Literature Teaching:
The Narrative Construction of a Discipline

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VOORWOORD

Het ontstaansverhaal van een doctoraat telt meer personages, helpers, doelen, zijwegen, plotwendingen en lezers dan in één voorwoord kunnen worden geprop. Maar net zoals Szymborska’s ironische voorschriften voor het neerpennen van een curriculum vitae verwacht men dat ik me in dit voorwoord hou aan volgende regels: "Ongeacht de lengte van het leven / moet het c.v. kort zijn. / Bondigheid en selectie zijn verplicht. / Vervang landschappen door adressen / en wankele herinneringen door vaste data."

Tijdens deze periode stootte ik op een hardnekkige misvatting die onze cultuur ons meegeeft: schrijven, dat doe je alleen. Maar dit doctoraat was er nooit gekomen zonder het gezelschap dat me omringde. Binnen het academische genootschap wil ik in het bijzonder mijn promoter Prof. Dr. Ronald Soetaert bedanken voor zijn begeleiding van dit doctoraat. Het was broodnodig dat iemand de vrijheid en ruimte creëerde zodat alle inzichten en teksten van dit doctoraat neergeschreven, herzien en herschreven konden worden: een Rortiaanse "probeer het eens zo te bekijken" van zijn kant werd -na enige tijd om het te laten bezinnen, dat moet ik toegeven- vaak beantwoord met een "zo had ik het nog niet bekeken". Ook wil ik de leden van mijn begeleidingscommissie bedanken voor de immer productieve kritiek op mijn werk: Prof. Ann Buysse, Prof. Bart Keunen, Prof. André Mottart, en Prof. Paul Smeyers.

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Geert Vandermeersche,
Gent, juni 2013
"All narratives are 'didactic'"

Wayne C. Booth, *The Company We Keep*, p. 151
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"a presiding anxiety of our time—that of value. ... The death of God. The end of art. The crisis of morality ... what matters is not so much the labels as the recognition that dilemmas of authority betray anxieties of value"

Richard Kearney, The Poetics of Modernity, p. xi

"The life of any institution depends on the stories its members can bring themselves to tell each other ... a kind of collective narrative history -the sum of our individual myths about why we have chosen this profession from among all the other good ways to spend a life"

Wayne C. Booth, "The Credo of an 'English Teacher'", p. 13

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1 This introduction is partially based on Vandermeersche, G., & Soetaert, S. (2013). Perspectives on Literary Reading and Book Culture. CLCWeb: Comparative Literature and Culture, 15(3).
Introduction
1. Old Ideals in a New World: Problems of Literature Education and the Humanities

The academic and public debate on the value of the humanities as a discipline and the role of literature in education reads as a long history of apologetics: today, both are perceived as being in 'crisis' and in need of justification. In academic discourse, scholars rely on a set of stories and reasons to describe and explain the present crisis in the humanities: firstly, a collection of economic and institutional factors (reforms, budget cuts, tenure, the influence of neoliberal capitalism, and globalization); secondly, social and ideological causes (the decreased standing of the humanities, and the rise of postmodernism and cultural relativism); thirdly, technological and media changes (the Information Age, internet, the digital revolution, and the dominance of movies, television, or social media); and lastly age-old complaints about a generational shift in attitudes towards tradition, values, and authority ("today's youth..."). Present discussions on the humanities' importance often repeat the same arguments, as Frank Donaghue (2008) states: "the terms of the so-called crisis, from the academic humanist perspective, are always the same" (p. 1). We will here present the debate by showing recurring positions and arguments.

Crisis

The most frequent way to start a discussion on the state of literature education and the humanities seems to be to point to a crisis: concepts such as the ideal of Bildung, the literary canon, the authority of teacher, and the traditional goals of education are said to have lost their self-evident status. The pervasiveness of a discourse of 'crisis' is a common thread throughout literary scholars' publications that reflect on education and research, or, as Geoffrey Galt Harpmann notices, that a sense of crisis "has become simply incorporated into the most accustomed ways in which humanistic scholars understand themselves and their work. Once considered an affliction, crisis has become a way of life" (2005, p. 22). For scholars within the humanities, it has even become difficult to determine whether the crisis reflects a 'real' problem: Richard Lanham argues that the humanities themselves "have created the 'humanities crisis' they have spent the last century muddling on about" (1993, p. 105). This discourse of crisis may also be maintained for rhetorical effect: when addressing governments, scholars use this discourse to try to bring about policy changes or budget increases (Belfiore & Bennett, 2010, p. 5).

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2 This title was borrowed from a review written by Borit Karlsson on Werner Jaeger's three-volume work on paideia.

3 As a reaction, Rens Bod (2010) undertook the task of (re)writing a history of the humanities to show this discipline's many contributions to society, science and technology.

4 For instance, already in 1958, Hannah Arendt in an essay called "The Crisis in Education" saw "the general crisis that has overtaken the modern world everywhere and in almost every sphere of life" (p. 173).
However, the discourse is more complicated, as Bill Readings in The University in Ruins (1996) notes how the internal debate within academia is accompanied with how the humanities are viewed by society: "an internal legitimation struggle concerning the nature of the knowledge produced in the humanities, for example, would not take on crisis proportions were it not accompanied by an external legitimation crisis" (p. 1-2). Sociologists, such as Gerard Delanty in Challenging Knowledge. The University in the Knowledge Society (2011), point out that transformations of the production of knowledge under the influence of digitization and globalization (and consequently a democratization of the debate) are impacting the university: it "is a crisis not only in the structure of authority and in the cognitive structures of society as was the case of few decades ago but in the very constitution of knowledge as a result of the extension of democracy into knowledge itself" (p. 2). From this point of view, the current discourse of crisis does represent something new. It significantly challenges assumptions previously held essential to the very idea of 'education', such as the intellectual authority of the teacher and the concept of Bildung as a goal of an education in the humanities (Bauman, 2010, p. 91). This discourse of 'crisis' is a symptom of the struggle for legitimation and the debate over the value of the humanities in general and literature education in particular. It prompts scholars to answer such large questions: what are the goals of an education in the humanities? what do words such as culture, literacy and Bildung mean? how do we approach research in the humanities? and what is the use of literature?

Two Paradoxes
In this introduction, we seek to untangle two related paradoxes. Firstly, while literary-humanistic culture and its essential terms and ideals (the literary canon, tradition and Bildung) are said to be in crisis, 'culture' has replaced social terminology, such as in the categorization of people into different classes, as a dominant explanatory term for issues in society (Touraine, 2007). To some, culture has even become a kind of 'buzz-word' in discourse (see Soetaert, 2005). The rise of subcultures, life-styles and popular culture in general has significantly impacted how we define ourselves and society around us: "popular fictions saturate the rhythms of everyday life. In doing so, they help to define our sense of ourselves, shaping our desires, fantasies, imagined pasts and projected futures" (Bennett, 1990, p. ix). Moreover, a narrow conception of culture has been exploded under the influence of (multi)cultural, digital/technological, and social transformations (Paulson, 2001). The comprehensive grasp that was characteristic of the literary-humanistic intellectual seems unattainable (Bauman, 1987). Likewise, it has become impossible to describe a single governing idea for the university (Delanty, 2001), or to legislate a singular goal for education shared across society (Biesta, 2010).

Secondly, while print culture and novels are said to have lost their dominant position as carriers of knowledge, narrative, often seen as part of print culture (Goody, 2006), can be found in diverse media and has now become a central term of research in the social and human sciences. The former claim is most evident in repeated pronouncements of the "death of literature" (see e.g. Kernan, 1990; Birkets, 1994) and is often related to a loss of cultural literacy, the position of the canon and the ideal of the
literary cultivated individual. In contrast, media scholars argue that the proliferation of new media does not call for such gloomy pronouncements, as it is claimed that "[a] core of meaning may travel across media" (Ryan, 2005a, p. 1). We should study different media and how they create meaning with different narrative means. This also becomes evident by the different forms in which we find literature today, besides the traditional print book: movie adaptations of novels, graphic novels, literary blogs and internet fora, and novels on new carriers such as e-books on tablet computers. Moreover, stories as tools for meaning-making are now valued in a wide range of disciplines, which together can be called the narrative turn (Kreiswirth, 1992, 2000). From these 'unlikely' sources come defenses of literature and narrative, which claim that they support our thinking, well-being and education and are built on cognitive, moral, psychological, and evolutionary insights.

**Questions**
The research questions of this dissertation are provoked by and must simultaneously navigate these paradoxes. Firstly, we will research what is meant by the idea and ideal of Bildung, as a goal in literary education, and how popular culture, fiction, and literary narratives can help us to better understand this concept. Numerous narratives in popular and literary culture represent education and can thus be analyzed for what they teach us about the concept of Bildung. In other words, how is the idea of literature (education) as Bildung, as goals of 'literary experience and competence', represented and construed in fictional narratives? Secondly, we will research the educational value of narratives (about education) within the context of teacher education. Narrative is said to have various uses, as a part of our "cultural tool kit" (Bruner, 1986, p. 15) or as a tool for thinking (Herman, 2003). How do pre-service teachers use fictional narratives about education and narrative in general to reflect on literature culture, and their own identities as teachers? In other words, how can (fictional) narratives be implemented so as to reflect on these important educational themes?

**Overview of this Introduction**
This introduction and review will focus on the humanities, literature and culture from a number of different perspectives: we can see them as a discipline and a curriculum, as an ideal for life and learning, as an object of academic research, and as an important tool for people to give meaning to their identities, thoughts and actions. Firstly, this requires a look at debates on the *humanities* as an educational discipline within the university, which "has become a major site of battles of cultural identity, confrontations which have had major repercussions for the very meaning of a discipline-based knowledge as well as a historically formed canon" (Delanty, 2001, p. 4). Secondly, we will provide an overview of the meaning of the word *culture*, as it moved away from a normative interpretation of culture (Denning, 2004). The ideal of Bildung used to be a goal for literature education, but has been problematized in the second half of the 20th century. Thirdly, we will discuss the rise and popularity of the so-called *narrative turn in the human and social sciences* as it seeks to provide an alternative to positivistic research.
and valorizes narratives as tools for meaning-making. Fourthly and lastly, we come to the debate on *why literature (still) matters*. Recent decades have seen the rise of an ethical approach to literature, which conceptualizes literature and reading through new metaphors and seeks to understand its many uses.

