is important for students to understand that narrations are supposed to be in their own words and then they will naturally draw upon more poetic devices in their retellings. This will allow their narrations to be more engaging and create emotional involvement with their audience by the sound and rhythm of language. Using their own words will also provide more opportunities for students to display their moral and ideological stances. Tannen (1989) connected oral storytelling to emotion and asserted, “The cognitive effect of comprehension is facilitated by an emotional experience in interpersonal involvement” (p. 576). The more emotionally engaged the students are in the process, the more likely the stories will be remembered.

The moral stances and ideologies of the students demonstrate the evaluations and judgements that the students are naturally making as they recreate a text in their own words. After the reading of a passage, the student has to assemble the various clauses to recreate a coherent narrative. This process, which Labov (2013) called “narrative reconstruction” forces the teller to coordinate their narrative around the most reportable event and go from there in structuring the other clauses around it. Each student displayed their moral stances as they chose what “reportable event” to center their narration around. The narrations reveal a more organic and fluid demonstration of their moral stances as opposed to asking the students to point out the character traits and vices and virtues of the characters.

The poetic devices and moral stances also elucidate the concept that narration is not simply a retelling of facts, but the retelling of facts clothed with ideas. As previously discussed,

the participants at Chesterton viewed narration as the part of the lesson that brought out the facts of the story and the discussion afterward as the part of the lesson that examined the ideas. Mason viewed narration as essential to the learning process because ideas—the food of the mind— were assimilated and became part of the students’ understandings. It was evident that the students were not just retelling facts. They made moral evaluations about the characters. These ideas that were expressed in the narrations are only the starting point for the numerous thoughts and opinions that will continue to simmer in the minds of the students.

CHAPTER VI: DISCUSSION AND IMPLICATIONS

This study examined the implementation of Mason's theories and methods from the 20th century in the context of a private school in the 21st century. How did those methods translate into a different century, a different continent, and a different culture? In many ways, the methods were carried over and applied with positive results. The students' abilities to retell stories from the text are impressive. The students displayed metalinguistic awareness regarding narration and how it helped them remember what they read and make sense out of it. The educators were pleased by the results and even reported that parents were impressed by the way students remembered and retold long passages quite accurately. However, a closer examination of the situation revealed some discontinuity between Mason's methods and the school's implementation of those methods. Even though Mason's literacy practices were used in the classroom, a shift in educational paradigms had not taken place. The classical educational paradigm was still apparent in the literacy practices and in the educators' articulations of their learning theories. According to the educators at Chesterton, the goal of narration was to assimilate a text as close to the author's words and to incorporate ideas from the text that were important from the teacher's perspective. Even though students were given freedom to narrate instead of answering IRE questions or written comprehension questions, these restrictions on narration shaped the literate epistemologies of the students. The students overall incorporated a meaning of reading that excluded their responses, their points of view and their agencies.

Mason's ideas are circulating throughout the home school, private school and, more recently, charter schools. There are diverse conceptions of how to understand and implement her principles. A concerted effort is being made to align Mason's methods with classical education (Glass, 2014). This study sought to address these issues in this growing movement and clarify

the foundational philosophies of Mason in comparison to other educational theories. There is a need to understand how her philosophies flow into her methods and how misappropriation may take away the creative and agentive nature of the practice.

Implications for Classroom Instruction

This study provided several insights for classroom instruction. There is a need to reframe retellings as more than reading comprehension exercises or assessments where students are judged based upon how closely their retelling compared to the original text. The educational literature does not have a unified model regarding the specific elements of retelling that make it an effective tool for understanding text and making knowledge ones' own. This study addressed the need for a more systematic approach for implementing retellings in the classroom. When done consistently like the class at Chesterton, students will be able to build up this skill and grow in their ability to attend to the reading.

This study provided another means of assessing retellings. Instead of comparing the students' retelling to the words of the author, a teacher can look at the way students put ideas in their own words which shows how students are appropriating the concepts and even building on the them. Teachers can view the poetic devices and moral stances of the students as a means to evaluate whether learning has occurred at a deeper level than a surface retelling that that does not deviate from the text.

There are many discussions regarding instructional methods that may increase the substantive engagement of students beyond a procedural display of compliance and homework completion (Nystrand & Gamoran, 1991). The full potential of retellings to address this issue in the classroom has not yet been realized. Narrations can be a powerful way to bring the voice of the students to the focal point of the classroom and create engaged learning. Students naturally

have the ability to retell, but it is not usually a part of the literacy practices in the classroom.

Mason (1989a) wrote, “Narrating is an art, like poetry-making or painting, because it is there, in every child’s mind, waiting to be discovered, and is not the result of any process of disciplinary education” (p. 231). This natural process that incites creativity and poetic devices should be reconsidered as a meaningful practice in the classroom.

Narrations or retellings in a classroom allow the listener to take a more active stance than other kinds of discourse such as group discussions or IRE questioning formats. Narrations are filled with poetic devices that are designed to bring about emotional connection and the dialogic nature of the narration creates a space for listeners to join in on the retelling of the text. The listeners’ job is to add details to the narration or to make corrections to their fellow students’ retellings. The conversation is geared toward each other and not necessarily only to the teacher as the one who must correct or evaluate the narration. Narration can be seen as a “joint production” (Tannen, 1989).

The more poetic the language the more engaged the listeners may be because listeners’ experiences are heightened by the performative frame of dialogue. This helps the listeners not only be more engaged in the learning process but in recreating the text in their own minds and clarifying any misunderstandings or gaps from the initial reading (Tannen, 1989). When students are told that narrations are not finished products but part of the process in understanding texts and content areas, then students are positioned as active learners who continue to build their repertoire of knowledge and build relationships with the various fields of study. The ideas that were sparked during narration provide affordances for further contemplating, discussion and reworking. When students develop literate epistemologies that allow room for narrations to be unfinished and open to other moral stances, students can be open to other possible connections

and perspectives that develop over time. This understanding of literacy and knowledge can bring excitement and substantive engagement to the learning process. Mason (1925c) stated, “Not what we have learned, but what we are waiting to know is the delectable part of knowledge” (p. 224).

The use of oral narration in the classroom may be of interest to teachers with a diverse student body whose home literacy practices are not consonant with school-literacy practices (Heath, 1983). Many students may benefit from instructional methods that promote oral language over written composition in the younger grades. Not every family engages in literacy practices that duplicate what is privileged in schools. As Heath (1983) noted about the Trackton families she studied, “Trackton adults do not separate out bits and pieces of a story and question the children about them.” She continued, “In the later preschool years, the children, in a monologue-like fashion, told stories about things in their lives, events they saw and heard, and situations in which they had been involved. Their stories contained an emotional evaluation of others and their actions; dialogue was relevant; style shifting in verbal and nonverbal means accompanied all stories” (Heath, 1983, p. 96). In a Mason model, students are not asked questions about the specifics of the text. The students’ responses to the reading are holistic and not evaluated for what is lacking compared to the original text. Cazden and Hymes (1978) believe that a classroom that does not utilize narratives is trying to teach students both new content matter as well as a new style of learning. They also argue that the “decline in education in the country is connected with this suppression of the narrative function....and students may come from homes in which narrative is an important way of communicating knowledge” (p. 28). A model of education that values narratives may be more accessible to a wider range of students.

