

Shelby A. Wolf

“Wax On/Wax Off”: Helping Preservice Teachers “Read” Themselves, Children, and Literature

IN A KEY SCENE IN THE FILM, *The Karate Kid* (Weintraub & Alvildsen, 1984), young Daniel stands before his teacher and waits for his lessons to begin. Mr. Miyagi’s opening instructions, however, come as a surprise: “First wash all the cars,” he explains, handing Daniel a sponge and pointing to his small fleet of antique automobiles. “Then wax. Wax on, right hand. Wax off, left hand. Wax on. Wax off. Breathe into nose, out the mouth. . . . Don’t forget to breathe. Very important.” And the “karate” lessons do not end with the cars.

Over the next few days, Mr. Miyagi directs Daniel to sand the floor of his deck, paint his fence, and finally paint his house. Daniel struggles with understanding the connection between his idealistic image of karate and the seemingly meaningless gestures—circular, up and down, side to side—that he is asked to perfect while he completes what he perceives to be Mr. Miyagi’s household chores. Finally he explodes in anger, but Mr. Miyagi calmly responds by demonstrating exactly how, over the days of work, Daniel *has* been learning karate.

In an equally critical scene on the last day of a university class entitled the “Literacy/Social Studies Block,” a young Japanese American preservice teacher, Crystal,¹ stood before her teachers and peers and provided a metaphor for the experience of the class itself. In a later interview with me, she elaborated:

Shelby A. Wolf is associate professor of education at the University of Colorado at Boulder.

Crystal: Initially when we did the Child as Teacher Project, this was my thought: “This is so stupid. Why are we doing this?” And that was really how I felt. I compared it to Daniel-san and how Mr. Miyagi was just making him do these chores. He just thought he was working hard for no apparent reason. But in the end he was learning about *karate*, and he was able to *apply* the techniques he learned when he needed it. And I felt that that was sort of how *we* learned because throughout the project I thought, “I’m writing four pages of field notes and I’m putting all my time into this child and reading to her and I’m getting frustrated and it’s not really leading *anywhere*. It was like I was washing cars and painting fences—

Shelby (author): Building all these muscles and for what!?!

Crystal: Right! But then it all fell together. In the very end I was like “Wow! I really learned a lot about her as an individual and things she needed. ‘Wax on. Wax off.’” It really clicked towards the end. It didn’t make sense throughout the whole thing, but when I could finally look at the big picture, it was like I learned so much. (6/9/97)

Helping preservice teachers learn to see the big picture was a central goal in the Literacy/Social Studies Block, but the question that my teaching colleagues and I have continually reflected on over the years is exactly how to do it. What readings will help preservice teachers move beyond an idealistic image of literacy teaching to the far more engaging realities? Which well-defined assignments will help them learn techniques they can apply to their practice? Most importantly, how can we help

our preservice teachers open their hearts and minds to diverse children and varying strategies and, all the while, remember to breathe?

Breathe in/breathe out

The Literacy/Social Studies Block is designed to be a team-taught, interdisciplinary set of courses for preservice teachers in children's literature and literary engagement (which the author teaches), as well as methods in social studies, writing processes, and reading concepts. In the Block there is a plethora of readings and assignments we ask our students to complete to help prepare them to be elementary teachers (e.g., Wolf, Ballentine, & Hill, 1999). However, two assignments in particular prepare them to teach literature. In the first, we ask them to breathe in and learn to *read themselves*, constructing a reading autobiography in which they explore who they are as readers both in the past and the present. In our assignment description, we ask them to prepare a written reflection "on how you learned to read, home and school influences on your reading development, and the kinds of reading habits you have formed."

In the second assignment, we ask our preservice teachers to breathe out and *read with children* of color and/or poverty in the "Child as Teacher Project," working to engage an individual child in literature through talk, writing, drama, the visual arts, or any expressive mode the child prefers. The preservice teachers keep field notes on their work, carefully documenting the questions, comments, and activities of each literary discussion. They then connect their findings to relevant research and write analytic papers on selected patterns. Each teacher works closely with a professor who offers informal advice (during meetings and telephone calls) and formal evaluation (in written reflection on the field notebook).

The reasoning behind the reading autobiography aligns with Goodwin's (1997) suggestion that "making the transition from self to others starts not with knowing others but rather with knowing ourselves" (p. 22). In crafting this assignment, we agreed with Carter and Doyle's (1996) premise that "the process of learning to teach [involves] deeply personal matters inexorably linked to one's identity and, thus, one's life story" (p. 120). And I was

most interested in how literary engagement (Enciso, 1996) fit within their life stories.