### 2. Tensions in the Humanities and Education

"I can only answer the question 'What am I to do?' if I can answer the prior question 'Of what story or stories do I find myself a part?"

Alasdair MacIntyre, *After Virtue*, p. 216

Discussions about any academic discipline can be analyzed by the various interpretations scholars give of their research object and method, and the different audiences they address while doing so, within and outside the university (Abma, 2011, p. 30). In fact, the history of a discipline can be described as "a conflict of interpretations" (MacIntyre, 2006, p. 11): scholars accept, discredit or recreate the dominant narrative that prescribes what is valuable to research. We can describe the arguments on the value of the humanities and education as being part of a long tradition. This history "embodies the narrative of an argument, but is only to be recovered by an argumentative retelling of that narrative which will itself be in conflict with other argumentative retellings" (p. 12). An overview of the debate will thus be our "argumentative retelling" of the conflicts and central stories of the discipline. In his institutional history of academic literary studies in the United States, *Professing Literature* (2007 [1987]), Gerald Graff similarly structures his overview through "a series of conflicts [which are actualized] in the successive oppositions that organize my narrative" (p. 14).

Conflicts arise when previous (unspoken) assumptions and justifications about disciplines are called into question by internal or external changes. One of the earliest sources of conflicts for *disciplining* literature arose through the democratization of education, which meant an increase of students from middle- or working class backgrounds. It entailed the reconstitution of literature education "under more or less democratic conditions [for] something that had previously been part of the socialization of a particular class" (Graff, 2007, p. 2). Scholars began to question many of the previously self-evident assumptions of literature education. More recent sources for conflicting interpretations of the humanities are the expectations of society and governments (Delanty, 2001), changing technologies of knowledge and communication

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It might even be that these assumptions only become fully visible when called into question, or as Fredric Jameson (1984) states "legitimation becomes visible as a problem and an object of study only at the point in which it is called into question" (p. viii).
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(Castells, 1996, 2010), such as digitization and changes in (literary) media, and internal disciplinary struggles over approaches and definitions of culture and literature, which are also the subject of many historical overviews (see e.g. Eagleton, 1996; Graff, 2007). We will here discuss the debate on the goals and pedagogy of liberal education (the work of Bloom, Kronman and Nussbaum), the role of education in society (publications by Furedi and Shapiro), and the definition of literature and reading (arguments made by Berman, Garber, Collins and Felski).

Goals and Pedagogy of Liberal Education

In The Closing of the American Mind (1987), the landmark for conservative critiques of the university, Allan Bloom rahter grandiously claimed that "the crisis of liberal education is a reflection of a crisis at the peaks of learning, an incoherence and incompatibility among the first principles with which we interpret the world, an intellectual crisis of the greatest magnitude, which constitutes the crisis of our civilization" (p. 346). In 1987, Bloom reacted to what he saw as a surge in moral relativism in the university: this was a symptom of the widespread belief in the relativity of truth (p. 25). He claimed that the openness that was propagated by modern philosophies did not require "fundamental agreement or the abandonment of old or new beliefs in favor of the natural ones ... but when there are no shared goals or vision of the public good, is the social contract any longer possible?" (p. 27). As Bloom saw it, cultural relativism ran counter to a defense of Western values built on (Enlightenment) reason: the goal of education should be to restore that shared culture. This sense of crisis and the subsequent binary opposition between relativism and the 'real' and natural values of Western tradition underlies Bloom's narrative that we must return to a curriculum of the 'great books'. Reading these books would give students access to the great questions and shared experiences of Western culture (p. 344). Bloom thus tries to put his readers in a bind: if we do not return to the literary canon, the humanities and even our democratic society will lose their value. Bloom's argument is a good example of how a discourse of crisis can lead us to think in strict binaries. This popular claim to return 'back-to-basics' and to a specific, 'narrow' interpretation of Bildung (Watson, 2010, p. 740) should be situated in a larger context in the 80s, when worries were expressed about students' level of cultural literacy (see Hirsch, 1988).

A new embodiment of this argument can be found in Anthony T. Kronman's Education's End. Why our Colleges and Universities Have Given up on the Meaning of Life (2007). He asks what 'meaning' the humanities still give to students' lives and society. In fact, Kronman claims that "the question of life’s meaning [has lost] its status as a subject of organized academic instruction" (p. 7) and as a goal for the humanities. For Kronman, the roots of the problem lay in the rise of the research university and an ideology of political correctness, which both undermine the legitimacy of this dialogue on 'the meaning of life' and the authority of teachers to teach it (ibid.). Literature is suggested as one of the tools to remedy this deficit and provide "an education that goes beyond the merely vocational and equips [children] for a challenge larger than that of succeeding in
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a career” (p. 8). It is an opposition that will return repeatedly: are we educating students for the job market or for some higher ideal of critical citizenship or Bildung?

A sense of 'crisis' also pervades Martha Nussbaum’s Not for Profit (2010), which summarizes and updates her earlier Cultivating Humanity. A Classical Defense of Reform in Liberal Education (1997). She begins by noting "a crisis that goes largely unnoticed, like a cancer; a crisis that is likely to be, in the long run, far more damaging to the future of democratic self-government: a world-wide crisis in education" (2010, p. 2). Despite a similar mood as Bloom's and Kronman's books, Nussbaum provides a different analysis and remedy. The source of the conflict arises from an opposition between "an education for profit-making and an education for a more inclusive type of citizenship" (p. 7). If too much stress lies on educating students for the job market, courses and disciplines, which do not directly lead to jobs, may be cut. She rather argues for an education in which critical citizenship in our multicultural society is central (Nussbaum, 1997). With the disappearance of subjects such as literature and philosophy, Nussbaum (2010) argues that abilities necessary for educating citizens are lost: "the ability to think critically; the ability to transcend local loyalties and to approach world problems as a 'citizen of the world'; and, finally, the ability to imagine sympathetically the predicament of another person" (p. 7). Her solutions consist of defending a Socratic pedagogy, in which there is a focus on dialogue and a training in argumentation (p. 55, also see Nussbaum, 1997, p. 30-35). She also stresses that students should cultivate narrative imagination through literature and the arts, which consists of "the ability to think what it might be like to be in the shoes of a person different from oneself, to be an intelligent reader of that person's story" (Nussbaum, 2010, p. 95). This approach aims to create "habits of empathy and conjecture" (Nussbaum, 1997, p. 90)⁶. Literature is thus essential for a return to the Classical ideal of the cosmopolitan citizen, which heeds contemporary issues such as multiculturalism, gender equality and, human and animal rights.

Humanities and Society

Such a politicization of the curriculum is to blame, according to Frank Furedi in Wasted. Why Education Isn’t Educating (2009), for the erosion of the authority of the teacher. The cause of the current crisis lies in the expectations of society, i.e. governments, of education: "the more society invests and expects of education, the less that schools and universities demand of students" (p. ix). Politicians often call on education to include various social problems into their curriculum (e.g. ecology, multiculturalism and racism, etc.), but this interest in social problems has led schools to become "distracted from getting on with the task of cultivating the intellectual and moral outlook of children" (p. 19). Furedi argues that education should rather focus on knowledge and learning that is valued for its own sake (ibid.). Educational policy-makers have lost sight of this, because

⁶This critical and -some would say- ideological approach to literature tries to strike a balance between critique and immersion. Here, Nussbaum (1997) draws on the work of Wayne C. Booth who argued that a "critical attitude is perfectly compatible with immersion in the work; his idea is that immersion and experience precede, and ground, a critical assessment that we should ideally carry on in conversation with others whose perceptions will complement and challenge our own … the classroom [is] a paradigmatic scene of such critical activity" (p. 101).
they have tried to answer to rapid changes in society rather than give meaning to the task of educating (p. 40). The only remedy to restore authority to education and the teacher is to promote academic competence (p. 197): Furedi thus supports a more classical conception of education and the role of the teacher.

A different analysis of the intertwining of society and education appears in Harold Shapiro's *A Larger Sense of Purpose. Higher Education and Society* (2005). He argues that "all social institutions exist in some state of symbiosis with the society of which they are a part" (p. xii). The university is in constant negotiation about the values and goals with the society which surrounds it: in fact, providing goals for education is simultaneously to think about what kind of society we wish for (p. 95). Indeed, the current climate of educational crisis can only be explained by understanding the larger problems in society surrounding knowledge and culture (p. 7). To Shapiro such crises can lead to meaningful debates rather than impasses, which in turn can effect meaningful changes in the curriculum. It is in fact transformations such as globalization which prompted "critical reexamination of the university’s role and the nature of its educational and scholarly agenda [which] have been key to its social survival and evolution" (p. xiii) and, on a larger scale, change "the human narratives that societies have developed to give their community lives some transcendental meaning" (p. 111). Shapiro’s argument effectively moves away from the idea of the humanities as an enclave in need of protection from society's influence toward a more interconnective perspective7.