Future Research

The similarities and differences that exist between classical education and Mason's educational theories provide numerous areas for future research. This is the first study that has explored the intersection of those two educational philosophies. More research is needed to examine the hybrid models and the way schools have sought to combine these two philosophies of education. Many more questions about the hybrid model have arisen from this study that can be addressed in future research. Some of these questions include: Why do many classical educators believe that a Christian school needs to be classical? Can progressive methods of education be reconciled with Christian education? How does a school's theory on the interpretation of texts affect their educational philosophy and practices?

There is still a lot of research that could be done regarding the principles and methods of Mason. This study focused on a hybrid model that combines classical and Mason. It would also be helpful to explore narrations at schools that consider themselves solely a Mason school. This study focused on the oral narrations from literature and history about ancient Greece and Rome. Other studies could look at narrations in other subjects such as science, natural history or citizenship. Other kinds of narrations could be examined in future studies. These could include written, pictorial or dramatic narrations. The context of this study was a middle to upper-class private school. There are several Mason schools around the country that serve more diverse student populations. Examining schools serving a more diverse student population would yield a broader understanding of how Mason's principles apply to students in all socioeconomic levels.

Limitations of the Study

This qualitative, descriptive study was a first step toward filling a gap in the literature concerning retelling and Mason's philosophy of education. However, there were limitations to

this study. This study was conducted in one classroom with a small sample size (10 children) due to the nature of the qualitative study. Therefore, the study is limited to data obtained from those students' narrations and the interviews from the three adult participants at that particular school. The results of this study cannot be generalizable to other contexts. Chesterton is a private school; therefore, they do not have the same state standards as public schools. This allowed them the flexibility to use the texts they chose, assess the students more holistically and not have to test according to state regulations. The study may not be applicable to other schools that do not have that flexibility. I only observed over the course of three months. My results may be limited, because I was not able to commit a whole school year to the study. The students at the school were mostly White middle to upper-class students. The student population lacked diversity in its ethnic and socioeconomic composition.

Concluding Remarks

This dissertation that examined the principles of Mason enacted in a school in the 21st century touched upon many educational topics which included: teachers' beliefs and students' literate epistemologies, retellings, oral narratives in the classroom, and classical and progressive education models. These topics still have value for educational practice today. Mason's child-centered practices that offer an alternative to traditional, teacher-directed instruction should be considered. The practical application of her theories contributes new insights into the practice of retelling. The focus of retelling in the literature tended to portray this literacy practice solely as a form of reading comprehension. To this extent, oral retellings were viewed as rigid, unoriginal and derivative. When oral narration is viewed as emergent, performance-oriented and highlighting individuality, this literacy practice can be incorporated as part of a dialogical

process of inquiry. Oral narrations can also be regarded as a significant method to enable students to discover their voice. Hymes (1996) states, “When schools seek to develop in students a personal voice in writing, they seek to reintroduce a capacity that through most of human history has come into being with mastery of speech itself” (p. 183). Oral narrations provide a means for students to develop their voice and original style as they use an author’s story as a framework to apply their own voice and their own language choices to engage their audience and make meaning from the stories of history.

This study displayed a relationship between teacher beliefs and instructional practices. A teacher needs to recognize the theoretical frameworks that underly new methods that are introduced into the classroom. Changing one’s conception of the learning process requires one to change their conception of what a learner is (Del Campo, 2012). A shift in methods requires teachers to vest authority in students’ voices and position students in a role where they can engage in self-education and take on new understandings in their literate epistemologies.

Mason’s principles should be viewed as part of an educational philosophy that strives to pass on living ideas to students and allows them the space to form their own opinions and develop into their own persons. Her method was not meant to fit into a rigid educational model that subscribed to developing an ideal student. Til (1965) stated in *The Parents’ Review*:

We should remember that Charlotte Mason was a progressive thinker who devoted her life to children, and who believed that to be adequate, a method of education should ‘touch at all points the living thought of the age’. Therefore a P.N.E.U. School should be alive to modern trends in education and the developments in psychology that affect the well-being of young people. (p. 37)

The principles of Mason still apply to the living thought of the age. Her understandings

of the nature of the learner, the power of story, the role of the teacher as the guide, and a relational education that engages the mind and emotions are relevant just as much today as when she first designed her applied educational philosophy. However, fidelity to these principles is an important part of fulfilling her educational legacy.

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Appendix A

Questions for First Teacher Interview

1. What do you think are the guiding principles that undergird the process of your literacy instruction?
2. At the beginning of the year, did you feel like you could just read and narrate, or did you have to start differently? Were the kids familiar with it?
3. How is it different than summarizing?
4. How do you set up a lesson plan for a subject that has narration?
5. Has that been the focus all year-vices and virtues?
6. Do you come up with the questions ahead of time for the discussion part?
7. Do you ever keep it open-ended the questions?
8. Are there any disadvantages in using narration?
9. What comments do you hear from parents regarding narration?
10. How would you describe the students' attitudes and motivation toward narration?
11. Describe your role as a teacher mediating this process? When do you know to speak and when do you withhold comments?
12. When the kids retell do you usually let them narrate back until they say whatever they can remember, or do you ever stop them and let others finish retelling the passage?
13. What do you do when children struggle with narration?
14. Do you utilize any other forms of narration—drawing or acting?
15. How do you set up an atmosphere so children are comfortable telling their narrations and thinking aloud?

Appendix B

Questions for Final Teacher Interview

1. Have you noticed any changes in the students' narrations over this last trimester?
2. What changes in literacy development have you seen?
3. Have you changed anything in your lesson plans-reading longer texts or asking different kinds of questions?
4. Are there any students in particular that you have seen participate more or grow in their narration?
5. You focused on virtues and vices in these classes. Do other grades do that in history and literature or is that something you decided to do?
6. Did they reach the objectives you set out for them? Do you have a scope and sequence?
7. When they narrate, where do you see room for the students' personality?
8. Do you see changes in their literacy developments-vocabulary, understanding of text, their sentence structure, writing style?
9. How have the history books been conducive to narration?
10. How do you cultivate an atmosphere that is collaborative and not competitive?
11. Why do you think it is important to have the students be the main voice in the class over the teacher?

