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# “My Wife...Gets Bad Guys”: How One Instructor’s Vicarious Experience Influences His Classroom Identity and Practice

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In *MEJ*'s most recent call for papers, readers were provided a list of possible topics to assist in “expressing and shaping *your* interests in and concerns about the materials you bring to the classroom, the students you bring them to, and your invention of strategies for engaging those students in those materials” (original emphasis, “Call for Papers” 215). The list was thought provoking, but it was this particular passage that intrigued me the most. What, I wondered, shapes our interests in the materials we bring to the classroom and our strategies for engaging students in those materials? While I do not purport to have a definitive answer, I would like to share a recent, unexpected discovery that addresses this very question.

For the past several years, I have been studying identity and its influence on pedagogical and curricular topics. My most recent research in this area is a qualitative study of one instructor, four students, their perceptions of each other’s identity, and the way these perceptions influence understandings of teacher feedback to student writing. However, as I sifted through thousands of pages of data (the hallmark of qualitative research) and drew conclusions related to my original research question, I also inadvertently uncovered an interesting link between the participating instructor’s identity and his interpretation of literary works, his creation of writing assignments, and

his techniques for facilitating class discussion. What is most intriguing about this link is that it stems not from the instructor’s first-hand experience (which many consider the crux of identity construction), but through his vicarious experience as the spouse of a prosecuting attorney. As this particular case demonstrates, the identity of people close to us influences our classroom decisions—perhaps to an extent that we do not realize.

## **Constructing Identity**

Identity is constructed in numerous ways. For instance, identity may be constructed through cultural experience, through items we purchase, consume, utilize, and display, and through spoken and unspoken language. Chappell, Rhodes, Solomon, Tennant, and Yates note that “identities are never unified but consist of multiple processes of identification that are constructed by different, often intersecting and sometimes antagonistic ... practices that make particular identifications possible” (28). Through this lens, identity is viewed as fluid—constantly constructed and reconstructed according to various encounters, situations, and sets of expectations. We become adaptable “performers” in various real-life endeavors. As Beach, Thein, and Parks explain, “Identity construction is primarily a matter of performing different identities relative to specific activities and contexts” (17). On a daily basis, people engage in numerous activities and social contexts that direct their performances and shape their identities.

One source refers to the social contexts that influence performance as “figured worlds” (Holland, Skinner, Lachicotte, and Cain 49). Holland et al. explain that within figured worlds, “particular characters and actors are recognized, significance is assigned to certain acts, and particular outcomes are valued over others” (52). In other words, people project and interpret distinguishable communicative traits depending upon the situations they face. For example, a student’s behavior or comments may be perceived as disruptive or annoying in the classroom when these same behaviors or comments could very well be deemed appropriate and acceptable in a different setting. Likewise, an instruc-

tor may adopt specific language, manner, attire, and mood in the classroom which is probably quite different from the language, manner, attire, and mood this same instructor adopts at a festive family gathering, a community activity, or an academic committee meeting. Our figured worlds—the places in which we act and interact—shape our activities, language, mannerisms, and perceptions of ourselves as well as others in those worlds. We behave differently dependent upon where we are and what is expected of us, and we perceive others' performances positively or negatively (and everything in between) based on a similar set of standards. As identity theorist Julie Bettie says, "We are always performing our cultural identities—the performance *is* the self" (52).

Social markers, such as class, gender, race, and culture, also influence identity. However, Bettie contends that social markers may be exemplified by factors beyond the obvious. For example, while "class" is often marked by one's economic income, it might also be marked by an individual's occupation, family relations, social relations, leisure activities, and consumption practices (200-201). In the case of socio-economic status, then, rituals common in upper class circles may be perceived as phony or pretentious to members outside of this group.

In her study of teenage girls in the figured world of one particular high school in Los Angeles, California, Bettie uncovers evidence of the ways in which consumption practices reflect one's identity. In particular, her analysis of material markers such as clothing, makeup, and shoes reveals that members within specific social groups often wear the same types of apparel and accessories (62-64). In another study of identity in figured worlds, Jennifer Kelly, Assistant Professor in the Department of Educational Policy Studies at the University of Alberta, Canada, draws strong connections between teenagers' choices in music and their identification with (or membership in) a particular social group (68). These studies show how the items we buy and put on display are cues to our identities and affiliations with various social groups.