*What is 'Literature'? What is 'Reading'?*

Another conflict arises out of the very definition of what constitutes one of the research objects of the humanities. In other words, there is debate on how we define reading and literature: as narrowly or more broadly defined concepts. Is culture a static collection of the great works of literature or can the word 'literature' be expanded to a variety of practices and texts? Is there a preferred way of reading texts, i.e. an academic approach or can various ways of reading texts be worthwhile? The question essentially revolves on what the functions and uses, if any, are of literary reading. Russell A. Berman, in *Fiction Sets You Free: Literature, Liberty, and Western Culture* (2007), argues that the decline in the humanities originates in literary theory’s failure to hold on to what is specific in a literary text by broadening the notion of culture. This weakens the distinction between a literary text and other kinds of writing: "the traditional aesthetic understanding of the term *culture* -literature and the arts, above all- has gradually been displaced by an ethnographic definition: the values and practices of a community" (p. 2). As literature

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7 This move away from a conception of the university as a protected enclave toward the university as part of society is also reflected in academic novels (see e.g. Williams, 2012; Showalter, 2005). In fact, we also see this shift in the teaching literature in university curricula: a renewed plea for a better understanding of society through literature, in e.g. Robert Coles' *Handing One Another Along* (2010), which is based on a course at Brown University. It starts with a mission statement that underlines literature's potential to extend our perspectives outward, beyond the walls of academia. Coles aims to prove "how literature can help us reflect on a broad range of social issues" (p. xxiii). Literature engenders empathy with others and understanding of ourselves.
then loses its position from which to critique society, literary studies loses its rationale for being a separate discipline, apart from a broader study of culture.

Closely related to this debate between a narrow, aesthetic and a broader understanding of literature comes the debate on what should constitute a ‘right’ kind of reading, as it is taught in humanities courses. Similar to a ‘narrow’ idea of literature, academic scholars often argue for “the very uselessness of literature [as] its most profound and valuable attribute” (Garber, 2012, p. 7). In The Use and Abuse of Literature (2012), Marjorie Garber defends a view of literature as a way of thinking, which does not offer closure, should not be ‘applied’ to the outside world and should be ‘useless’. She argues against such cognitive approaches to literature as can be found in the work of George Lakoff and Mark Johnson, and Mark Turner because they "sweep the literary away" (p. 261), and because they hold literature as a second-order phenomenon. She rather stresses "the specificity of literature and literary reading" (p. 15). This is translated into the kind of reading and reader she espouses as ideals: "close reading or slow reading or reading in slow motion" (p. 169). The main characteristic of literary reading is an ongoing production of meaning, without closure. What makes literary reading unique is its capacity to open questions, which contrasts it to activities in ‘practical’ disciplines, which focus on research and solving problems (p. 284).

We can draw a clear opposition between those scholars who see literature (and education) as an autonomous sphere (e.g. Berman; Garber) and others who adapt their understanding of reading to the transformation of culture from "an exclusively print-based activity [to] an increasingly image-based activity in which literary reading has been transformed into a variety of possible literary experiences" (Collins, 2010, p. 4). It leads scholars to defend the multiple uses of literary reading (which we will expand on in §5 Why Literature Matters), as Rita Felski does in the aptly titled Uses of Literature (2008). Felski explicitly justifies her approach by pointing to institutional changes in the humanities, such as the decline in students' enrollment in favor of more vocational education and the public’s changing perspective of what is worth knowing (e.g. the dominance of ‘scientism’ in public (policy) debates) (p. 2). The task for humanists is to argue for the value of the humanities by "com[ing] up with rationales for reading and talking about books without reverting to the canon-worship of the past" (ibid.). Moreover it also means stepping away from ideologies of literature that originated in the 60s and 70s and can be characterized as "ideology critique, the x-ray gaze of symptomatic reading, the smoothly rehearsed moves that add up to a hermeneutics of suspicion" (p. 1). We should rather "engage seriously with ordinary motives for reading" (p. 14). It thus becomes a question of what the humanities and reading can 'mean' to students.

This short overview, via a number of important monographs, shows the different interpretations scholars in the humanities have of the goals and pedagogy of liberal education, the role of education in society, and the definition of literature and reading. Most authors start with noting a crisis, but often draw different oppositions within the debate and suggest different remedies (sometimes in the form of returning to or departing from an old ideal or tradition).
2.1. Shifting Paradigms in Mother Tongue (L1) and Literature Education

"Teachers need, I believe, a strong theory of literature's place in education, one that places literature outside the bounds of the institution and yet turns the romantic pleasures and powers of literary texts into a warrant for teaching them to each and all as fundamental to their education in the language. A theory of literature is not a luxury item for the busy teacher but a starting point for any and all programs. A theory of literature is, in effect, a theory of education."

John Willinsky, *The Triumph of Literature / The Fate of Literacy*, p. 11

Such debates about the goals of education, its relation to society and the role of literary reading also influence how we see literature education in secondary schools. In the discourse on teaching literature in mother tongue education (L1) across the world, we find a continual shift of reasons and justifications over time, while there is "remarkable consistency of the debates across a range of cultures, nationalities and languages" (Swayer & Van de Ven, 2007a, p. 1)\(^8\): evolutions over time happen more or less in the same way across nations. In the discussion over curricula, goals and methods, it becomes apparent that literature teaching (as a part of mother tongue education) is legitimated from larger conceptions of language and learning, diverse social, political and educational agendas, from diverse conceptions of the functions and effects of literature, and from diverse methodologies for teaching literature (see e.g. Beavis, 1997, 2000, 2001; De Vriend, 1996, p. 223). Literature curricula can best be described as "arenas of conflict" (Goodson & Marsh, 1996, p. 33), which are characterized by a struggle over the goals and methods of teaching literature, social expectations of the discipline, and the very definition of literature as a subject (also see Goodwyn & Findlay, 2002). Despite the dominance of a specific conception of literature education, the present-day situation "may be accurately characterised as polyparadigmatic" (Sawyer & Van de Ven, 2007b, p. 8) in that different theories and beliefs co-exist. This entails that while a group of practitioners and theorists may use the same concepts, such as 'literature', they can have different meanings for it (also see above §2 Tensions in the Humanities and Education).

Four Paradigms: Academic, Developmental, Communicative and Utilitarian Perspectives on Language Education

As a kind of heuristic device to survey this debate, we use Swayer and Van de Ven's four different paradigms of mother tongue education (2007b), which they constructed from a historical overview of "patterns in which topics, activities and legitimacy are connected to different conceptions of language and literature [which also includes] more or less different, albeit often hidden, perspectives on teaching and learning" (p. 10). In debates

\(^8\) For a global overview, see the thematic issue 'Paradigms of Mother Tongue Education' in the journal *L1 – Educational Studies in Language and Literature*, 7(1) from 2007, edited by Wayne Sawyer and Piet-Hein Van de Ven.
over changes in the curriculum, teachers are positioned within "inherited understandings and assumptions about what Literature the subject should be, by their historical positioning within pre-existent discourses" (Beavis, 2000, p. 57). Even though this overview is more concerned with the academic and theoretical discourse about language education than the discourse of practitioners and teachers, it is relevant as a further sketch of the possible positions in the debate.

Sawyer and Van de Ven (2007b) provide a cross-national overview of possible paradigms in L1 education. Firstly, they describe the academic paradigm, which originates together with the inclusion of vernacular language education as an academic discipline in the 19th century (also see Graff, 2007). It entails a strong emphasis on written language and literature as the source of knowledge and as the prime subject content to learn: the central skills aim at reproducing literary and grammatical standards. The eventual goal is a moral socialisation of students through teaching the national heritage and the literary canon. In the 20th century, a second paradigm arises: a developmental or 'child-centered' understanding of education, which focuses on the development of language use. Spoken language comes to replace written language as the touchstone for language education. In the field of reading instruction, personal development is now the ideal, which makes literature into a model for the personal expression of students. In the 60s and 70s, a third position in the debate emerges: the communicative paradigm. Its goal for students is to learn how to communicate so as to function in the public sphere and the workplace, while simultaneously stressing the students' emancipation through a critical study of language. Curriculum and pedagogy are now described as a dialogue, which gives room to both negotiation between students and teachers, and students are prompted to share their own experiences. This paradigm stresses all four skills (reading, writing, speaking, and listening), but based on 'actual' language use. The role of the teacher consists of creating communicative situations in which students could practice these skills. The dominant goals of 'communicative' education were both personal development and a critical perspective on society. After criticism from adherents of the 'Back-to-Basics'-philosophy (complaints about the level of cultural literacy), national tests (complaints about 'substandard' language skills) and internal contradictions within the communicative paradigm - it stressed both emancipation and meritocratic achievements-, the 1980s sees the rise of the utilitarian paradigm as a fourth position in the debate. It stresses success in our meritocratic society. Paradoxically, literature again regains some importance as a form of national heritage; however, outside the school it has lost its self-evidence.

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9 Goodwyn and Findlay (2002) define four paradigms specifically for English; (a) the academic; (b) expressive; (c) functional; and (d) the critical literacy model in English curricula (p. 227).

10 L1 education was criticized from all sides, but often wildly different groups came together in their critique (‘bien étonnés de se trouver ensemble’): "neoconservatives want a return to cultural traditionalism, whilst fellow traveller neoliberal want a skills-based curriculum ... English-as-discipline creates a set of odd bedfellows as opponents" (Sawyer, 2007, p. 87).
Literature and Curriculum Change

Despite its diminished social standing in recent decades, most language teachers have an affective and personal relationship with literature. They have been, as Goodwyn (2010) claims, 'subjected to literature' in the sense that "the key word is 'love'" (p. 19; also see Beavis, 2000, p. 57). Besides this personal and life-long engagement with literature, literature teachers also tend to conform to a dominant view fostered in academia, which gives a prominent position to literature within language education (Goodwyn & Findlay, 2002, p. 221; Goodwyn, 1997). In contrast to most teachers' predisposition for literature, Goodwyn claims that in English curricula, literature "is, in terms of actual practice, increasingly marginal and that it is frequently being 'used' for an ulterior purpose to the claims made for its importance" (Goodwyn, 2010, p. 18-19). In their overview of Dutch and Flemish literature education, Nicholaas & Vanhooren (2008) see a similar marginalization. To some scholars, it seems that from paradigm shift to paradigm shift "literature appears as a casualty of war" (Cosson, 2007, p. 48). This will lead other scholars to argue for a repositioning of literature to correspond to a broader and more contextual understanding of 'texts' and 'literacies' as a way to re-emphasize its importance in our society (Goodwyn, 2010).