Appendix C

Questions for Principal Interview

1. How long have you been at Chesterton? Were you familiar with Charlotte Mason before working here?
2. How or why did the school decide to follow the model of Charlotte Mason in the use of narration?
3. How do you see it as different than other models?
4. What do you see as the benefits?
5. How do you guide the teachers in using this model?
6. How much freedom do the teachers have for how they implement narration?
7. What kind of training or reading are they expected to do to gain more understanding about Charlotte Mason?
8. What impact do you see that it has had with the students in high school that have followed this model?
9. What kind of comments, negative and positive, do you hear from parents about using this model?
10. What do you see as the main goals of this model?
11. Is it important that everyone leaves with the same set of knowledge?
12. How has your implementation of Charlotte Mason changed over the course of the years?
13. How are assessments and report cards done?
14. How are books chosen for each grade?
15. You call yourself a classical school, but you also implement Charlotte Mason instructional methods. Can you talk about that unique characteristic of Chesterton?

Appendix D

Questions for Academic Dean Interview

1. How long have you been at Chesterton? Were you familiar with Charlotte Mason before working here?
2. Does Chesterton adhere to CM's philosophy as well as her pedagogy? Explain.
3. What do you see as Mason's guiding principles for education? How do those principles translate into the use of narration and all that it encompasses?
4. How would you contrast Mason's methods in comparison to other models?
5. What do you see as the benefits of narration?
6. How do the other parts of the lesson (i.e. setting up the lesson, questions or discussion) contribute to the learning process and the role of the teacher and learner?
7. In a CM paradigm, what is knowledge, how would you view the learner, and what is the role of the teacher?
8. How do you think the classical model fits with Charlotte Mason?
9. What kind of comments do you hear from parents about using this model?
10. What do you see as the end goal or purpose of education?
11. Is it important that everyone leaves with the same set of knowledge?
12. How does an education based on an educational theory from a century ago prepare students for the 21st century?
13. Do you think this educational model is geared for children at different academic levels?
14. How do you understand Mason's term the science of relations? Is that something you talk about at the school?

Appendix E

Questions for Teacher-led Class Discussion

(The teacher slightly reworded the questions I gave to her and this is the final form as they were presented in class. Question #9 was an impromptu question based on the responses from #1.)

1. How would you describe narration to someone who does not know what it is?
2. How do you think narration helps you remember information and ideas?
3. How does it affect your reading, your writing, your memory, your interest in a subject?
4. What are other ways other schools try to help you learn?
5. How do you fix your mind on what is being read so you are able then to narrate with only one reading?
6. What are you thinking as other people narrate?
7. Why do you think narration helps you remember events or stories you read in class and then be able to recall it at a later time in a written narration or on exams?
8. What do you understand to be the teacher's job during the reading and narrating of a book?
9. What do you think is the ideal narration. One person said it uses the language of the author and another person said to use your own words. Which one is it?

Appendix F

Questionnaire for Students

Written Narration Questions

Pick one of the prompts and write a paragraph.

1. Tell about the life and death of Socrates
2. Tell what you know about the ancient Olympic games and any Greek athletes who had participated in it.
3. Tell about the founding of Rome and how it got its name.

Written Response Questions

Name _____ When did you start attending Chesterton? _____

1. Are there any people from Greek or Roman history books that stand out in your mind?
What do you remember about them, their character and why are they memorable to you?
2. What do you find hard about narration? What do you enjoy or like about narration?
3. How do you think you have improved in your oral or written composition from the beginning of the year until now at the end of the year?
4. Thinking back on your readings in Greek and Roman history, what qualities do you think make a good leader? What qualities lead to the downfall of a leader?
5. Do you think narration changes the way you speak and use words? If so, why?

Appendix G

20 Principles of Education by Charlotte Mason

1. Children are born *persons*.
2. They are not born either good or bad, but with possibilities for good and for evil.
3. The principles of authority on the one hand, and of obedience on the other, are natural, necessary and fundamental; but—
4. These principles are limited by the respect due to the personality of children, which must not be encroached upon whether by the direct use of fear or love, suggestion or influence, or by undue play upon any one natural desire.
5. Therefore, we are limited to three educational instruments—the atmosphere of environment, the discipline of habit, and the presentation of living ideas. The P.N.E.U. Motto is: "Education is an atmosphere, a discipline, and a life."
6. When we say that "*education is an atmosphere*," we do not mean that a child should be isolated in what may be called a 'child-environment' especially adapted and prepared, but that we should take into account the educational value of his natural home atmosphere, both as regards persons and things, and should let him live freely among his proper conditions. It stultifies a child to bring down his world to the child's' level.
7. By "*education is a discipline*," we mean the discipline of habits, formed definitely and thoughtfully, whether habits of mind or body. Physiologists tell us of the adaptation of brain structures to habitual lines of thought, *i.e.*, to our habits.
8. In saying that "*education is a life*," the need of intellectual and moral as well as of physical sustenance is implied. The mind feeds on ideas, and therefore children should have a generous curriculum.

9. We hold that the child's mind is no mere sac to hold ideas; but is rather, if the figure may be allowed, a spiritual organism, with an appetite for all knowledge. This is its proper diet, with which it is prepared to deal; and which it can digest and assimilate as the body does foodstuffs.

10. Such a doctrine as *e.g.* the Herbartian, that the mind is a receptacle, lays the stress of education (the preparation of knowledge in enticing morsels duly ordered) upon the teacher. Children taught on this principle are in danger of receiving much teaching with little knowledge; and the teacher's axiom is, 'what a child learns matters less than how he learns it.'

11. But we, believing that the normal child has powers of mind which fit him to deal with all knowledge proper to him, give him a full and generous curriculum; taking care only that all knowledge offered him is vital, that is, that facts are not presented without their informing ideas. Out of this conception comes our principle that,—

12. "*Education is the Science of Relations*"; that is, that a child has natural relations with a vast number of things and thoughts: so we train him upon physical exercises, nature lore, handicrafts, science and art, and upon many living books, for we know that our business is not to teach him all about anything, but to help him to make valid as many as may be of—

"Those first-born affinities

"That fit our new existence to existing things."

13. In devising a SYLLABUS for a normal child, of whatever social class, three points must be considered:

(a) He requires *much* knowledge, for the mind needs sufficient food as much as does

the body.

(b) The knowledge should be various, for sameness in mental diet does not create appetite (*i.e.*, curiosity).

(c) Knowledge should be communicated in well-chosen language, because his attention responds naturally to what is conveyed in literary form.

14. As knowledge is not assimilated until it is reproduced, children should 'tell back' after a single reading or hearing: or should write on some part of what they have read.

15. A *single reading* is insisted on, because children have naturally great power of attention; but this force is dissipated by the rereading of passages, and also, by questioning, summarising, and the like.