While some of my students professed to love literature and read deeply and often, most did not. The majority had never heard of Rosenblatt's (1995) "concept of transaction, the essential idea of the dynamic interfusion of both reader and text" (p. viii). They saw literary interpretation as the sole domain of critics who held all the answers. Indeed, Rosenblatt seems to describe my students when she suggests: "Literature became almost a spectator sport for many readers satisfied to passively watch the critics at their elite literary games" (p. 140). When the preservice teachers read tradebooks for class (e.g., Curtis, 1995), they still looked to me to deliver a definitive reading.

The motivation behind the second assignment—the Child as Teacher Project—is tied to my preservice teachers' attitudes about literary engagement. They were comfortable in *spectator* roles, but I wanted them to be *participants*. As John-Steiner and Meehan (2000) argue, "Shallow internalization leads to a facile combination of ideas. In contrast, working with, through, and beyond what one has internalized and appropriated is part of the dialectic of creative synthesis" (p. 35). Naturally, much of my preservice teachers' participation occurred during the hours we spent together in the university class itself. Ball (2000) explains:

As preservice and practicing teachers come into teacher education programs with their own literacy histories, they discuss ideas interactively; challenge preexisting assumptions; teach, write, and read new information; and reflect on theories and practice within the learning context. Thus, their learning is activity based. This activity occurs with the support of instructors as more knowledgeable others, with exemplary teachers, and with peers. (p. 231)

However, it has long been my belief that preservice teachers cannot learn all they need from adult "peers" or "instructors." Indeed, the "exemplary teachers" they have the most to learn from are *children*.

All too often, no matter how inexperienced the preservice teachers are, pairing them with children relies on the assumption that, as adults, they will still take on the role of the more knowledgeable other. But that is hardly the case here. In terms of what Rosenblatt (1995) calls "aesthetic reading"—

or the transaction that involves “not only the past experience but also the present state and present interests or preoccupations of the reader” (p. 20)—no one knows more than the child. If a preservice teacher is truly going to understand a child’s literary response, she or he must be willing to be the *less* knowledgeable other, to be the novice and let the child be the teacher. As John-Steiner and Meehan (2000) point out, “When interactions across generations are successful and the mentor conveys his or her style of thought to the learner, their joint activity is meaningful to both parties. It provides renewal for the mentor and shared knowledge for the novice” (p. 37). While it would be easy to assume the adult as mentor and the child as novice in this quote, I use it here to express exactly the opposite. The Child as Teacher Project is thus named because, in this assignment, *the child is the mentor*.

During the 1996-97 academic year, I closely followed 10 of the 60 preservice teachers in the Literacy/Social Studies Block, focusing on their evolving understandings of diversity and literary interpretation. In the past, I have written extensively about the Anglo American preservice teachers who made up the majority of my class, especially those who were successful lifetime readers (Wolf, Hill, & Ballentine, 1999, 2000). In this piece I focus on Crystal, the Japanese American preservice teacher who made the “wax on/wax off” analogy and who described herself as unenthusiastic about reading. In the following pages, I explore Crystal’s reading autobiography assignment and her participation in the Child as Teacher Project as a “telling case,” which Putney, Green, Dixon, Durdin, and Yeager (2000) describe as “not a representative case, but one that allows in-depth exploration of theoretical issues not previously visible” (p. 87).

Learning to Read in the Hot, Bright Light of School

I sat quietly with a book in my lap as I watched my brother go off to school. . . . When [he] was finally out of sight, I opened my book and began to read. I was four years old . . . [and] I know that I wasn’t actually reading. I used to pretend that I was capable of all kinds of things, and at that particular time, I could read. It seems I would have begun a long road of discovering reading and learning to love books. That would have been a dream come true. But as time passed, however, things changed, and like a

plant without sunlight, I failed to thrive in the world of reading, like I had been kept in a dark room. When I was exposed to the light, it’s as if I were put into direct sunlight and scorched. I was a plant that needed the sun in order to survive, but never enjoyed it. (10/4/96)

Crystal opened her reading autobiography with the passage above, again demonstrating her talent for metaphor. She compared her hope of reading to a plant that receives too little and then too much light, darkening and then scorching her dream of becoming a lifelong reader.