In both the Netherlands and Flanders, we notice on the one hand, a clear return to cultural literacy and teaching national heritage in the educational rhetoric and policy as a response to this 'crisis' in literary culture. On the other hand, there is also a clear emphasis in literature pedagogy on learner-orientated activities closely aligned with theories of reader-response theories. The goal is the promotion and development of literary competence and reading pleasure. In assessment, for instance, we often find the use of a reading portfolio or reading file (Nicholaas & Vanhooren, 2008, p. 55). It can thus be said that the field of literature education is essentially poly-paradigmatic, in that different ideologies co-exist (Sawyer & Van de Ven, 2007b, p. 8), but today educational policy seems to emphasize a utilitarian paradigm.

Catherine Beavis (2000; 2001) did significant research on how these different conceptions and changes in the literature curriculum affect teachers (2000, p. 51). The effects of such changes, above all, depend on an interpretative act within a community of teachers (p. 52), which reveals that clear contrasts between paradigms on a theoretical level often do not translate directly into classroom practice (p. 53). It also appears that popular representations of teaching play a role as "particular versions of teaching often associated with the teaching of literature, like charismatic pedagogy, as exemplified by Jack Keating in the film, Dead Poets Society" (p. 54) can influence and position teachers. For teachers, there are thus more factors than institutional, governmental or theoretical ones; the entire context around teachers affects their views of teaching literature.

2.2. Theory and Practice: 'What Works' and the Turn toward Good Education

In the new utilitarian paradigm which seems to dominate in educational policy (Sawyer & Van de Ven, 2007b), efforts are constantly made to close the gap between academic research and educational practice, in so-called evidence-based educational
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research. In their overview of empirical research in the Netherlands and Flanders from 1997 to 2007, Helge Bonset and Martine Braaksma (2008) hope to provide teachers with insights from research on what constitutes effective approaches to teaching language (p. 10). However, on the topic of literature education, one aspect immediately catches the attention. In contrast to a previous overview of empirical research (1969-1997), Bonset and Braaksma report: "there has been no research on the topic of (curricular) goals of literature education in this period" ["In deze periode is geen onderzoek verricht naar doelstellingen van het literatuuronderwijs."] (p. 16). Similarly, Bonset and Braaksma report that no empirical research was conducted on the goals of reading instruction (p. 82), on the goals of writing instruction (p. 112), on the goals of speaking and oral skills instruction (p. 138), and on the goals of teaching reflection on language and argumentation (p. 148). It seems there is little room in evidence-based research for investigations on the goals and 'meaning' of language and literature education.

We do have to remain aware of the difference between academic theory and policy on the one hand and educational practice on the other hand (Cosson, 2006, p. 46; also see Soetaert & Van Kranenburg, 1998). This split led Piet-Hein Van de Ven and Brenton Doecke in Literary Praxis. A Conversational Inquiry into the Teaching of Literature (2011) to work together with literature teachers from different countries "to inquire into what their activities could mean for their students and what the value of a 'literary' education might be within society as a whole" (p. 4). However, recent mechanisms that were put into place to measure levels of literacy and the popularity of standardized testing hinder teachers’ abilities for critical reflection, because they promote predefined, educational outcomes and a fixed notion of what 'literacy' is (ibid.). It has become

"increasingly difficult for teachers to interrogate the meaning of what they do, both at the level of their capacity to respond to the needs of individual students (What can I do to help this particular person? Is the curriculum I provide sufficiently inclusive?) and at the level of thinking about the significance of their work as it contributes to the complex process by which a society reproduces itself through its school system (what social good does literature teaching serve?)" (Van de Ven & Doecke, 2011, p. 4)

'Good Education'

This critique on the exacerbating effects of this utilitarian ideology on practitioners’ ability to reflect on and express their ideas about education is similar to what Gert J.J. Biesta describes in his Good Education in an Age of Measurement. Ethics, Politics, Democracy (2010). In general, Biesta notes that "teachers ... sometimes find it difficult to articulate and justify their views and beliefs about what education is for, what good education is, and what is educationally desirable. [They] lack a vocabulary to raise questions about the aims and ends of education" (p. vii-viii; also see Taylor, 1992). Demands for more efficiency and measurement in education "in fact never address the question of good education itself. They rather displace the normative question of good
education with technical and managerial questions about the efficiency and effectiveness of processes, not what these processes are supposed to be for” (Biesta, 2010, p. 2). On the one hand, Biesta claims that educational research and debate can be described as a search for an adequate vocabulary to describe education. This must go hand in hand with the question of how educational research should be conceptualized and how we can construct a dialogue on educational goals and beliefs (p. 1)11. On the other hand, Biesta wants to avoid one of the mistakes of previous (normative) discussions about education, which often preferred one particular function or goal. Instead, Biesta proposes three functions, always working in composite (p. 21): firstly, qualification, which entails teaching students a whole amalgam of knowledge, skills, and dispositions which 'qualifies' them to e.g. start working a job; secondly, socialization, which stresses how we join different groups; and lastly, subjectification, which is a process of becoming more autonomous (p. 19).

Similarly to Van de Ven and Doecke’s argument, Biesta’s theory of education thus also directly confronts how the goals of learning are already pre-defined in the ‘what works’ paradigm (Biesta, 2010, p. 34). This thinking builds on an explicitly causal model of education, often borrowed from medical research. In contrast, Biesta states that education is "a process of symbolic or symbolically mediated interaction", by which he means that "if teaching is to have any effect on learning, it is because of the fact that students interpret and try to make sense of what they are being taught" (ibid.). This also entails that learning follows from an interpretative response to the intervention of teaching12. This interpretation of education stands against the dominant paradigm of utilitarian evidence-based research, which privileges notions of "what works". It leads us to examine 'culture' as an important concept to understand education, because it was once seen as a normative ideal for which people should strive (Bildung) and because it was later expanded as a way to understand human beings’ acts of meaning-making.

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11 Educational research, as a way to inform practice, can become following De Vries (1990), a means of “providing different interpretations: different ways of understanding and imaging social reality” (Biesta, 2010, p. 44). One of the things we cautiously propose in this PhD is that a narrative turn may help to construct a form of dialogue on education which is polysemous and accessible to a larger group of participants.

12 Inspired by John Dewey, Biesta (2010) explains that "we only learn and acquire new habits in those situations" (p. 40) that interrupt normal course. We can try to successfully respond to these interruptions through trial-and-error. However, a more productive way is through thought and imagination: "dramatic rehearsal (in imagination) of various competing possible lines of action" (Dewey qtd. in Biesta, 2010, p. 40), which re-appears in Jerome Bruner’s theory of narrative and learning.
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3. Understanding the Word 'Culture'

"There is no such thing as human nature independent of culture"

Clifford Geertz, The Interpretation of Cultures, p. 49

In 1952, anthropologists A.L. Kroeber and Clyde Kluckhohn provided a critical overview of the word 'culture'. In Culture: A Critical Review of Concepts and Definitions, they came up with more than 160 definitions from a variety of conceptual approaches. They stressed the centrality of the concept for the humanities: "in explanatory importance and in generality of application it is comparable to such categories as gravity in physics, disease in medicine, evolution in biology" (p. 3). The polysemy of the word affects many researchers, as Raymond Williams (1976) declared that "culture is one of the two or three most complicated words in the English language ... because of its intricate historical development [and] because it has now come to be used for important concepts in several distinct intellectual disciplines" (p. 87). Following the work of Williams, the term became even more widespread as scholars describe a 'cultural turn' in the social sciences and the humanities. Moreover, we see a rise of culture as a 'buzzword' in public discourse (Burke, 1996, p. 183; Denning, 2004; Soetaert, 2005, p. 11). Although some have seen a decline of 'culture' in recent scholarly work (Hegeman, 2012), it remains a powerful term to describe social issues. Sociologist Alain Touraine (2007) argues that rather than political or social terms, culture has become the dominant vocabulary, "because cultural problems have assumed such importance that social thinking must be organized around them" (p. 1). This turn toward a cultural vocabulary entails a number of different problems: there is now a struggle over institutions of socialization, such as the school (Touraine, 2007, p. 130), and an increased interest in personal self-realization (Bauman, 2010; Touraine, 2007, p. 209).

As a concept, culture can best be described as a container of different, sometimes competing definitions. Michael Denning (2004) recognizes three interpretations: "the literary and humanistic notion of culture as sweetness and light [an attitude promoted by cultural critic Matthew Arnold, GVDM] and the anthropological notion of culture as customs and morals. The postmodern concept of culture ... comes out of a reflection on the cultural industries and the state cultural apparatuses" (p. 160). While the first interpretation directs individuals toward a normative ideal of self-cultivation or Bildung through learning and appreciating (high) culture, the second interpretation tries to describe the shared characteristics of groups of people and their acts of meaning-making, and the third focuses on an understanding of the cultural circuit in which cultural products and media are disseminated. In this introduction, we place the literary and humanistic notion at the center of our exploration.
3.1. The Literary and Humanistic Concept of 'Culture'
One of the most important oppositions in the understanding of culture is that between a normative interpretation, whose origin can be found in Greek thought on paideia, and a descriptive and (social-)scientific understanding, which denotes the customs and traditions of groups of people (also see Binney, 1942). Through the concept of paideia, ancient Greeks philosophers, as so often, were the first to really contemplate the transmission of knowledge. In his three-volume overview of the concept of paideia, Werner Jaeger (1986) argues that the sophists first reflected on educating youngsters: "through them paideia - the ideal and theory of culture, consciously formed and pursued- came into being and was established on a rational basis ... [Moreover] the sophists have been described as the founders of educational science" (p. 298). It was through Plato’s critique of the sophists and the incorporation of Greek ideals in Roman culture, via Cicero’s notion of cultura animi (cultivation of the individual soul), that we eventually arrive at a modern understanding of the term 'culture' as a normative ideal for education.