Additionally, language usage, such as vocabulary, dialect,

accent, and slang also marks individuals as insiders or outsiders of any given social group. James Paul Gee describes this as “social language”—a particular way of using language that constructs a socially situated identity (41). It is easy to recognize the jargon of doctors or lawyers, the doublespeak of marketers, and the slang of sports fanatics, for instance. In these ways, language acts as a cue to the “kind of person” a speaker may be (Gee 42).

Language is also used to tell stories about our experiences in various figured worlds. In fact, some would say that stories are key to identity construction because through verbal accounts we are able to shape and reshape who we are. For instance, identity is tied to the plot of our stories, to the cultural backdrop of our stories, and to our relationships with other characters within our stories (Chappell, Rhodes, Solomon, Tennant, & Yates 45-56; Zembylas 215). Moreover, we grow to understand our own identities through the stories we tell as they mediate our experiences, thoughts, and behaviors, and we construct for others a particular identity.

Stories are inevitably shaped by the narrator’s voice and personal perspective. As Jerome Bruner points out, narratives cannot be “voiceless” (*Acts of Meaning* 77) or “point-of-viewless” (*Narrative Construction* 5). Rather, listeners hear stories through one perspective, the narrator’s, which is naturally sympathetic to his or her own situation and experience. Bruner describes the narrator’s voice as a “personal prism” through which events are both seen and retold (*Acts of Meaning* 54), whereby “the narrator ... usually comes off best” (*Acts of Meaning* 96). Moreover, narratives typically do more than recount what happened—they “meet the condition on ‘so what’” as they justify beliefs, values, and actions conveyed through story (Bruner, *Acts of Meaning* 86). Thus, as narrators tell stories about themselves, they also expose who they are, what they believe, how they feel, what they value, and how they view the world (Rymes 23-24). In this sense, the construction of one’s identity becomes “‘dialogue dependent,’ designed ... for the recipient of [one’s] discourse” (Bruner, *Acts of Meaning* 101).

Narratives have the ability to both represent and consti-

tute reality. As narrators tell stories, they share a “version of reality” (Bruner, *Narrative Construction* 4) that listeners’ accept because they are typically familiar with the culture in which a narrative exists. Bruner cites two examples, one seemingly bizarre and the other mundane. First is the famous radio broadcast of *The War of the Worlds* in which Orson Welles skillfully convinced listeners to accept the outlandish tale of a Martian invasion. Second are the narratives that are “so socially conventional, ... so in keeping with the canon” that listeners readily accept them without question (*Narrative Construction* 9). This includes simple accounts of happenings in one’s daily life, which are often compiled or “accrued” into what anthropologists recognize as “something variously called a ‘culture’ or a ‘history’ or more loosely, a ‘tradition’” (Bruner, *Narrative Construction* 18). In this way, then, narratives also constitute reality.

### Collecting Data

This study—a qualitative study utilizing ethnographic methods—took place in a first year, required composition course at St. James University (SJU),<sup>1</sup> a private university in Minnesota. For one full semester, I attended “Jack’s” early morning class as an observer-participant (Wolcott 44). In this role, I audio-recorded and transcribed each class session, took extensive field notes, collected artifacts (such as students’ papers and Jack’s assignment sheets), and conducted eighteen interviews with each of the participants: six with Jack and three with each of the four students (Alice, Becky, Mark, and Judy) who volunteered to participate in my study. I also joined in class discussion or group activities when invited to do so, but I resisted voluntarily contributing to class discussion, no matter how intriguing the topic seemed.

I was not—nor have I ever been—an instructor at SJU, but, like most researchers, I did have an “in” to the classroom I

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1 Names of people and places within this article are pseudonyms.

observed. Several years ago, Jack and I had worked together as adjunct instructors at a different university. When I was looking for a study site and participants, I contacted several former colleagues and asked for volunteers; Jack was the first to respond, so I looked no further. This was a good decision as Jack turned out to be extremely generous with his time, apparently comfortable with my presence, and willing to discuss both pedagogy and practice. I remain indebted to him for his generosity.

The students in Jack’s class seemed to be a fair representation of SJU’s student population as a whole. According to their website at the time of my study, only 17% of the 3800 students attending SJU were not Minnesotan, and fewer than 4% were classified as “multicultural” or “international.” Thus it is not surprising that all eighteen of the students in Jack’s class were white, Euro-Americans, and only two of them were from out of state. Additionally, the ten female and eight male students that made up the total student population in the figured world of Jack’s class were traditional college age.