Acting upon these and some other points in the behaviour of mind, we find that the *educability of children is enormously greater than has hitherto been supposed* and is but little dependent on such circumstances as heredity and environment.

Nor is the accuracy of this statement limited to clever children or to children of the educated classes: thousands of children in Elementary Schools respond freely to this method, which is based on the *behaviour of mind*.

16. There are two guides to moral and intellectual self-management to offer to children, which we may call 'the way of the will' and 'the way of the reason.'

17. *The way of the will*: Children should be taught, (a) to distinguish between 'I want' and 'I will.' (b) That the way to will effectively is to turn our thoughts from that which we desire but do not will. (c) That the best way to turn our thoughts is to think of or do some quite different thing, entertaining or interesting. (d) That after a little rest in this way, the will returns to its work with new vigour. (This adjunct of the will is familiar to us

as *diversion*, whose office it is to ease us for a time from will effort, that we may 'will' again with added power. The use of *suggestion* as an aid to the will is *to be deprecated*, as tending to stultify and stereotype character. It would seem that spontaneity is a condition of development, and that human nature needs the discipline of failure as well as of success.)

18. *The way of reason*: We teach children, too, not to 'lean (too confidently) to their own understanding'; because the function of reason is to give logical demonstration (a) of mathematical truth, (b) of an initial idea, accepted by the will. In the former case, reason is, practically, an infallible guide, but in the latter, it is not always a safe one; for, whether that idea be right or wrong, reason will confirm it by irrefragable proofs.

19. Therefore, children should be taught, as they become mature enough to understand such teaching, that the chief responsibility which rests on them *as persons* is the acceptance or rejection of ideas. To help them in this choice we give them principles of conduct, and a wide range of the knowledge fitted to them. These principles should save children from some of the loose thinking and heedless action which cause most of us to live at a lower level than we need.

20. We allow no separation to grow up between the intellectual and 'spiritual' life of children but teach them that the Divine Spirit has constant access to their spirits, and is their Continual Helper in all the interests, duties and joys of life.

Appendix H

Founding of Rome from *Famous Men of Rome*

After a little time, the two brothers thought they would build a city on Palatine Hill, where the she-wolf had nursed them. So they went to the hill and selected a site. Then they began to talk of a name for their city. "I will be king and give the new city my name," said Romulus. "No," cried Remus. "I will be the king and name the city after myself. I have just as much right as you have." So brothers argued for a while, but at last they agreed to settle the matter in this way: At midnight Romulus was to stand on Palatine Hill, and Remus was to stand on another hill a short distance off. Then they were to ask the gods to show them a sign of favor in the sky, and the first who should see anything very remarkable was to name the new city and be its king. So they went to watch, but nothing appeared until sunrise of the second day, when Remus saw six great vultures flying across the sky from north to south. He ran swiftly to Palatine Hill and told Romulus of what he had seen. But just then twelve vultures, one after another, flew high over the head of Romulus in an almost unbroken line and were soon lost to view. Then Romulus claimed that he had the favor of the gods, as more birds had appeared to him, but Remus claimed that the gods favored him, as the birds had appeared to him first. Romulus asked the opinion of some of his friends, and as they all agreed that he was right in his claim he paid no further attention to Remus, but began to lay out the new city. He gave it the name of Roma, or Rome, after himself. With a plow he marked out the space on Palatine Hill and along the banks of the Tiber, and he built a low wall round about to protect the city from invaders. One day while the work was going on Remus came by in a very bitter mood. He was still angry with Romulus. He laughed scornfully at the little wall and said to his brother: "Shall such a defense as this keep your city? It may prevent children from getting in, but not men, for they can jump over it." So saying, Remus

put his hands on the wall and sprang over it, to show that his words were true. Romulus, in a sudden outburst of rage, struck him on the head with a spade and instantly killed him, at the same time crying out: "So perish anyone who shall hereafter attempt to leap over my wall." Then Romulus continued his work. While he was building his wall, he also built some houses. The first houses were nothing more than wood huts covered with mud and straw. But in course of time the Romans had houses of stone, and they built fine temples and theatres and streets and squares, and at last Rome became the greatest and grandest city in the whole world.

Appendix I

Pompey vs. Caesar from *Famous Men of Rome*

Caesar's wonderful victories made him a great man in Rome. The plebeians rejoiced at the success of their leader and favorite and were ready to welcome him with the highest honors whenever he should return to the city. But Caesar had now made up his mind to become the master of Rome. So he began to plan and to work to destroy the power of Pompey, who at that time ruled public affairs in Rome almost completely. In order to gain still greater favor Caesar sent a number of his friends to Rome to spend immense sums of money in various ways to please the people. They got up splendid games and feasts; they divided large quantities of corn among the poor; and they paid the debts of hundreds of men who had influence among the plebeians. The people knew that all this was done at Caesar's expense, and they praised and loved him for his generosity. Pompey, with a great show of authority, now ordered Caesar to disband his army and send the soldiers to their homes, for he said that Caesar had no need of an army any longer, as he had finished his work in Gaul. But Pompey, too, had an army at this time in Spain, and Caesar said to him: "If you will disband your army, I will disband mine." This made Pompey very angry, and he got the Senate to pass a law declaring that Caesar was a public enemy and must be put down. One senator asked Pompey what he should do if Caesar should come to Rome with his army. "What should I do?" cried Pompey, in a tone of contempt. "Why, I have only to stamp my foot and thousands of men will spring up to march under my orders." At that time Caesar was with his army in the northern part of Italy. When he heard what the Senate had done he called his soldiers together and made an eloquent speech. He told them of the injustice that Pompey and the Senate had done to him, and he concluded by saying: "This is my reward for all

that I have done for my country. But I shall go to Rome and establish an honest government of the people, if you, my brave soldiers, will be faithful to me." The soldiers answered with a loud shout, saying: "We shall be faithful to you. We will stand by you to the last."