The origins of the word 'culture' are metaphoric, as it first denoted the activity of farming fields. More specifically, cultivation and culture have been understood as the activity "to select good seed, to sow, to till, to plough, to fight weeds" (Bauman, 1987, p. 94), which in modern times became a discursive homology for understanding society. Previously, society had been conceived as being supported by self-reproducing mechanisms, which either followed 'the nature of things' or a 'divine order' (ibid.). Due to a variety of factors (e.g. a growing population), this idea of society became problematic. People agreed that society "needed to be formed, lest it should take shapes unacceptable and damaging to social order, much like an unattended field is swamped with weeds and has little to offer its owner" (ibid.). Culture by analogy came to mean the practice of gardening as a way to control society and combat undesirable behavior. This metaphor has also had its reverberations in social theory, as Zygmunt Bauman elaborates on the metaphor "to explain the role of the educational system in preparing young people for 'planting out' as dutiful workers, keen consumers, and patriotic citizens" (Smith, 2000, p. 138) and the exclusion of unwanted elements or developments (i.e. weeds) in culture.

Kulturkritik and Matthew Arnold
Most importantly, the word 'culture' begins to circulate in an entire network of related words, such as civilization, civility, and cultivation, which at different times overlapped or contrasted with it (Elias, 2000)\textsuperscript{13}. At the end of the 19\textsuperscript{th} Century, Kulturkritik as a form of societal critique emerges in Germany as a response to modernity and the rise of mass culture, science and technology: it seeks to defend a particular interpretation of culture.

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\textsuperscript{13} For instance, in Germany, the words Kultur on the one hand and civilisation at the other became a way to distinguish Germans from the French, and thoughtful individuals from aristocrats with overrefined mannerisms (Elias, 2000). Culture, here, has a distinctive function and prefigures Wallerstein’s insight that “culture is a way of summarizing the ways in which groups distinguish themselves from other groups” (Wallerstein qtd. in Denning, 2004, p. 90).
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Kulturkritik sees mass civilisation as having a levelling effect on Culture, which could possibly contaminate the values of the cultural elite: "for one kind of intellectual, the practitioner of Kulturkritik, the historic stake was the future of culture in the epoch of modernity, whose culminating feature, now manifest, was the rise of the masses" (Mulhern, 2000, p. 4). This discourse certainly had its followers in other countries too: e.g. Ortega y Gasset, Benda, and Leavis. One early figure in this discourse about culture, or metaculture (Mulhern, 2000), was Matthew Arnold in his Culture and Anarchy (1869).

Arnold’s position (2006) is often narrowed to an exultation of learning and teaching "the best which has been thought and said in the world" (p. 5). It does some injustice to Arnold’s entire perspective, and it severely truncates the actual quote. As the subtitle of this collection reads 'an essay on social and political criticism', it becomes clear that Arnold was not only diagnosing the present culture, but also seeking remedies. His form of social ameliorisation entailed that we should develop ourselves: "a general perfection [which entailed] developing all parts of our society" (p. 9). Arnold feared social anarchy through the waning of religion. It is in this context we should see Arnold’s idea to "recommend culture as the great help out of our present difficulties; culture being a pursuit of our total perfection by means of getting to know ... the best which has been thought and said in the world, and, through this knowledge, turning a stream of fresh and free thought upon our stock notions and habits" (p. 5). Arnold believes that culture can function as a replacement of religion and that books and the arts express the highest forms of the human spirit: this guarantees the place of culture in education. Moreover he also stressed the cultivation of an attitude of "sweetness and light" (p. 9), which is characterized by curiosity and liberalism. Arnold’s deeply normative notion of culture was thus characterized by nuances and complexities.

Cultural Studies

The work of Raymond Williams positioned itself against Matthew Arnold by claiming that "culture is ordinary" (1958). This became a clarion call for researchers who grouped themselves under the banner of cultural studies. The word culture should no longer limit itself to the domain of (high) art or (specialized) knowledge, but be broadened to include 'shared and common meanings' of everyday life. It now stands for "a description of a particular way of life which expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour" (Williams, 1961, p. 57). Cultural Studies was also much more concerned with the workings of power and ideology: culture is "a powerful structure of meaning-making that cannot be abstracted from power, and a site of intense struggle over how identities are to be shaped" (Giroux, 2000, p. 524).

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14 Arnold was however nuanced about the value of (literary) reading: "futile as are many bookmen, and helpless as books and reading often prove for bringing nearer to perfection those who use them" (5), but books remained that which gave value to a man’s life.

15 A similar broadening of 'culture' toward 'a way of living' can be found in the work of cultural anthropologist Clifford Geertz: "The concept of culture I espouse ... is essentially a semiotic one. Believing, with Max Weber, that man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs" (Geertz, 1973, p. 4-5).
Culture achieves this 'ideological work' through "producing narratives, metaphors, and images ... that exercise a powerful pedagogical force over how people think about themselves and their relationship to others." (Giroux, 2004, p. 499). From the perspective of Cultural Studies, popular culture is seen as broadly pedagogical: its precise effects were to be critically analyzed. In Henry Giroux's terms (2001), movies are a form of 'public pedagogy', which he sees as "visual technology that functions as a powerful teaching machine that intentionally tries to influence the production of meaning, subject positions, identities, and experience" (p. 87). The term makes possible a look at the (re)productive (and sometimes reductive) effects of popular narratives on people's ideas of society and themselves. More recently, the term has been re-appropriated in positive terms to denote those "texts that have great potential to teach the public about a wide range of educational issues" (Tillman & Trier, 2007, p. 121), such as school movies (Dalton, 2004). As such, scholars in Cultural Studies began to focus on how popular fiction represents various aspects of culture, e.g. the representation of childhood (Giroux, 2001) and of social class and racism (Kellner, 1995).

3.2. Bildung

"Mathematical concepts can be separated from the group which uses them. Triangles may be explicable without reference to historical situations. Concepts such as "civilization" and Kultur are not. ... They were tossed back and forth until they became efficient instruments for expressing what people had jointly experienced and wanted to communicate. ... The terms gradually die when the functions and experiences in the actual life of society cease to be bound up with them. At times, too, they only sleep, or sleep in certain respects, and acquire a new existential value from a new social situation. They are recalled then because something in the present state of society finds expression in the crystallization of the past embodied in the words."


Importance and Definitions
At the intersection of thinking about culture, education and literature we often find the concept *Bildung*\(^ {16} \) as a primary term to denote the personal development of readers and the goals of education (for overviews of the history of the concept, especially see Bruford, 1975; Dumont, 1994). In educational philosophy\(^ {17} \) (e.g. Løvlie, 2002; Biesta, 2002; Horlacher, 2004; 2011), in the more broader public debate on (higher) education (e.g. Readings, 1996; Kronman, 2008; Riemen, 2008) and in the debate on the effects of literary reading (Belfiore & Bennett, 2010), questions about the goals of education or reading are often answered by referring to the idea of Bildung. The ideal of the *gebildete* ...

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\(^{16}\) Bleicher (2006) gives the synonym "educative self-formation": Bruford (1975) translates it as "self-cultivation"

\(^{17}\) see e.g. a special issue of the *Journal of Philosophy of Education* (vol. 36, no. 3, 2002), devoted to Bildung.
Mensch and Bildung remain central terms in legitimating what is worth teaching and learning, and why:

"Central in this tradition is the question of what constitutes an educated or cultivated human being. The answer to this question is not given in terms of discipline, socialisation or moral training, that is, as an adaptation to an existing external order. Bildung refers, rather, to the cultivation of the inner life, that is, of the human soul, the human mind and the human person; or, to be more precise, the person’s humanity." (Biesta, 2002, p. 378)

The concept of Bildung first appeared as a fully developed cultural ideal in the latter half of the 18th century, as the product of Enlightenment and neo-humanist thinking about education (Nordenbo, 2002, p. 342; Løvlie, 2002, p. 467). The importance of the concept is noted by Hans-Georg Gadamer in Truth and Method (1975) as "perhaps the greatest idea of the eighteenth century" (p. 8). In the late 18th century, Bildung became "an anchoring point of a new philosophical worldview" (Boes, 2012, p. 48), which eventually also influenced American philosophy (see e.g. John T. Lysaker’s book, Emerson & Self-Culture).

Wilhelm van Humbolt, one of the founding fathers of the concept, defined Bildung as "the disposition of mind which, from the knowledge and the feeling of the total intellectual and moral endeavor, flows harmoniously into sensibility and character" (Von Humboldt qtd. in Gadamer, 2006, p. 9, also see Lüth, 1998). Johann Gottfried Herder explained it as "rising up to humanity through culture" (Herder qtd. in Gadamer, 2006, p. 9). In short, Bildung focuses on ideals of beauty and truth, which were often found in (high) culture and art. The individual had to direct himself to this ideal (image, bild) and integrate such "a wide range of subjects and competences [according] to the Vorbild (model) of the classic languages and authors" (Bleicher, 2006, p. 364). He had to form his character, and so "integrate knowledge and expertise with moral and aesthetic concerns" (p. 365). There is a fundamental contrast between Bildung and conceptions of vocational education (Erziehung) (Von Humboldt, 1969; Gadamer, 1975; Geuss, 1996) or "an adaptation to an existing external order" (Biesta, 2002, p. 378).