She went on to explain that her Anglo American father was a pilot who met and married her Japanese mother while on military duty in Japan. Once they returned to the United States, her father “was absent a great deal of the time due to his airline pilot profession, and we probably couldn’t slow him down enough to stop and read to us.” Crystal’s mother, on the other hand, “struggled to adapt to the American lifestyle as well as conquer the language. At that time she did not read or write English very well, and reading to us was difficult.”

While the family didn’t spend much time with literature, they devoted almost every weekend to the outdoors, camping and hunting. As Crystal explained, “[My parents] taught us to enjoy life for what was natural and beautiful.” In addition, because Crystal “was the only one who didn’t hunt,” she spent hours on her own, constructing and enacting fanciful tales with the natural world as her backdrop. In one of our conversations she explained: “I’ve always had a big imagination. Even from the time I was little I would always say to my friends ‘What would you do if . . . ?’” Still, Crystal’s penchant for crafting and enacting intriguing stories was not recognized nor encouraged in school.

In her elementary years, Crystal felt “there was a lack of individuality and expression in the way [her teachers] taught. They seemed to classify each student in traditional reading groups, with little effort given to those children who learn and read differently.” She continued: “The books were short, meaningless storybooks followed by numerous redundant questions that did nothing for the encouragement of reading. . . . What makes a child an avid reader? Whatever it may be, I wasn’t made into one” (10/4/96).

Her distance from reading continued in her middle and high school years:

I read the required books with little enthusiasm, so much so that I cannot recall the names of them. What I do remember is that in my classes we didn't read great classic novels that the other classes were reading. Somehow, I ended up in a class where we read something typically boring and unmemorable.

In college, however, she did begin to read the "classics"—*The Odyssey*, Ovid's *Metamorphoses*, Dante's *Inferno*, and other great books—but she was ill-prepared to handle these texts:

Coupled with my dislike for literature reading and my lack of time, I shamelessly went to seek the help of my friend, *Cliffs Notes*. I managed to complete my papers and pass my tests with the least amount of knowledge I could possess regarding these books.

When looking back on her years of learning to read in the scorching light of school, Crystal characterized her reading life as one of "regret." She had missed the possibilities in literature, and was rarely given the opportunity to read and talk about, much less dramatize or visually respond to intriguing literature. Having resorted to her "friend, *Cliffs Notes*" rather than tackling the texts themselves, she now realized: "I only hurt myself by using them." Still, her response is typical of readers who have lost faith in their own interpretive abilities. As Rosenblatt (1995) explains, "Lacking confidence, or lacking interest, in their own direct responses and thus cutting themselves off from their own aesthetic roots, they turned for guidance to explications and criticisms and often devoted more attention to these than to the texts themselves" (p. 140).

Yet, Crystal felt hope for the future:

It is these feelings of wishing I had learned to love reading, of realizing how much can be learned from reading, and regretting not involving myself in it when I was growing up, that I feel that I can be a positive teacher of reading. (10/4/96)

In addition, she liked the literature we read in the Literacy/Social Studies Block and threw herself into our class discussions, especially the opportunities to craft intertextual questions. One of the texts that seemed most important to her was *Guests* (Dorris, 1994), the story of a Native American boy who experiences his first "away time" alone in the forest. Crystal, too, had spent much time alone in the outdoors and well understood its

potential for imaginative play as well as realistic growth. In a discussion of the text, Crystal asked her preservice peers, "Have you ever experienced an 'away time,' and upon your return were changed in some way or saw things in a different light?" She said that her motivation for this question came from her desire to help "students make text-to-life connections and bring their own experiences into the reading. This also allows a deeper understanding of 'away time' as a reflection time into your own self."

The reading autobiography offered Crystal a similar opportunity. In reflecting on herself as a reader, she came to believe that although she regretted her distant attachment to reading, there were also advantages. She felt she might even

have an edge in that I can relate to children who aren't interested in reading, and so many are not. Maybe I can use some of what I know to help introduce them to or change their current view of reading, so they don't miss out on a chance to discover another world for imagination, relaxation, and learning. (10/4/96)

Still, when Crystal turned to her work in the Child as Teacher Project she came to understand that beyond her empathetic edge there was still much to learn about literary response.

Aprendiendo a Leer: Learning to Interpret Literature Together

Crystal: Do you think Stellaluna was sad when he was away from his mom?

Elisa: No. [pause] I don't know.

Crystal: Why don't you know?

Elisa: No [puedo] entender.