Appendix J

The Burning of Troy from *Story of the Greeks*

As the valor of the Greeks had proved of no avail during the ten-years' war, and as they were still as far as ever from taking Troy, Ulysses the crafty now proposed to take the city by a stratagem, or trick. The Greeks, obeying his directions, built a wooden horse of very large size. It was hollow, and the space inside it was large enough to hold a number of armed men. When this horse was finished, and the men were hidden in it, the Greeks all embarked as if to sail home. The Trojans, who had watched them embark and sail out of sight, rushed down to the shore shouting for joy, and began to wander around the deserted camp. They soon found the huge wooden horse, and were staring wonderingly at it, when they were joined by a Greek who had purposely been left behind, and who now crept out of his hiding place. In answer to their questions, this man said that his companions had deserted him, and that the wooden horse had been built and left there as an offering to Poseidon (or Neptune), god of the sea. The Trojans, believing all this, now decided to keep the wooden horse in memory of their long siege, and the useless attempt of the Greeks to take Troy. They therefore joyfully dragged the huge animal into the city; and, as the gates were not large enough for it to pass through, they tore down part of their strong walls. That very night, while all the Trojans were sleeping peacefully for the first time in many years, without any fear of a midnight attack, the Greek vessels noiselessly sailed back to their old moorings. The soldiers landed in silence, and, marching up softly, joined their companions, who had crept out of the wooden horse, and had opened all the gates to receive them. Pouring into Troy on all sides at once, the Greeks now began their work of destruction, killing, burning, and stealing everywhere. The Trojan warriors, awakening from sleep, vainly tried to defend themselves; but all were killed except Prince Aeneas, who escaped with his

family and a few faithful friends, to form a new kingdom in Italy. All the women, including even the queen and her daughters, were made prisoners and carried away by the Greek heroes. The men were now very anxious to return home with the booty they had won; for they had done what they had long wished to do, and Troy, the beautiful city, was burned to the ground.

Appendix K

Death of Socrates from *Story of the Greeks*

The false accusation made against Socrates by his enemies soon had the desired effect, for the Tribunal gave orders for his arrest and trial. The philosopher, sure of his innocence, came before his judges, and calmly answered their questions. He told them he had never turned the gods into ridicule, as he knew it was wrong to make fun of anything which others deemed sacred. Then, as they still further pressed him to explain his views, he confessed that he believed there was a God greater and better than any they worshiped. As to teaching the young men anything which could do them harm, he said it was quite impossible; for he had ever told them that they should be as good, virtuous, and helpful as they could, which was surely not wrong. Socrates gave noble answers to all their questions; but the judges, blinded with prejudice, believed the lying charges of his enemies, which Socrates scorned to contradict. The philosopher's friends begged him to use his eloquence to defend himself and confound his accusers; but he calmly refused, saying, "My whole life and teaching is the only contradiction, and the best defense I can offer." Socrates, as you have seen, was really one of the best men that ever lived, and, without having ever heard of the true God, he still believed in him. Nearly four centuries before the coming of Christ, when people believed in revenge, he preached the doctrine of "Love one another" and "Do good to them that hate you." But, in spite of all his goodness and constant uprightness, Socrates the philosopher was condemned to the shameful death of a base criminal.

Now, in Greece, criminals were forced to drink a cup of deadly poison at sunset on the day of their condemnation, and there was generally but a few hours' delay between the sentence and its execution. But the law said that during one month in the year no such punishment should be inflicted. This was while an Athenian vessel was away on a voyage to the Island of Delos to bear

the annual offerings to Apollo's shrine. As Socrates was tried and condemned at this season, the people were forced to await the return of the vessel before they could kill him: so they put him in prison. Here he was chained fast, yet his friends were allowed to visit him and to talk with him. Day after day the small band of his pupils gathered around him in prison; and, as some of them were very rich, they bribed the jailer, and arranged everything for their beloved master's escape. When the time came, and Socrates was told that he could leave the prison unseen, and be taken to a place of safety, he refused to go, saying that it would be against the law, which he had never yet disobeyed. In vain his friends and disciples begged him to save his life: he would not consent. Then Crito, one of his pupils, began to weep, in his distress, and exclaimed indignantly, "Master, will you then remain here, and die innocent?" "Of course," replied Socrates, gravely. "Would you rather I should die guilty?" Then, gathering his disciples around him, he began to talk to them in the most beautiful and solemn way about life and death, and especially about the immortality of the soul. This last conversation of Socrates was so attentively listened to by his disciple Plato, the wisest among them all, that he afterward wrote it down from memory almost word for word, and thus kept it so that we can still read it. As the sun was slowly setting on that last day, the sacred vessel came back from Delos. The time of waiting was ended, and now the prisoner must die. The jailer interrupted this beautiful last talk, and entered the cell, bringing the cup of poison. Socrates took the cup from his hand and drained it, unmoved, telling his disciples that he felt sure that death was only birth into another and better world. Then he bade them all farewell. As he was a good and scrupulous man, very careful about paying his debts and keeping his promises, he now told Crito to remember that he had promised to sacrifice a cock to Aesculapius, the god of medicine, and bade him do it in his stead. He then lay down upon his hard prison bed, and, while he felt the chill of death slowly creeping upward toward his heart, he

continued to teach and exhort his pupils to love virtue and do right. All his last sayings were carefully treasured by Plato, who wrote them down, and who concludes the story of his death in these beautiful words: "Thus died the man who, of all with whom we are acquainted, was in death the noblest, and in life the wisest and best." Sometime after the death of Socrates, the Athenians found out their mistake. Filled with remorse, they recalled the sentence which had condemned him, but they could not bring him back to life. In token of their sorrow, however, they set up a statue of him in the heart of their city. This statue, although made of bronze, has long ceased to exist; but the remembrance of Socrates' virtues is still held dear, and all who know his name both love and honor him.

Appendix L

Death of Alcibiades from *Story of the Greeks*

Afraid to return to his native city, where he knew the people would blame him for their sufferings, Alcibiades fled. After roaming about for some time, he took refuge in a castle which he had built on the Chersonesus. From the height upon which the castle stood, Alcibiades could overlook the sea on both sides; and he watched the Spartan and Athenian fleets, which, unknown to each other, had come to anchor very near him. He soon discovered that the Spartans had become aware of the presence of the Athenians and were preparing to surprise them. He therefore left his castle, and, at the risk of his life, went down to warn the Athenians of the coming danger. They, however, treated his warning with scorn, and bade him return to his castle, and remember that he no longer had any right to interfere in their affairs. From the top of his promontory, Alcibiades saw the complete destruction of the Athenian fleet. Only a few men managed to escape to his castle for shelter; while a single ship sailed in haste to Athens, to report the defeat, and warn the people of the coming danger. A few days later the victorious Spartan army marched unchallenged into Athens, for there were now no fighting men left to oppose them. The Spartans said that Athens must now obey them in all things; and, to humiliate the people, they tore down the long walls to the sound of joyful music on the anniversary of the glorious victory of Salamis. Thus ended the Peloponnesian War, which, as you have seen, began shortly before the death of Pericles. From this time on, the fame of Athens was due mostly to her literature and art. By order of the Spartans, Solon's laws were set aside, and thirty men were chosen to govern the city. These rulers proved so stern and cruel, that they were soon known as the Thirty Tyrants, and were hated by everyone. The Athenians suffered so sorely under the government which the Spartans had thus forced upon them, that they soon began to long for the

return of Alcibiades, who, whatever his faults, was always generous. When the Thirty Tyrants and the Spartans learned of this feeling, they were afraid that the Athenians would summon Alcibiades, so they bribed the Persian governor to put him to death. A party of murderers went to his house at night and set it afire. Alcibiades, waking up suddenly, tried to escape with his household; but no sooner had he reached the door than he found himself surrounded by enemies. Alcibiades quickly wrapped his cloak around his left arm to serve as a shield, and, seizing his sword in his right hand, rushed manfully out upon his foes. The Persians, frightened at his approach, fled in haste; but they came to a stop at a safe distance, and flung so many stones and spears at him that he soon fell dead from the blows. His body was left where it had fallen, and was found by his wife, who loved him dearly in spite of all his faults. She tenderly wrapped it up in her own mantle, and had it buried not far from where it lay. Thus ended the life of the brilliant Alcibiades, who died at the age of forty, far away from his native land, and from the people whose idol he had once been, but whom he had ruined by his vanity.