**Bildung & Literature**

In an overview of German idealist philosophy in the 18th century, Terry Pinkard (2002) places the concept more broadly in the emergence of reading circles. These readers postioned themselves inbetween popular culture -wishing to rise above their low stations- and aristocratic culture -resenting their imposed conformity-. This group “did not conceive of itself as bourgeois so much as it thought of itself as cultivated, learned, and, most importantly, self-directing [having] a kind of educated, cultivated, cultured grasp of things” (p. 7). They felt that they distinquished themselves and transcended mere education by reading and cultivating their tastes and intelligence (p. 8).

At that time, a new literary genre began to appear which represented these ideals: the Bildungsroman (see e.g. Bruford, 1975; Moretti, 1989; Bell 2007). These novels also
contributed to the development of the philosophical idea. As Louis Dumont (1994) noted "Bildung is more than an ideal, it is an institution that has its literature in the form of the Bildungsroman, the 'novel of Bildung'" (p. 145). Literary scholar Franco Moretti (1989) places the apex of the Bildungsroman from 1789 until 1848, which is unsurprisingly also the peak of Bildung as a cultural and educational concept (see Nordenbo, 2002, p. 342; Løvlie, 2002, p. 467). In 1819, Karl Morgenstern coined the term Bildungsroman and retroactively ascribed it to those novels which "focus on the spiritual and intellectual maturation of its protagonist" (Boes, 2012, p. 1). The protagonist in this genre is most often a young man who wants to cultivate himself as an individual, bypassing mere apprenticeship and formal education (Moretti, 1989, p. 4-5). Reading literature is often an important tool in his development.

Reading and self-cultivation were entwined at the very start, as a defense of Bildung went hand in hand with the belief that literature had an important role to play in the formation of the reader's character: "when the ideals of Bildung, a character-forming education, were beyond question the value and importance of literature was also not questioned" (Skilleas, 2001, p. 40, also see Pinkard, 2002, p. 7). Again the Bildungsroman played an important role in this ideology, as it often represented "protagonists who seek to improve themselves through the medium of literature" (Boes, 2012, p. 17). Readers were meant to undergo similar changes through identifying with the protagonist. These assumptions center on the belief in "the Bildung potential of literature" (Mortensen, 2002, p. 447). One could call this "the performative dimensions of the Bildungsroman -the ways ... in which a character's coming-to-consciousness affects the self-understanding of his or her immediate community and, by extension, also that of the readership" (Boes, 2012, p. 116). Even today, the arts are given a specific educational use and function within cultural policy (Belfiore & Bennett, 2010, p. 115-120), denoted by the term 'Bildung'.

A Concept in Trouble

In the period after the Second World War, as Blake, Smeyers, Smith, and Standish (2003) state, "the Bildung paradigm is now being seriously challenged" (p. 9). The erosion of Bildung as an educational ideal could be seen as part of what Lyotard has described as postmodernism's "incredulity toward metanarratives" (Lyotard, 1984, p. xxiv). The ideal of the gebildete Mensch is part of a legitimating narrative of knowledge that was promoted in the Enlightenment but had since lost its self-evidence (p. 31-37). In current educational policy and practice and in the institutions of education, the ideal is not only problematized, it is also a term in need of clarification. Prange (2004) demonstrates the current confusion about Bildung by remarking that "the aura of Bildung is bestowed on its counterpart in the form of preparation for the needs of the day" (p. 501). In current discussions, the concept is shrouded in vagueness, or what Prange called "an alienated use" (ibid.).

A historical understanding of the term can not evade the catastrophic (in)actions of intellectuals during WWII and the Holocaust, which prompts George Steiner (1967) to question this ideal of Bildung: "The cry of the murdered sounded in the earshot of the
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universities ... We know now that a man can read Goethe or Rilke in the evening, that he can play Bach and Schubert, and go to his day's work at Auschwitz in the morning”. The inwardness and disinterest in political affairs of the German intellectual are characteristic of Bildung and are often noted as important factors: he "ignores society (Gesellschaft) in the narrow sense of the word ... in social life in general, the quasi-proverbial proclivity to obey, the spontaneous subordination to political and social authorities" (Dumont, 1994, p. 19). After these atrocities, many German intellectuals explicitly questioned the ideal of Bildung.

Re-Definitions

As an educational response to this crisis, the German Didaktik tradition, which includes figures such as Wolfgang Klaflki, admit that "no present-day attempt to interpret the concept of Bildung or Allgemeine Bildung afresh ... can sidetrack the history of the problem" (Klafki, 2000, p. 86). Therefore, these scholars began to emphasize Bildung’s potential for emancipation, "as capacity for reasonable self-determination" (p. 87) within a more democratic notion of education. Bildung is no longer meant for a select group or class but for students of all ages and backgrounds (p. 89). The concept is also broadened, as German philosopher Peter Bieri (2005) sums up the various lenses through which we today can understand the word Bildung: "denn es geht um alles: um Orientierung, Aufklärung und Selbstkenntnis, um Phantasie, Selbstbestimmung und moralische Sensibilität, um Kunst und Glück". The resurgence of Bildung is also evidenced by the publication in the Netherlands of ...En Denken! Bildung voor Leraren (2012), which aims to reinstate this "process of personal development based on a broad introduction and reflection on cultural and social achievements and expressions" ["het proces van persoonlijke vorming op basis van een brede kennismaking en beschouwing van culturele en maatschappelijke verworvenheden en uitingen"] (p. 9), but within a democratic conception of education and from the perspective of all (educational) disciplines. However, even today, there is uncertainty about what the term Bildung actually means.

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18 This new emphasis on emancipation originates in the work of Critical Theory scholars such as Max Horkheimer, who equates Bildung with "Streben nach Freiheit" (Horlacher, 2011, p. 83). They thus often refer back to Kant’s definition of Enlightenment as “man’s departure form an immaturity of his own making”.

3.3. (High) Literacy and the Literary Medium of the Book

The Myth of Literacy

In 1979, Harvey Graff demystified the widespread beliefs about the beneficial effects of reading and writing: he described this as a literacy myth\(^{19}\). Such beliefs had gone hand in hand with the traditional conception of Bildung. The myth consists of assumptions that literacy is essential for society, democracy, and individual advancement (Graff, 1991, p. xxxviii). It focuses on the belief that the skills of print culture, namely reading and writing, improve a person's "attitudes and values ... For example, functionally literate individuals [are] more empathic ... more achievement motivated, and more cosmopolitan than illiterates" (p. 6). Having or lacking literacy became a symbol either for one’s high moral standing or for the need of increased educational intervention (p. 23). The literacy myth is thus part of the larger moral ideology of society and education: "the inculcation of values, habits, or attitudes to transform the masses, not skills, was the task of schooling and the legitimating notion of the moral economy" (p. 36). However, despite the claims of the literacy myth, Graff's research shows that literacy does not independently impact society: e.g. knowing how to read and write does not immediately translate into success in society (e.g. social mobility) neither does its absence mean failure (p. 152). This demystification of the dominant ideology of single Literacy not only laid bare its moral ideology but also exploded research into literacy into multiple literacies.

It led to new work on so-called new literacies (Lankshear and Knobel, 2003), social literacies (Street, 1995), or multi-literacies (New London Group, 1996), which significantly broadened the notion of literacy. For instance, James Paul Gee (1990) notes in Social Linguistics and Literacies that "much follows .. from what comes with literacy and schooling ... namely the attitudes, values, norms and beliefs" (p. 56). Gee introduced the concept of Discourse to describe this broader impact of a specific kind of literacy on humans: it is about "language and other stuff which includes body language, gestures, actions, symbols, tools, technologies, values, attitudes, beliefs and emotions" (p. 7).

It is now understood that education also uses literacy as a kind of "moral technology" (Eagleton, 1985). Literate, as a specific kind of literacy, could be said to possess its own myth of high literacy with a specific morality: it "does not simply teach one specific moral values (though it surely does this too): its primary end is simply, as it were, to teach one to be moral" (p. 98). According to Eagleton, the liberal-humanist ideology of Literature tries to create subjects that resembles the solitary reader who has contemplative and nuanced views on things (p. 102). However, the position of what we could called "higher literacy" (Dunbar-Odom, 2007) related to literary culture, in the sense of critical and abstract thought about reading and writing, differs from the purely

\(^{19}\) Graff's intent (1991) behind this deconstruction was to reach for a better definition and thus a better understanding of literacy instruction: "We do not know precisely what we mean by literacy or what we expect individuals to achieve from this instruction in and possession of literacy ... We continue to apply standards of literacy that -owing to our uncertainties- are inappropriate and contradictory, and usually far beyond the basics of reading and writing that literacy literally signifies."

(p. 323)
basic levels of reading and writing, because "book-learned ideas had little place in survival; the relationship between needs and realities was satisfied on a lower level ... Demands for a higher literacy also failed because the culture neither required nor desired it" (Graff, 1991, p. 302-303).

**Changes in (Literary) Media**

Changing views on literacy also go hand in hand with the realization that print books are no longer the sole carriers of culture: visual media and digital carriers have joined them. This is evident in the work of the multi-literacies, who focus their research on the "understanding and competent control of ... the burgeoning variety of text forms associated with information and multimedia technologies" (The New London Group, 1996, p.61). More traditional literary scholars fear and perceive a decline in the levels of literacy, and the attitudes they believe it brings about, because books are now but one of many media. This has led many scholars to write about a 'crisis' of the book and cultural literacy (e.g. Hirsch, 1987). They see a complete paradigm shift in media that will eliminate the book. Such beliefs also appear in government reports from the American National Endowment for the Arts, such as in 2004’s *Reading at Risk: A Survey of Literary Reading in America*, whose influence is apparent in many academic publications (see e.g. Garber). The basic assumption was "that reading books and viewing electronic media are mutually antagonistic experiences that take place in incommensurate, hermetically sealed cultures" (Collins, 2010, p. 14; also see NEA, 2004, p. xii). For instance, Steven Birkerts’ *The Gutenberg Elegies* (1994) sees the (perceived) decline of literary reading as linked to technological advances: "the printed word is part of a vestigial order that we are moving away from ... toward a new world distinguished by its reliance on electronic communications" (p. 118). According to Birkerts, one technology will inevitably, irrevocably and completely replace the other. Moreover, by discarding books, we are losing a sense of what it means to be human, because the rise of the digital entails a "waning of the private self" (p. 130). Birkets holds fast to the belief that these new technologies, such as the Internet, are altering our sense of self and decrease our capacities for imagination (p. 242).