At the end of the academic term, I began analyzing my data, identifying recurring themes and hand-coding them. In my examination of the way that Jack constructed his identity, the single most important detail that stood out for me was that Jack told numerous stories—eighty-four of them, in fact, during the single semester that I observed him.

I extracted Jack’s narratives and examined them separately. Narratives, in this case, comprised of “a simple orientation, a linear depiction with a precipitating event, a resolution, and sometimes a coda” (Bruner, *Acts of Meaning* 83). Interestingly, Jack was aware that he told a lot of stories to his class. In fact, he claimed to use narratives for rhetorical purposes. However, as I analyzed his narratives, I soon discovered that almost all of them involved people close to him. Upon even closer examination, Jack’s narratives could be separated into categories that focused on his ancestors (parents and grandparents), spouse, or children. Undoubtedly, his relationships with all of these people influence his identity and thus his interests, viewpoint, and classroom

decisions, but one of these stands out as more influential than the rest: his identity as a spouse.

### **Jack's Identity**

Jack constructed his identity in many different ways. Above all, he performed the role of instructor in the figured world of the college composition classroom. That is, he carried books from his office to the classroom, read from them, and discussed them with students; he lectured with supplementary materials relevant to the topics he covered in class; he assigned students' papers, which he then read and assessed; and so on. In short, he could be recognized as a "teacher."

Jack further constructed his teacher identity as casual and approachable. For instance, he wore blue jeans or khaki pants and casual shirts instead of business type clothes or suits. On the few occasions he wore a necktie, it was a casual one decorated with cartoon characters and always worn with jeans. He consistently wore white tennis shoes. By appearance, Jack never seemed pretentious. His attire was clean and tidy, but certainly far from stuffy.

Additionally, Jack's mannerisms contributed to his identity as casual. He did not sit or stand in any one place for more than five minutes at a time. Instead, Jack paced forward and back, side to side, in the open space at the front of the classroom. When he stopped, he often leaned against the wall at either the front or side of the classroom. Other times he would sit behind—or atop—the larger, teacher's desk at the front of the room or atop an empty student desk in the front row. Jack continuously moved around. His goal was to appear less intimidating than the college instructors he remembered "standing up in front" of the classes he took (Interview One). Although Jack unfailingly positioned himself in traditional style in front of students (as opposed to mingling among them), he nonetheless worked very hard to construct his identity as casual or nonchalant rather than formal or stodgy.

Moreover, on the rare occasions when Jack remained in one place, he gestured a great deal, which made him appear

animated and exuberant. For instance, when narrating personal stories, Jack often flailed his arms over his head in exaggerated motions or flapped them wildly at his sides. When his arms happened to be still, his hands stayed busy playing with pen caps, tapping on the desk, lifting a coffee cup to his mouth, or fidgeting with the classroom computer’s remote control. Remarkably, he did not appear nervous. Rather, he seemed to have an abundance of energy and an enthusiasm for whatever he was discussing. This further promoted Jack’s identity as friendly and approachable—and at times, even comical.

However, what stood out in Jack’s performance was his uncanny penchant for storytelling. Once, when I had asked him why he told so many stories, Jack replied that he used narratives to help students “relate to [him] in the classroom personally” (Interview One). While Jack often relied on the personal as an entrance to reading and writing topics, he also told numerous stories that had no relevance to what he was teaching. It was through my analysis of the stories Jack told that I uncovered an unexpected link between Jack’s identity and his classroom practices.

### **Connecting Jack’s Identity to his Classroom Practices**

Without fail, every day that class met, Jack told at least one narrative to his students. His stories varied in length and occurred at different times throughout the class period. Most often, the first story occurred within seconds of his arrival, and typically his stories recounted an event or conversation that he had experienced with a family member or friend. The very fact that he told so many stories constructed his identity as a social person—one who builds rapport with his students by sharing entertaining anecdotes about himself. Through his stories, however, students learned a great deal more. For instance, they learned that Jack is a father because he talked about what his children were doing in their classes, at home, and in their extra-curricular activities. They found that Jack is an actively involved father because he told stories about the ways he helped

his children with sports, assisted with school projects, and enforced disciplinary measures when necessary. They knew he is married because he spoke frequently about his wife, “Jackie.” They knew that Jack has a dog because he complained about its eating habits and the challenges of training it. In short, through the narratives Jack told to the class, students were introduced to Jack’s home life, parents, siblings, grandparents, friends, colleagues, former teachers, and former classmates. Without coming right out and saying so, through these stories, he also informed listeners of his social class, approximate age, interests, concerns, and ambitions.