Crystal: What does entender mean? (After looking the word up in the dictionary when I came home, I realized that "entender" meant "to understand." In essence, Elisa was saying that she did not understand, and as a result of the language barrier, I did not understand her lack of understanding.) (9/18/96)

In Crystal's first few sessions with Elisa, the literary conversations were marked by misunderstanding. Elisa, a fourth-grade bilingual child spoke Spanish better than English, and Crystal was an English speaker with only a smattering of Spanish.

Furthermore, Elisa "only spoke when prompted to" (9/11/96), and Crystal attempted to fill the empty spaces in their conversations with her own

talk. While she might not have easily recognized this foible, Crystal tape-recorded their discussions. Listening to and writing up their talk in her field notes was key in helping her comprehend the lack of understanding they shared. She explained,

When presented with her silence, I tended to rush the interpretation by clarifying, or asking a more simplistic question about something else. Essentially, I threw more and more words into our conversation—many were repetitious and meaningless—and I probably only confused her more. (9/11/96)

Most important, the tape recordings allowed Crystal to hear what she must have sounded like to the child:

Listening to myself from *her* perspective, I think I overloaded her, and she didn't know how or what to respond to. Keeping this in mind, I focused on making the reading fun, stuck to my initial question, and increased my wait time. (10/2/96)

While Crystal came to these important revelations quite early in her work with Elisa, there were concepts of response that were even more critical, but took much longer to discover. The first was Elisa's need for support through her first language, Spanish, and it was here that Elisa truly took on the role of the teacher. In the beginning, her instructions were subtle, as she patiently explained "No [puedo] entender" when she wasn't sure of Crystal's questions, or when she code switched in her response to a question.

For example, in explaining her thoughts on the mother bird in *Stellaluna* (Cannon, 1993), Elisa said, "I don't like when the mama bird told the baby to stop because she is *regañando*" (9/18/96). To Crystal's credit, she encouraged Elisa to use Spanish and, after this session, looked up the word to discover that the mother bird was "scolding" the baby. Crystal then began to bring her Spanish/English dictionary to all their sessions, though Elisa soon took the book saying, "Let me," and proceeded to find the meaning of vocabulary words because she was "eager to do something she knew she was good at" (10/9/96).

However, the use of the dictionary was necessary because of Crystal's text selection. She brought only English language texts to their sessions—books like *Stellaluna* and *Charlotte's Web* (White, 1952), until Elisa took the initiative to break the pattern. Crystal had invited Elisa to her apartment and told Elisa that they would bake cook-

ies as well as read. Crystal commented, "I am discovering that the more we begin to know one another, the more responsive Elisa is toward the reading," and she thought that baking cookies together in her home would add to their friendship. Though she planned to continue their reading of *Charlotte's Web*, Elisa asked Crystal if they could read from a Spanish book she brought entitled *Abuelita Opalina* (Reparaz, 1993). In struggling to read the Spanish text Crystal came to two realizations:

We opened the book, and with Elisa sitting next to me, I began to read my best in Spanish. . . . It was almost like we had instantly changed roles. It was like she was my teacher and she helped me with pronunciation and definitions, as a teacher would. . . . I could tell that she liked reading in Spanish, and it crossed my mind that she had done so to raise my awareness of the difference in reading in English and Spanish. Intentional or not, this experience made me aware of her situation. I can read and understand very limited Spanish, and reading it was not a pleasure for me because I had a hard time understanding it. I realize that she is much more fluent in English than I am in Spanish, but it must have many parallels to reading in a second language. (10/16/96)

In addition to helping Crystal understand the difficulties of reading in a second language, Elisa had yet another surprise. After every page, Elisa would explain the gist of the story's progression to help Crystal with her comprehension:

Elisa said that a character in the story was making "galletas," which were cookies. I was quite surprised and said that we had just made galletas. She smiled and said yes. (I am somewhat confused about how to interpret this event. It is either coincidental or Elisa had planned to share his Spanish book with me where the characters were, like us, baking cookies. I think she may have been trying to connect with me, with us, by bringing a book that had similarities to what we would be doing.) (10/16/96)

Although Crystal was at first unsure whether Elisa's choice was "coincidental," she ultimately credited the child with purposeful action. Thus the lessons in language as well as in life-to-text connections were brought into their sessions—linking them as readers and as human beings.