In contrast, other scholars have focused on how the book and the written word are now being re-positioned as one of the many interdependent media and technologies through which we can enjoy stories, learn, and entertain ourselves (Jenkins, 2006). They reject the false opposition between books and screens (Collins, 2010, p. 265). The broadest discussion on the effects of new media on literary culture is Jim Collins’ *Bring on the Books for Everybody. How Literary Culture Became Popular Culture* (2010). He observes "the complete redefinition of what literary reading means within the heart of electronic culture" (p. 3) which creates new practices, spaces and uses for literary reading. Collins points out that literary reading is no longer solely a print-based activity, but now also includes visual modes of communication. This entails that literature can be 'experienced' in a variety of different modes and media (p. 4). This analysis significantly broadens the scope of what counts as 'literacy', and he notes a transformation of this concept: "specifically in terms of what readers are now led to believe they need to know
in order to be culturally literate, not by E. D. Hirsch and company, but by television book clubs, superstore bookshops, mall movie adaptations, and literary bestsellers?” (p. 18).

Within this new multi- and intermedial context, we can continue to accept the role of print books “in shaping habits of thought, conduct, and expression” (Striphas, 2009, p. 3).

**The Consequences of Changing Literacies**

These transformations of (literary) media and literacy have larger repercussions for how we conceive humanism and its ideals. The German philosopher Peter Sloterdijk (2009) describes “humanism [as] telecommunication in the medium of print to underwrite friendship” (p. 12). This link between print literacy and the creation of groups resembles Benedict Anderson’s (1983) famous claim of nations as *imagined communities*: "these fellow-readers, to whom they were connected through print, formed, in their secular, particular, visible invisibility, the embryo of the nationally imagined community" (p. 44). The ideal of a humanistic society can thus be traced back to "the model of a literary society, in which participation through reading the canon reveals a common love of inspiring messages ... a cult or club fantasy" (Sloterdijk, 2009, p. 13). To Sloterdijk, the disappearance of this model does not lie in a decline of cultural literacy but follows from the fact that the acts of reading and writing books and letters are no longer sufficient to sustain a world-wide community of like-minded humanists (p. 14). Mass media (radio, television, the internet) configure groups on different basis: e.g. the fleeting connections that emerge in so-called affinity groups, which are characteristic of video game culture (Gee, 2003, p. 197). Sloterdijk (2009) concludes that with the disappearance of the model of the literary society that underpinned humanism, we must also rethink education and its ideals: "the latent message of humanism, then, is the taming of men. And its hidden thesis is: reading the right books calms the inner beast" (p. 14-15).

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20 Sloterdijk (2009) repeats this claim that these groups eventually became the bearers of a national culture: "What are modern nations except the effective fictions of literate publics, who have become a like-minded collective of friends through reading the same books?" (p. 14)
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4. Interpretative Social Science: The Place of Narratives in Methodology

"The real trouble ... is rather that social scientists do not yet understand that their subjects, besides being sciences, are also applied humanities, and that the myths and metaphors of literature inform them somewhat as mathematics informs the physical sciences. Or, more accurately, the myths and metaphors of literature inform what is specifically verbal in them, as distinct from what is quantifiable or measurable or dependent on repeatable experiment."

Northrop Frye, *Spiritus Mundi*, p. 102

The second paradox we mentioned at the outset dealt with the popularity of 'narrative' as a central term in academic research in the social and human sciences, while literary culture is perceived as being in 'crisis'. Etymologically speaking, the importance of narrative for research is readily apparent: the word 'narrative' stems from the Sanskrit *gna* and Latin *gnarus*, which translates as 'the passing on of knowledge' (Kreiswirth, 2000, p. 304; Rigney, 1992, p. 263; Prince, 2003, p. 60). The position of narrative in academic research is now situated between the humanities and the social sciences, which in turn is positioned between those scholars who wanted to explain phenomena by finding laws (*Erklären*) and those who wanted to understand (*Verstehen*). There is a tension between those who support the idea that "to explain an event is to identify its antecedents, i.e. its causes", and those who argued that humans "give meaning to their lives" (Smeyers, 2001, p. 478). In educational studies, one group also longs for "something similar to the law-like explanation and 'prediction' of the natural sciences" (p. 479), while others uphold the ideal of interpretation, or in Wittgenstein's terms "in placing 'things sides by side'" (p. 480).

**Wittgenstein's Influence**

We find the influence of Wittgenstein on notions of interpretative research in Peter Winch's important *The Idea of Social Science and its Relation to Philosophy* (1958). According to Winch, the distinction between (scientific) explaining and (hermeneutic) understanding is more complex than a simple binary, as they overlap and separate in interesting ways: "understanding is the goal of explanation and the end product of successful explanation. But of course it does not follow that there is understanding only where there has been explanation; neither is this in fact true" (p. x). In fact, Winch claims that explanations are only required when and where understanding fails. He proposes an analysis of concepts and ideas, because "the understanding we already have ... is expressed in the concepts" (ibid.) which are the expressions of how we deal with reality (p. 23, also see Levering & Smeyers, 1999). This entails a linguistic analysis that focuses on "the question of how language is connected with reality, of what it is to say something" (Winch, 1958, p. 12). Following Wittgenstein it is thus the study of the
different language games, which denote "the fact that the speaking of language is part of an activity, or of a form of life" (Wittgenstein, 1958, §23, 11).

In a collection of lectures, Ludwig Wittgenstein (1967) briefly examines his fascination with the work of Sigmund Freud. Wittgenstein was attracted to the kind of understanding his thinking displayed. If we were to judge Freud (or any other speculative thinker) according to the standards of science, "then we find we cannot use the same sort of 'metric', the same ideas of measurement as in physics" (p. 42). Rather, thinkers such as Freud rely on interpretation and a configuration of ideas, which "are fitted into a context in which it ceases to be puzzling" (p. 45). This is what Wittgenstein had called a perspicuous representation ("überraschliche Darstellung") which "produces just that understanding which consists in 'seeing connexions'" (Wittgenstein, 1958, §122, p. 49). Overall, research cannot escape Wittgenstein's insight about "how much we are doing is changing the style of thinking" (Wittgenstein, 1967, p. 28) by placing ideas into new configurations, or as Smeyers & Verhesschen (2001) termed it "laying things side by side" (p. 81).

If the research objects of the social sciences are the ideas as expressed in language and if understanding is described as configuring elements to see new connections, the metaphors of "the world as a text" and "the researcher as writer/critic" are not far-fetched. Such ideas have influenced a number of educational researchers to look to "literary criticism as a mode of research" (Smith, 2008, p. 189; Stables, 2005, p. 2) within the social sciences. The main act of interpretation then becomes reading, which resembles "a good reading of a poem, novel or film ... one that opens up further discussion, offering new insights to be debated or even new concepts in which to conduct the debate" (Smith, 2005, p. i). In fact, one could state that research insights can be found in fictional texts themselves (e.g. literature, theatre, poetry, graphic novels) (Smith, 2008, p. 190-191). It would be a kind of "research that accepts that it creates reality, that works with the unstable, and that problematises our 'knowing' reality" (Smith, 2008, p. 193). Such a conception of educational research depends on interpretation and reading, but also on dialogue: research becomes a continual process of re-evaluation, and of re-description. Altogether, educational research can then be described as an act of narration or more generally an artistic endeavour.

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21 Richard Smith borrows F.R. Leavis' description of good critical statements as consisting of a question "This is so, isn't it?" and a response "Yes, but" (Leavis qtd. in Smith, 2008, p. 191).
4.1. The Narrative Turn in the Social and Human Sciences

"such interpretive richness is what makes narrative such a pervasive vehicle for cognition and communication, accounting for its longstanding pre-eminence as an instrument for ethical, historical, and other forms of instruction"

David Herman, Story Logic: Problems and Possibilities of Narrative, p. 132

In the latter half of the 20th century, many disciplines such as the history of philosophy, psychology, and educational studies underwent a number of 'turns' which rebelled against nomothetic models, whose focus was on uncovering laws (Kreiswirth, 1992, 2000). One such example is the 'linguistic' turn in the philosophy of history in the early 70s, spearheaded by Hayden White and Louis O. Mink, which dealt with underlying assumptions of "man's understanding of his own past and of himself in the light of that past" (Mink, 1970, p. 27). Mink (1966) criticized the then dominant 'covering law'-model, which sought explanations of historical events through abstraction and generalization (p. 29). He states that humans rather understand events by their 'before and after' (p. 33). This led him to an interest in the "the logic of narration" (Mink, 1970, p. 541). Narrative is one of the "ways of grasping together in a single mental act things which are not experienced together, or even capable of being so experienced, because they are separated by time, space, or logical kind" (p. 547). It is a basic operation, which we also find in the interpretation of a novel (p. 548). Mink (2001) will thus see narrative as a tool of our cognition. It is this sense too that Paul Ricoeur began to develop Mink's idea of narrative as a way of "grasping together" events in Temps et Récit (1983-1985).