Jack comes from an upper-middle class environment and he maintains that status today. He narrated stories about his parents and grandparents, all of whom earned a college education in an era when many (women especially) were not afforded such opportunity. He told stories about his own college education, explaining his parents’ high expectations of him as a student attending a private university. He painted a picture of an idyllic, privileged childhood: he grew up with three siblings yet had his own room; he was raised by a mother and father in a house on a lake; he rode his bicycle to and from school on a dirt road with little traffic and fewer worries; his family had dinner together and used that time to discuss literature. Today, he drives an SUV, owns a home, is married with two children and a dog, and attends church regularly. Jack could be the poster child for middle American life; he appears to have accomplished the American Dream. All of this and more was gleaned purely through the eighty-four stories he told over the course of thirty-two class meetings.

Just as Jack had hoped, his narratives acted functionally within the classroom, creating for him an identity as a congenial teacher. Time and again, the participating students described him as “friendly” (Becky, Mark), “relaxed” (Becky, Alice), “nice” (Judy, Mark), and “upbeat and personable” (Alice). While narratives in this case worked to construct Jack’s identity as friendly, the content of his narratives—as with any narrative—also constructed a social and cultural identity and revealed

personal views, opinions, and beliefs.

Although listeners learned a lot about Jack’s identity through his stories, Jack claimed to use them for other purposes. In an early interview, Jack explained that he used stories intentionally “as an introduction—an entrance to the corporate” (Interview One). He elaborated, “I have a general storehouse of personal examples that I try to use throughout the semester for various topics, and I have some written down on my daily plan. Others just come out.... If I forget to use them—if I don’t write them down—then I’m mad at myself, and I try to use them the next time, and it doesn’t work. I use them purposefully” (Interview One). Sometimes, Jack’s stories were used as links between literature and real life. Other times, his stories were meant to demonstrate how to be a good (or bad) student. And still other times, Jack’s stories merely broke the ice first thing in the morning or livened up the classroom when students seemed quiet or sleepy. Regardless whether his narratives were meant as a teaching tool, an icebreaker, or as entertainment, they nonetheless provided students a window to his identity.

Most revealing were the narratives that constructed Jack’s identity as spouse to Jackie, a politically powerful woman. In fact, the majority of Jack’s stories about Jackie shared a common theme: her role as an elected county official. And it was this identity—this connection to power and to the legal system—that influenced many of his curriculum decisions.

For instance, the first time that Jack referred to his wife in class, he said, “My wife is a prosecutor,” and then, as if to explain exactly what such a job entails, he added, “She gets bad guys” (class transcript, September 12). From the start, students knew that Jack’s wife is a lawyer, a woman with an authoritative position, but two class periods later he exposed the extent of her authority by elaborating, “My dear wife is the chief jurisdiction in this county” (class transcript, September 20). Jack’s use of an endearment in this reference to his wife—followed by a description of her position—constructs Jack as the confidant, consultant, and best friend to a regionally powerful woman. Jack also constructed himself as proud of Jackie’s accomplishments

and supportive of her career. He led her campaign, organized constituents to march in parades, and helped create media materials (interviews). In class, he spoke of her success and his encouragement of her career. In the following anecdote, Jack recalls a phone conversation with Jackie, who was out of town on business. Through this brief narrative, he is able to demonstrate both her success and his encouragement and pride:

...I called and told Jackie [the news that a chief justice of the state supreme court had resigned] and she said, "I'm going to apply!" Wouldn't that be fun! To be married to the Supreme Court Justice! I think that would be fun! (Jack, class transcript, September 30)

Jack appeared enthusiastic at the prospect of being married to a justice of the state supreme court. Moreover, he indicated joy in the auxiliary role that he occupies. He is pleased to be married to the "chief jurisdiction of this county," and he thinks it would be "fun" if she held an even more powerful position.