Appendix M

Philip from *Story of the Greeks*

Macedon, Philip's country, was north of Greece, and its rulers spoke Greek and were of Greek descent; but, as the people of Macedon were not of the same race, the Greeks did not like them, and never allowed them to send any one to the Amphitryonic Council. Two years after the battle of Mantinea, when Philip was eighteen years old, he suddenly learned that the king, his brother, was dead, and had left an infant to take his place. Philip knew that a child could not govern: so he escaped from Thebes, where he was not very closely watched, and made his way to Macedon. Arriving there, he offered to rule in his little nephew's stead. The people were very glad indeed to accept his services; and when they found that the child was only half-witted, they formally offered the crown of Macedon to Philip. Now, although Macedon was a very small country, Philip no sooner became king than he made up his mind to place it at the head of all the Greek states and make it the foremost kingdom of the world. This was a very ambitious plan; and in order to carry it out, Philip knew that he would need a good army. He therefore began to train his men, and, remembering how successful Epaminondas had been, he taught them to fight as the Thebans had fought at Leuctra and Mantinea. Then, instead of drawing up his soldiers in one long line of battle, he formed them into a solid body, —an arrangement which soon became known as the Macedonian phalanx. Each soldier in the phalanx had a large shield and carried a spear. As soon as the signal for battle was given, the men locked their shields together so as to form a wall and stood in ranks one behind the other. The first row of soldiers had short spears, and the fourth and last rows very long ones. The weapons of the other rows were of medium length, so that they all stuck out beyond the first soldiers and formed a bristling array of points which no one dared meet. Philip not only trained his army so as to have well-drilled soldiers

ready, but also found and began to work some gold mines in his kingdom. As they yielded much precious metal, he soon became one of the richest men of his time. This wealth proved very useful, for it helped him to hire a great force of soldiers, and also to buy up a number of allies. In fact, Philip soon found that his gold was even more useful than his army, and he was in the habit of saying that "a fortress can always be taken if only a mule laden with gold can be got inside." Philip was so kind and just that he soon won the love of all his subjects. It is said that he listened to the complaints of the poor and humble with as much patience as to those of his noblest courtiers. Once, after dining heavily and drinking too much, Philip was suddenly called upon to try the case of a poor widow. As the king's head was not very clear, he was not able to judge as well as usual: so he soon said that she was in the wrong, and should be punished. The woman, who knew that she was right, was very angry; and, as the guards were dragging her away, she daringly cried, "I appeal!" "Appeal?" asked Philip, in a mocking tone, "and to whom?" "I appeal from Philip drunk to Philip sober!" replied the woman. These words made such an impression upon Philip, that he said he would try the case again on the next day, when his head was quite clear. He did not forget his promise on the morrow; and when he found that the woman was right, he punished her accuser, and set her free.

Appendix N

Opposition to Philip from *Story of the Greeks*

As we have already seen, when Philip found himself in the wrong, he was not afraid to admit his mistake, and to try to do better. He was also very patient and forgiving. On one occasion he heard that a man named Nicanor was always speaking ill of him. He therefore sent for the man, who came in fear and trembling, thinking that the king would either imprison or slay him. Philip, however, received him kindly, made him sit at his own table, and let him go only after giving him many rich gifts. As the king had not found fault with him in any way, Nicanor was greatly surprised, and vowed that he would not speak another word against so generous a man.

As soon as Philip had made sure of his authority at home, drilled his army, and piled up enough gold, he began to carry out his bold plans. First of all, he wished to subdue a few of his most unruly neighbors, such as the Thracians and Olynthians. An archer named Aster came to him just before he began this war. This man offered his help to the king and began to boast how well he could shoot. Philip, who believed only in spears for fighting, sent the man away, after saying that he would call for his help when he began to war against starlings and other birds. This answer made Aster so angry that he went over to the enemy and enlisted in their ranks. Philip soon came to besiege the city where Aster was stationed; and as soon as the archer heard of it, he got an arrow upon which he wrote, "To Philip's left eye." Aster then went up on the wall, took careful aim, and actually put out the king's left eye. Philip was so angry when he heard of the writing on the arrow, that he ordered another shot into the city. On this arrow was written, "If Philip takes the city, he will hang Aster." The city was taken, and the archer hung; for Philip always prided himself upon keeping promises of this kind. The Olynthians, finding that they would not be able to resist long, now wrote a letter to the Athenians, begging them to come to their rescue. The

Athenians read the letter in the public square, so that everyone could hear it, and then began to discuss whether they should send any help. As was always the case, some were for, and others against, the plan, and there was much talking. Among the best speakers of the city was the orator Demosthenes, a very clear-sighted man, who suspected Philip's designs. He therefore warmly advised the Athenians to do all they could to oppose the Macedonian king, so as to prevent his ever getting a foothold in Greece. Indeed, he spoke so eloquently and severely against Philip, and told the people so plainly that the king was already plotting to harm them, that violent speeches directed against anyone have ever since been called "Philippics," like these orations against the King of Macedon.

Appendix O

Socrates from *The Story of the Greeks*

Socrates was a very deep thinker. He, too, always tried to find out the exact truth about everything. He was especially anxious to know how the earth had been created, who the Being was who gave us life, and whether the soul died with the body, or continued to live after the body had fallen into dust. Socrates was a poor man, a stonecutter by trade; but he spent every moment he could spare from his work in thinking, studying, and questioning others. Little by little, in spite of the contrary opinion of his fellow-citizens, he began to understand that the stories of the Greek gods and goddesses could not be true. He thought that there must surely be a God far greater than they, a God who was good and powerful and just, who governed the world he had created, and who rewarded the virtuous and punished the wicked. Socrates believed that everybody should be as good and gentle as possible, and freely forgive all injuries. This belief was very different from that of all ancient nations, who, on the contrary, thought that they should try to avenge every insult, and return evil for evil.