In my written evaluation of Crystal's first field notes, I was enthusiastic about her willingness to tape-record their sessions, suggesting that "listening to your voices allowed you to come to some hard conclusions about your questioning style." I

also complimented her for “allowing Elisa to have some book choices, encouraging her to help you with your Spanish, and most important, crediting her for thoughtful attempts to connect with you when she brought her own Spanish text that included cookie baking” (10/22/96). I encouraged Crystal to look for more Spanish and/or bilingual texts, and she ultimately borrowed several from our Equity/Diversity Library. Yet, in reading her field notes, I felt there was another aspect of Elisa’s response that merited consideration:

I was also struck by the ongoing pattern of Elisa’s attention to detail. You might want to follow these hints and get Elisa a sketch pad and thin markers or colored pencils and have her draw some of her responses, which could be followed by her explanation. (10/22/96)

Crystal followed this advice in her very next session, reading the tale of Lucía Zenteno (Martinez, Zubizarreta, Rohmer, & Schechter, 1991). After the story, Elisa drew a picture of Lucía with her flowing hair and her “arms around the village,” explaining “She is cuidando [caring for] the village” (10/30/96). In the next session they read *Mediopollito/Half-chicken* (Ada, 1995). While Crystal read the English text, they could quickly look to the Spanish when they came to difficult words. Crystal commented, “The use of the Spanish words helped us better understand the English words. Bilingual books offer an easy solution to our language barrier” (11/14/96). Crystal then asked Elisa to draw:

“Draw whatever you want to, however you want to. Just tell me something about the story,” I said, handing her some paper and markers. She took them eagerly and appeared to know exactly what she would draw. She began drawing a picture of Half-Chicken in the scene where he helped the water. She wrote *agua* on the top left corner, and asked for my help in putting *water* on the top right. (11/14/96)

Elisa’s pattern continued as she drew *Mediopollito* surrounded by fire and added *fuego* and *fire* labels in addition to several other dual-captioned illustrations.

The combination of using bilingual books and literary response through the visual arts continued throughout Crystal’s remaining sessions with Elisa. Ultimately, Crystal felt that bilingual books combined with opportunities for visual expression gave Elisa a stronger voice. In her final paper for the class she wrote: “Her artistic representation of sto-

ries enabled her to express herself symbolically as well as clarify the linguistic meanings” (12/9/96).

Seeing Possibilities for Response

In my last interview with Crystal, I reminded her of the “wax on/wax off” analogy she made in class, and asked if she could summarize what the project meant for her teaching. She replied:

I learned a lot more about the diversity of kids. Not just learn *about* it; I learned to *think* about it and really make it a focus. The Child as Teacher Project definitely made me more aware of what certain individuals need. Not everybody’s learning is the same. They have different needs. So, with that knowledge I know that when I’m teaching, I have to consider diversity every time I do something. I just thought I could pick a book and read it to any fourth grader. [Laughs] Well, the project changed everything. Now when I have a class, I won’t have to struggle ‘cause I’ll know about individuality. (6/9/97)

Yet, understanding individuality is “co-constructed in the course of dialogic interaction. It involves agentive individuals who do not simply internalize and appropriate the consequences of activities on the social plane. They actively restructure their knowledge both with each other and within themselves” (John-Steiner & Meehan, 2000, p. 35). Or as Wells (2000) explains “it is by attempting to make sense with and for others that we make sense for ourselves” (p. 58).

The combination of the reading autobiography and the Child as Teacher Project allowed our preservice teachers ample time for reflection. They learned to listen to the voices of children as well as contemplate the impact of their own life experience on how they viewed teaching, learning, literature, and diversity. The “telling case” (Putney et al., 2000) of Crystal and Elisa demonstrates just how individual these processes are. Crystal described herself as a Japanese American whose cultural background “was pretty much invisible to me growing up,” but she worked with a child whose Mexican American heritage was visible in myriad ways.

Elisa taught Crystal to consider the powerful potential in bilingual texts, a promise that is rarely realized in schools (García, 2000). In addition, she provided a glimpse into the expressive strength of visual response. However, these are critical understandings of only two individuals. The children

teaching the other preservice teachers in the program had different, yet equally significant, lessons to deliver. No matter the lesson, the Literacy/Social Studies Block assignments—though initially viewed as incomprehensible gestures—ultimately helped to prepare our preservice teachers to *see* and *be seen* in the possibilities for literary teaching.

Notes

1. I would like to extend my gratitude to the preservice teacher and child in this study. Both Crystal and Elisa are pseudonyms. In addition, I would like to thank the other instructors in the Literacy/Social Studies Block in the 1996-1997 academic year: Dr. Kathryn Davinroy, Dr. Claudia Nash, and especially Marilyn Jerde, who designed the reading autobiography assignment. Finally, I would like to say muchas gracias to Cinthia Salinas for her continued guidance and inspiration.