Jack's enthusiasm for Jackie's position seeped into the classroom in other ways too. In fact, at times it actually seemed that Jack *assumed* a bit of his wife's identity in his classroom practices. For instance, Jack adopted a part of his wife's identity as a law enforcement official when he connected class discussions and writing assignments to legal issues. During a discussion of Poe's "Cask of Amontillado," for example, Jack asked students if it is "just [i.e. fair or morally right] to make perpetrators suffer to the same extent as they made their victims suffer" (class transcript, October 6). Clearly, justice is an issue prosecutors take into account and ask jurors to consider. And like a prosecutor, Jack continued along this line of questioning. He asked, "Did the punishment here—fear—fit the crime? ... Is it a crime if a perpetrator doesn't get caught? *Is it a crime?*" (class transcript, October 6).

While certainly a thought-provoking inquisition, such questions do not typically accompany this particular short story. With the slow and deliberate repetition of his primary question

(*"Is it a crime?"*), Jack seemed to be grilling his students much like a lawyer would a jury. Moreover, Jack's non-verbal cues also imitated a lawyer's actions within a courtroom. For instance, throughout the discussion, he sat behind a desk in front of the class and tapped the eraser-tipped end of a pencil on the desktop (field notes). Thus, Jack both sounded and acted like a stereotypical lawyer: sitting in front of a jury, ready with a pencil, absent-mindedly but nervously tapping, all the while driving his crucial points home to the jury who must determine when "punishment" (in this case, revenge) crosses the line and becomes a crime.

Additionally, in the middle of this particular class discussion, Jack clarified for his students the distinguishing features of first and second-degree murder: "First degree murder is planned. 'I'm going to kill you, and this is how I am going to do it'" (class transcript, October 6). Jack then referred to a local high-profile case of two high-school aged boys who were on trial for murder. Jackie's office had been handling their cases, and the verdicts had just recently come in: guilty of first-degree murder. Jack continued, "Second degree murder is like, this is a crime of passion. Two people are having an argument and it escalates. One person hits another and breaks his neck and kills him. That is second degree murder" (class transcript, October 6). Jack's explanation and use of legal jargon contributed to his adopted identity of lawyer. He confidently differentiated each of the possible charges so that his jury of students was better positioned to condemn or exonerate the defendant—in this case, Poe's Montresor, in "Cask of Amontillado."

Students then discussed the story, determined the nature of the fictionalized crime, and contemplated what constitutes "just punishment" (class transcript, October 6). Even at the end of the class period, Jack's performance mirrored a lawyer's. In his closing remarks, Jack explained to his students that a guilty conscience is bothersome—but as he wrapped up the discussion, he asked students to deliberate, "Is guilt a punishment?" (Jack, class transcript, October 6). Although Jack, in his role as instructor, tied his line of questioning to a well-known piece of

literature, he nonetheless sounded very much like a prosecuting attorney imploring his jury to ponder important philosophical concepts related to the interpretation of law before arriving at a verdict.

In this way, while Jack performed the role of teacher he also performed an adopted identity as lawyer. As teacher, he conducted class discussion. He asked thought-provoking, seemingly open-ended questions that tied to a literary work that the class had read. However, Jack's unique approach to Poe's short story also provided him an opportunity to exhibit profound knowledge of the judicial system, intimate awareness of high-profile legal cases, and the ability to lead his "jury" of students through a sequence of questions intended to assist them in rendering a decision sympathetic to his own point of view.

Jack also performed his adopted identity as lawyer in half (two out of four) of his writing assignments. In an assignment titled "Short Essay #2," Jack asked students to examine the evolution of law by comparing and contrasting current laws in the *St. James University Student Handbook* to the ancient laws of Hammurabi. He began the assignment by disclosing his own interest in legal issues and by assuming that students are equally intrigued. He said, "*We* [italics added] are fascinated with the law as evidenced by the number of television shows such as 'Law and Order,' 'CSI,' 'NYPD Blue,' 'Matlock,' 'Perry Mason,' and now an entire network—'Court TV.' ...What is *our* [italics added] fascination with 'rules of conduct'?" (Jack, "Short Essay #2"). Jack's use of the plural indicates his assumption that his students are interested in the topic of law, but of course this is not necessarily true. He cannot know for sure if his students are "fascinated" with the topic of law. But he does know whether or not he is interested in the topic of law, and he exposes his attitude by including himself in his use of the plural pronouns *we* and *our*. He is, essentially, admitting his own interests in this statement, as that is the only thing he can be sure of.