Appendix P

Caesar's Defeat of Pompey from *Famous Men of Rome*

But at last the two armies met for battle on the plain of Pharsalia, in Thessaly, a district of Greece. The soldiers on both sides were mostly armed with spears and broadswords. Some carried slings to hurl large stones, and others had bows and arrows. The greater part of the fighting, however, was done with swords. Eighty thousand men were engaged in the battle, about forty thousand on each side. It was a brave, heroic struggle and lasted for hours. Both armies fought splendidly, but in the end Pompey's army was forced back to its camp, after dreadful slaughter. For a few minutes the camp was bravely defended against the attacks of Caesar's soldiers and then had to be abandoned. The battle did not last long after this. Pompey's great army was utterly beaten. Pompey himself, with a few followers, fled to the seashore and sailed across the Mediterranean to Egypt. There he was treacherously murdered by order of Ptolemy, the Egyptian king. Caesar gained a splendid victory at Pharsalia, but he was not yet master of the Roman Empire. The rich nobles and senators formed armies to fight him in Asia Minor, Africa, and Spain. Caesar went with an army to Asia Minor, attacked his enemies, and won a great battle at a place called Zela. This victory was so quickly gained that in sending news of it to Rome Caesar wrote the famous dispatch, "Veni, vidi, vici," which is, in English, "I came, I saw, I conquered." He had equal success in Africa and Spain. In a very short time, he destroyed the armies opposed to him. Then he returned to Rome and had the grandest Triumph ever seen in the city. The celebration lasted four days, and during that time Rome was in a high state of pleasant excitement. Thousands of persons from the surrounding country came to the city to witness the magnificent show. On each day there were splendid processions, in which there were great numbers of gorgeous chariots, drawn by beautiful horses and filled with Caesar's principal

officers. Behind them marched hundreds of soldiers bearing banners on which were pictured scenes from Caesar's important battles. Herds of elephants and camels from Asia and Africa appeared in the procession, and there were also long lines of prisoners carrying valuable articles obtained by Caesar in the lands he had conquered. In addition to the processions many kinds of entertainments were provided for the people, such as plays, circus exhibitions, combats between gladiators, wild-beast hunts, and chariot races. There were also feasts served to all the people of the city. It was a time of unbounded enjoyment and delighted the Romans so much that they became very devoted to Caesar. There was now no opposition to him. Both the nobles and plebeians were willing, and even glad, to have him as their ruler. He was chosen dictator for life and put in command of all the armies of the Empire. He was called imperator, which means emperor. The people gave him the title of Father of his Country. Statues of him were erected in the public buildings and squares. A grand chair, made somewhat like a throne, was placed in the Senate chamber, and whenever he came to listen to the debates he sat in this chair, as if he were king. Caesar now had laws passed making many improvements in the government. He also carried out a number of plans to make Rome of more importance as a commercial city. He erected magnificent buildings, made aqueducts to bring plenty of water to the city, established a great library, and did many other things which were of much benefit to the people. One of the most useful things he did was to make a new calendar. Before his time the Romans had not a very clear knowledge as to the length of a year. At one time they had only ten months in their year. Afterwards they had twelve, but they counted only 365 days in every year. They did not know, or they did not give attention to the fact that the real length of a year is 365 days, 5 hours, 48 minutes, 50 seconds. They did not reckon the extra hours, minutes, and seconds, and so their calendar got quite wrong in the course of a number of years. Caesar corrected the error by

making one year in every four have 366 days, and the calendar thus corrected was called the Julian Calendar.

Appendix Q

Mucius from *Famous Men of Rome*

Without showing any sign of fear the bold Mucius answered: "I am a Roman citizen. I came here to kill you, because you are an enemy of my country. I have failed, but there are others to come after me who will not fail. Your life will be constantly in danger, and you will be killed when you least expect it." On hearing these words Porsena jumped from his seat in a great fury and threatened to burn Mucius to death if he did not at once tell all about the others who were coming to kill him. But Mucius was not frightened, and to show how little he cared about the king's threat he thrust his right hand into the flame of a fire which had been lighted close by and held it there without flinching. At the same time, he cried out to the king: "Behold how little we Romans care for pain when it is to defend our country." Porsena was astonished at this sight, and he so Roman that he ordered the guards to set him free. Then Mucius said to the king: "In return for your kindness I now tell you of my own free will what I would not tell you when you threatened me with punishment. Know then that three hundred Roman youths have bound themselves by oath to kill you, each to make the attempt in his turn. The lot fell first on me. I have failed, but the attempt will be made again and again until someone succeeds." King Porsena was so terrified on hearing this that he resolved to make peace at once with Rome. So, he immediately sent messengers to the Senate, and terms of peace were quickly agreed upon. The Senate rewarded Mucius by giving him a tract of land on the banks of the Tiber. This land was afterwards called the Mucian Meadows. Mucius himself got the name of Scaevola, a Latin word which means left-handed. He had lost the use of his right hand by burning it in the fire.

Appendix R

Coriolanus from *Famous Men of Rome*

The Volscian army, led by Coriolanus, captured many cities belonging to the Roman Republic. At last Coriolanus resolved to attack Rome itself, and he marched his army towards the city. The Romans just then were not very well prepared for a battle, so the Senate decided to send messengers to Coriolanus to beg him to spare his native city and make terms of peace. The messengers chosen were five of the leading nobles, and they at once set out for the Volscian camp. Coriolanus received them cordially, for they were old friends; but he said that he would not spare Rome unless the Romans would give up all the lands and cities which they had taken from the Volscians in former wars. To this the Senate would not agree, and Coriolanus refused to listen to any other terms. The Romans then began to prepare for battle, though they feared very much that they would be defeated. But while the men were thus in fear and doubt, the women of Rome saved the city! Valeria, a noble Roman lady, remembered that Coriolanus had always dearly loved his mother. "Perhaps," thought she, "he may listen to her though he will hear no one else." So Valeria, with a large number of noble ladies, went to the house of Veturia, the mother of Coriolanus, and said to her: "The gods have put it into our hearts to come and ask you to join with us to save our country from ruin. Come then with us to the camp of your son and pray him to show mercy." The aged mother at once agreed to go, so she got ready immediately and set out for the camp of the Volscians, accompanied by a great number of ladies and her son's wife and little children. It was a strange sight, this long line of Roman ladies, all dressed in mourning, and even the Volscian soldiers showed them respect as they passed along. Coriolanus happened to be sitting in front of his tent in the Volscian camp with a number of officers around him as the procession came in view. "Who are these women?" he asked. Before an answer could be given,

he saw that among them were his mother and wife and children, and he stood up and hastened forward to meet them. They fell on their knees and begged him to spare his native city. Coriolanus seemed deeply distressed. He made no answer, but bent his head, pressed his hand to his breast and gazed down upon the dear ones who knelt at his feet. Then his mother said: "If I had no son Rome would not be in this danger. I am too old to bear much longer your shame and my own misery. Look to your wife and children; if you continue in your present course you will send them to an early death." Coriolanus was so grieved that for some minutes he could not speak. At last he cried out: "Oh, mother, what have you done to me? You have saved Rome, but you have ruined your son." Then he embraced his mother and looked at her sadly for a moment. He also embraced and kissed his wife and children and told them to go back to Rome, for they would be safe there. The women then returned to the city and Coriolanus marched away with the Volscian army. Rome was saved! Coriolanus lived the rest of his life with the Volscians, but he never again made war against his native city. It is supposed that he died about the middle of the 5th century before Christ.