References

- Ada, A.F. (1995). *Mediopollito/Half-chicken: A new version of a traditional story*. (Trans. R. Zubizarreta, Illus. K. Howard). New York: Doubleday.
- Ball, A.F. (2000). Teachers' developing philosophies on literacy and their use in urban schools: A Vygotskian perspective on internal activity and teacher change. In C.D. Lee & P. Smagorinsky (Eds.), *Vygotskian perspectives on literacy research: Constructing meaning through collaborative inquiry* (pp. 226-255). Cambridge, UK: Cambridge University Press.
- Cannon, J. (1993). *Stellaluna*. New York: Harcourt Brace.
- Carter, K., & Doyle, W. (1996). Personal narrative and life history in learning to teach. In J. Sikula, T.J. Bettery, & E. Guyton (Eds.), *Handbook of research on teacher education* (pp. 120-142). New York: Macmillan.
- Curtis, C.P. (1995). *The Watsons go to Birmingham—1963*. New York: Delacorte.
- Dorris, M. (1994). *Guests*. New York: Hyperion.
- Enciso, P. (1996). Why engagement in reading matters to Molly. *Reading and Writing Quarterly: Overcoming Learning Difficulties*, 12, 171-194.
- García, G.E. (2000). Bilingual children's reading. In M.L. Kamil, P.B. Mosenthal, P.D. Pearson, & R. Barr (Eds.), *Handbook of reading research, Vol. III* (pp. 813-834). Mahwah, NJ: Erlbaum.
- Jodwin, A.L. (1997). Historical and contemporary perspectives on multicultural teacher education: Past lessons, new directions. In J.E. King, E.R. Hollins, & W.C. Hayman (Eds.), *Preparing teachers for cultural diversity* (pp. 5-22). New York: Teachers College Press.
- John-Steiner, V.P., & Meehan, T.M. (2000). Creativity and collaboration in knowledge construction. In C.D. Lee & P. Smagorinsky (Eds.), *Vygotskian perspectives on literacy research: Constructing meaning through collaborative inquiry* (pp. 31-48). Cambridge, UK: Cambridge University Press.
- Martinez, A.C., Zubizarreta, R., Rohmer, H., & Schecter, D. (1991). *The woman who outshone the sun: The legend of Lucia Zenteno—La mujer que brillaba áun más que el sol: La leyenda de Lucía Zenteno* (Illus. F. Olivera). San Francisco: Children's Book Press.
- Putney, L.G., Green, J., Dixon, C., Durdin, R., & Yeager, B. (2000). Consequential progressions: Exploring collective-individual development in a bilingual classroom. In C.D. Lee & P. Smagorinsky (Eds.), *Vygotskian perspectives on literacy research: Constructing meaning through collaborative inquiry* (pp. 86-126). Cambridge, UK: Cambridge University Press.
- Reparaz, M.P. (1993). *Abuelita Opalina*. Madrid: Ediciones SM.
- Rosenblatt, L.M. (1995). *The reader, the text, the poem: The transactional theory of the literary work*. Carbondale: Southern Illinois University Press.
- Weintraub, J. (Producer), & Alvildsen, J.G. (Director). (1984). *The karate kid* [Videotape]. Columbia Tristar Home Video.
- Wells, G. (2000). Dialogic inquiry in education: Building on the legacy of Vygotsky. In C.D. Lee & P. Smagorinsky (Eds.), *Vygotskian perspectives on literacy research: Constructing meaning through collaborative inquiry* (pp. 51-85). Cambridge, UK: Cambridge University Press.
- White, E.B. (1952). *Charlotte's web* (Illus. G. Williams). New York: Harper & Row.
- Wolf, S.A., Ballentine, D., & Hill, L. (1999). The right to write: Preservice teachers' evolving understandings of authenticity and aesthetic heat in multicultural literature. *Research in the Teaching of English*, 34(1), 130-184.
- Wolf, S.A., Hill, L., & Ballentine, D. (1999). Teaching on fissured ground: Preparing teachers for culturally conscious pedagogy. *National Reading Conference Yearbook*, 48, 423-436.
- Wolf, S.A., Hill, L., & Ballentine, D. (2000). Only connect!: Cross cultural connections in the reading lives of preservice teachers and children. *Journal of Literacy Research*, 32(4), 533-569.