Jack goes on to explain that the purpose of the assignment is to draw connections between modern and ancient laws and their consequences. To accomplish this task, students were

required to read both the *St. James University Student Handbook* and the *Code of Hammurabi*, a document found online at Yale Law School. In this assignment, Jack asks students to select three specific, yet similar, laws in each of the documents and then to analyze the consequences for breaking each law in both modern and ancient times. Students were expected to think critically and to “take a stand” in their papers (“Short Essay #2”). As he went over the assignment in class, he further explained, “The letter of the law is different than the reality of the law” (Jack, class transcript, October 4).

An argument might be made that asking students to think critically about laws (and the consequences for breaking them) is asking them to think critically about citizenship, public policy, and morality—none of which would be considered atypical topics for first-year composition. But the parameters of this assignment—specifically, that students were required to examine rulebooks—limit its appeal to those interested in studying legal documents. By soliciting papers on this unique and very specific topic, Jack again displayed his interest in the study of law and constructed his identity as vicarious lawyer. Moreover, his comment about “the letter of the law” being “different than the reality of the law” exposed an insider’s perspective, for Jack has vicariously experienced the fine discrepancies between laws that are found in print and laws as they are enforced in a courtroom.

In another example, the assignment for “Short Essay #4,” Jack revisits his interest in a topic he had earlier mentioned: power. After the class had read and discussed selected definition-style essays, Jack created a writing assignment in which he asked students to create “a working definition of power” and to identify the “most powerful person in the world” (Jack, “Short Essay #4”). By itself, the nature of this assignment is insignificant. However, when tied to ideas he had previously mentioned, Jack’s interest in power and identity becomes apparent. Recall Jack’s previous reference to his wife’s position as “prosecutor” and as “chief jurisdiction in this county.” Recall also Jack’s enthusiastic narrative about the possibility of his wife applying for the newly vacated position of chief justice of the state supreme court.

When considering these stories along with this assignment, it appears that Jack constructs an identity as one concerned with the concepts of power and identity. With this assignment, too, Jack brings his personal interests into the classroom and again merges two of his identities: teacher and husband of a politically powerful woman.

### Considering the Consequences

It is important to consider the ways in which our identity influences the decisions we make in the classroom. Although we may perform identities suitable to the various figured worlds we inhabit, our performances are inextricably influenced by our roles outside of a given figured world and by identities we experience vicariously. As this unexpected discovery shows, identity is not neatly compartmentalized.

Rather, our performance and our stories, while seemingly suitable to a particular environment, allow us to create multifaceted identities. In this case, Jack's identity as the spouse of a prosecuting attorney *informed* his teacher identity. His familiarity with the legal system and enthusiasm for courtroom drama influenced his interpretation of literary works, led to discussions on legal issues, and inspired writing assignments that examined law and power. Although Jack's performance within the college composition classroom certainly fulfilled the expectations of his role as teacher in this figured world, his performance also incorporated cultural models and experiences outside of academia. That is, through language and actions, he performed the role of teacher, but he also adopted a bit of his spouse's identity as a legal authority.

Like many teachers, Jack was unaware how much story, voice, and experience—lived or vicarious—influenced the curriculum decisions he made. He was well aware of the teacherly tasks he accomplished: leading discussion, creating assignments, assessing student work, and so on. He was also cognizant of his efforts to be the best teacher he could be: building rapport with students through the stories he told, opening a window that allowed others to see who he was beyond the classroom, and

readily sharing his thoughts and beliefs with students. But he was unaware of the extent to which his interests and experience as spouse to a prosecuting attorney influenced the way he went about performing the role of teacher.

This study suggests that some teachers unknowingly incorporate vicarious experience into their classroom identities. In particular, this study reveals how knowledge gleaned from intimate relationships with others influenced one teacher's approach to classroom materials, his invention of classroom assignments, and the strategies he used to engage students. Teachers need to be more aware of the vicarious experiences and ulterior identities we bring to the classroom and the way these influence pedagogy and practice. As we come to realize what motivates us and inspires our teaching, we can only become better in the roles that we occupy.

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