Appendix S

**Approval Notice
Initial Review (Response To Modifications)**

March 30, 2017

Aria Razfar, Ph.D.
Curriculum and Instruction
1040 W. Harrison
M/C 147
Chicago, IL 60612
Phone: (312) 413-8373 / Fax: (312) 996-8134

**RE: Protocol # 2017-0108
“Narrative Events and Literacy Learning (NELL)”**

Dear Dr. Razfar:

Your Initial Review (Response To Modifications) was reviewed and approved by the Expedited review process on March 29, 2017. You may now begin your research

Please use ONLY approved stamped documents in the future, as the following corrections were made administratively by the IRB to the Parental Permission form:
a. First bullet: “The school subjects that involve *your child* reading texts and narration will be videotaped to capture that process. This is not an *optional* part of the study.”
b. Fourth bullet: “These sessions *will* be audio-recorded and the researcher *will* transcribe each student’s answers individually using identifiers...”

Please note the following information about your approved research protocol:

Protocol Approval Period: March 29, 2017 - March 29, 2018

Approved Subject Enrollment #: 15

Additional Determinations for Research Involving Minors: The Board determined that this research satisfies 45CFR46.404, research not involving greater than minimal risk. Therefore, in accordance with 45CFR46.408, the IRB determined that only one parent's/legal guardian's permission/signature is needed. Wards of the State may not be enrolled unless the IRB grants specific approval and assures inclusion of additional protections in the research required under 45CFR46.409. If you wish to enroll Wards of the State contact OPRS and refer to the tip sheet.

Performance Sites: UIC, [REDACTED]

Sponsor: None

Research Protocol(s):

a. Narrative Events and Literacy Learning; Version 1; 01/23/2017

Recruitment Material(s):

- a. Staff Recruitment Script; Version 1; 01/17/2017
- b. Student Recruitment Script; Version 2; 02/22/2017

Informed Consent(s):

- a. Administrator Consent Form; Version 2; 02/22/2017
- b. Teacher Consent Form; Version 2; 02/22/2017

Assent(s):

- a. Assent Form; Version 3; 03/10/2017

Parental Permission(s):

- a. Parent Consent Form; Version 3; 03/10/2017

Your research meets the criteria for expedited review as defined in 45 CFR 46.110(b)(1) under the following specific category(ies):

(5) Research involving materials (data, documents, records, or specimens) that have been collected, or will be collected solely for non-research purposes (such as medical treatment or diagnosis), (6) Collection of data from voice, video, digital, or image recordings made for research purposes, (7) Research on individual or group characteristics or behavior (including but not limited to research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Please note the Review History of this submission:

Receipt Date	Submission Type	Review Process	Review Date	Review Action
01/31/2017	Initial Review	Expedited	02/18/2017	Modifications Required
02/27/2017	Response To Modifications	Expedited	03/07/2017	Modifications Required
03/20/2017	Response To Modifications	Expedited	03/29/2017	Approved

Please remember to:

☐ Use your **research protocol number** (2017-0108) on any documents or correspondence with the IRB concerning your research protocol.

☐ Review and comply with all requirements on the guidance:

"UIC Investigator Responsibilities, Protection of Human Research Subjects"

(<http://research.uic.edu/irb/investigators-research-staff/investigator-responsibilities>)

Please note that the UIC IRB has the prerogative and authority to ask further questions, seek additional information, require further modifications, or monitor the conduct of your research and the consent process.

Please be aware that if the scope of work in the grant/project changes, the protocol must be amended and approved by the UIC IRB before the initiation of the change.

We wish you the best as you conduct your research. If you have any questions or need further help, please contact OPRS at (312) 996-1711 or me at (312) 996-9299. Please send any correspondence about this protocol to OPRS at 203 AOB, M/C 672.

Sincerely,

Allison A. Brown, PhD

IRB Coordinator, IRB # 2
Office for the Protection of Research Subjects

Please note that stamped and approved *.pdf files of all recruitment and consent documents will be forwarded as an attachment to a separate email. OPRS/IRB no longer issues paper letters and stamped/approved documents, so it will be necessary to retain these emailed documents for your files for auditing purposes.

Enclosure(s): None

1. **UIC Investigator Responsibilities, Protection of Human Research Subjects**
2. **Informed Consent Document(s):**
 - a. Administrator Consent Form; Version 2; 02/22/2017
 - b. Teacher Consent Form; Version 2; 02/22/2017
3. **Assent Document(s):**
 - a. Assent Form; Version 3; 03/10/2017
4. **Parental Permission(s):**
 - a. Parent Consent Form; Version 3; 03/10/2017
5. **Recruiting Material(s):**
 - a. Staff Recruitment Script; Version 1; 01/17/2017
 - b. Student Recruitment Script; Version 2; 02/22/2017

cc: Norma A. Lopez-Reyna, Curriculum and Instruction, M/C 147

VITA

Shannon R. Whiteside
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EDUCATION

University of Illinois at Chicago
PhD in Curriculum and Instruction, expected August 2019

Wheaton College, Wheaton, IL
MA in Theological Studies, 2008

Moody Bible Institute, Chicago, IL
BA in Educational Ministries, 1998

PROFESSIONAL EXPERIENCE

Latin Teacher
Classical Consortium, Barrington, IL, 2009-2010

Elementary Teacher
Naperville Christian Academy, Naperville, IL, 2002-2006

Elementary Teacher
Oak Mountain Classical School, Birmingham, AL, 1999-2002

PRESENTATIONS

(2019, June). *The Art of Standing Aside: The Role of the Teacher in a Charlotte Mason Education*. Charlotte Mason Institute Midwestern Conference, Des Moines, IA.

(2018, November). *Mason's Influences and Current Research and Educational Practices that Support Mason's Ideas. Narration and How to Use It*. Continuing Conversation Charlotte Mason Regional Conference, Peoria, IL.

(2017, June). *The Inner and Outer Courts of the Mind: Memorization in a Mason Paradigm*. Charlotte Mason Institute Eastern Conference, Lexington, KY.

(2016, June). *The Art of Standing Aside: The Role of the Teacher in a Charlotte Mason Education*. Continuing Conversation Charlotte Mason Regional Conference, Peoria, IL.