A similar critique of the dominant research paradigm occurred in psychology and was voiced by such figures as Donald Polkinghorne, Theodore Sarbin and Jerome Bruner during the 80s. Sarbin, in the edited volume Narrative Psychology (1986), argues that the crisis in positivism prompts psychologists to reach for "other ways of conceptualizing the human condition", which recognizes "the use of the narrative as a root metaphor" (p. vii). After all, Sarbin notes, "novelists, dramatists, poets, essayists, and film makers – storytellers all– have continued to provide insights about human motives and actions, even during the hundred years that human conduct has been examined by scientific psychology" (p. vii). Similarly, Polkinghorne (1988) sets out to engage with the knowledge of practitioners, rather than "developing even more sophisticated and creative applications of the natural science model", because "practitioners work with narrative knowledge. They are concerned with people's stories" (p. x). By viewing human actions through the lens of narrative, certain aspects become visible and can be analyzed, such as human beings' "way of organizing episodes, actions, and accounts of actions ... The narrative allows for the inclusion of actors' reasons for their acts, as well as the causes of happening" (p. 9). Narrative works by linking events together, so that the significance of one event to another is revealed (p. 13). However, this differs from the strict causality of the natural science, as Jerome Bruner (1986) points out: "the term then functions differently in the logical proposition 'if x, then y' and in the narrative recit 'The king died,
and then the queen died.' One leads to a search for universal truth conditions, the other for likely particular connections between two events - mortal grief, suicide, foul play" (p. 11-12). The 'narrative turn' thus flows forth from critiques of and alternatives to the dominant paradigms of research in their respective disciplinary traditions.

An Overview of the Narrative Turn
These critiques were the 'opening shots' of what would result in a widespread popularity of the term 'narrative' in a number of disciplines (Kreiswirth, 1991, 2000; for a collection of narrative approaches, see Nash, 1994). This 'narrative turn' has different roots and should not be seen as a monolithic research movement (Hyvärinen, 2007, §5). MacIntyre's insight (2006) about the reconstructive nature of disciplinary traditions also applies here: each scholar within the 'narrative turn' traces his own history and founding fathers (p. 12). Attempts at such histories of the narrative turn can be found in Polkinghorne (1988), Kreiswirth (1992, 2000), and Herman (2005). There are a number of shared themes that differentiate it from other research paradigms. Most importantly, the academic analyses of narrative have shifted from a formalist analysis of stories as foremost cultural objects to the pragmatic question of what narratives do and mean for people as a tool and how people use narrative as a way to understand the constructive nature of reality. Polkinghorne (1988) lists some of the functions narrative is said to have: creating "narrative descriptions for ourselves and for others about our own past actions"; developing "storied accounts that give sense to the behaviour of others", helping us in "decisions by constructing imaginative 'what if' scenarios"; stories "carry the values of our culture by providing positive models to emulate and negative models to avoid" (p. 14). In the following paragraphs we discuss some of the ideas (and the scholars who proposed these ideas) of the narrative turn, which we arranged into four groups. Subsequently, we will discuss two figures, Richard Rorty and Jerome Bruner, who are highly relevant for our research.

(Moral) Philosophy
In moral philosophy, narrative serves as a way to describe how ethics can be given back the coherence it lost with the disappearance of Greek thought (MacIntyre, 1981), how we can describe our striving toward a moral good (Taylor, 1989), as a particular kind of identity that is open to re-interpretation and is informed by cultural symbols (Ricoeur, 1984; McAdams, 1997), how we 'humanize' time (Ricoeur, 1984), as an alternative to philosophy that emphasizes solidarity (Rorty, 1989), fostering narrative imagination, which leads to the kind of empathy that is essential to cosmopolitanism (Nussbaum, 1995), and as an important object for social reflection (Coles, 2010; Weinstein, 2011)

Psychology and Cognition
Secondly, narrative has been a fruitful term in psychology and cognitive studies, which furthered the work by Jerome Bruner (1986), who saw narrative as a 'mode of thinking'; Theodore Sarbin (1986), who suggested narrative as a root metaphor in psychology;
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Daniel C. Dennett (1992), who saw the self as a center of narrative gravity; and Schank and Abelson's work (1977) on script-theory in research on (artificial and human) intelligence (also see Schank, 1995). Recent work has continued, seeing narratives as tools for thinking (Herman, 2002), studying the development of a narrative intelligence (Mateas & Senger, 2003) and (social) cognition (Green, Strange, & Brock, 2002), proposing a narrative practice hypothesis within a new understanding of folk psychology (Hutto, 2008), and as a central explanatory term in discursive psychology (Harré & van Langenhove, 1999).

The Humanities

Thirdly, narrative is employed more broadly to understand processes of meaning-making within the humanities, as an ethical and rhetorical strategy for sense-making (Booth, 1988a; Phelan, 1996), as a form of historiography (Mink, 1970; Ricoeur, 1984; White, 1990), a paradigm of communication (Fisher, 1989), within (cultural) anthropology and ethnography (Geertz, 1973, Gubrium & Holstein, 2009), an important term in reflection on law (Nussbaum, 1995; Bruner, 2002), on the humanities in general (Polkinghorne, 1988), as a basic term within an evolutionary view on culture and literature (Gottschall, 2012), and as a basic term in research to digital and media changes in culture (Ryan, 2004; Page & Thomas, 2011; Pachler & Daly, 2011).

Practice and Education

Fourthly, narrative also has a place within a broad collection of research into (educational or methodological) practice: some propose to see practice as 'narrative-based' (Brophy, 2009), narrative as part of moral education (Coles, 1989), and more broadly, teaching (Egan, 1989; Pagnucci, 2004), and as a basis for qualitative and educational research (Clandinin & Connely, 2004), as a form of learning and pedagogy (Goodson, Biesta, Tedder, & Adair, 2010; Goodson & Gill, 2011), as important within social sciences research (Czarniawska, 2004; Riessman, 1993), research on organisation and communication (Boje, 2001; Czarniawska, 1997), therapy (White, 2007; Combs & Freedman, 1996), medicine (Charon, 2006), economics (McCloskey, 1990; Sedlaček, 2011), and in political theory (Young, 2000).

Richard Rorty: a Turn toward Narrative

Narrative can help us understand the discourses surrounding education. Educational philosopher Richard Smith (2008) states that educational discourse is constantly being recreated: "consider, first, how certain ideals of education as something that has no end beyond education, the ideal of education 'for itself' (the notion of liberal education, or 'the educated man' [sic] or the cultured human being) have to be brought into being, made real ... and done so again and again in terms that speak to different generations and kinds of people" (p. 193). Together these discourses constitute what Andrew Stables (2003) called 'the school as imagined community': "a school only exists in relation to its being imagined: if it is the sum total of anything, it is the sum total of perceptions and
experiences of it” (p. 896). These discourses form and inform what we consider good schools (p. 895). Narratives are privileged tools in thinking about education, because, as educational scholar Ivor Goodson (2006) states "they are ahead of other cultural carriers of ideology in providing us with new scripts ... the general forms, skeletons, and ideologies that we employ in structuring the way we tell our individual tales come from a wider culture" (p. 8). Smith (2008) notes that narratives hold a special place, because they create or can at least intervene in reality: "laws have been changed before now by poets and novelists and their unsystematic writings" (p. 196). They do so, because they create a vocabulary through which we see the world.

Such claims are similar to the thought of pragmatist philosopher Richard Rorty in Contingency, Irony, and Solidarity (1989), where he argued for "a general turn against theory and toward narrative" (p. xvi). This is framed within a larger rejection of previous philosophers' insistence on finding one vocabulary or language that would unequivocally reveal the Truth. Rather, Rorty claims, the languages we choose create reality and fashion truths. This conception rethinks the evolution of philosophy as "a contest between an entrenched vocabulary which has become a nuisance and a half-formed new vocabulary which vaguely promises great things" (p. 9). The consistent vocabularies we find in philosophy or science are then no better than those we borrow from diverse cultural texts, depending on the task at hand.

"That is why the novel, the movie, and the TV program have, gradually but steadily, replaced the sermon and the treatise as the principal vehicles of moral change and progress. ... That recognition would be part of a general turn against theory and toward narrative. Such a turn would be emblematic of our having given up the attempt to hold all the sides of our life in a single vision, to describe them with a single vocabulary ... the fact that there is no way to step outside the various vocabularies we have employed and find a metavocabulary which somehow takes account of all possible vocabularies, all possible ways of judging and feeling." (p. xvi)

Research then also becomes a search for alternative vocabularies and an act of redescription. The method is to "redescribe lots and lots of things in new ways ... until you have created a pattern of linguistic behavior which will tempt the rising generation to adopt it ... It says things like 'try thinking of it this way'" (Rorty, 1989, p. 9). It is through narratives that new and powerful redescriptions can propel research22.

Building on this idea of 'vocabulary', Rorty proposes a radical redrawing of the landscape of philosophy and culture, according to the different vocabularies philosophers and writers have used. Looking back at the history of thought, we can

22 Narratologist Mati Hyvärinen (2008) describes this function of narrative for life in general: "Life' might then learn something vital from different narratives, from their story-level structures and possibilities of action and configurations of plots; it might also learn from characters and their different plights and decisions. On the level of discourse, individual 'life' might possibly learn even from different genres, for example, by giving up visualizing one's further action in terms of romance, and assuming instead the attitude of comedy or irony" (p. 264).
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recognize one group of thinkers that has aimed at the goal of personal fulfillment and self-education (e.g. Nietzsche, Nabokov) and another group that reaches for social amelioration (e.g. Marx) through analyses of social institutions (p. xiv). In short, there are "writers on autonomy and writers on justice", each with its own vocabulary, which should be compared to "the relation between two kinds of tools - as little in need of synthesis as are paintbrushes and crowbars" (ibid.). It is only when trying to fit these divergent lines of thought into one single vision that contradictions appear.

"One sort of writer lets us realize that the social virtues are not the only virtues, that some people have actually succeeded in re-creating themselves. We thereby become aware of our own half-articulate need to become a new person, one whom we as yet lack words to describe. The other sort reminds us of the failure of our institutions and practices to live up to the convictions to which we are already committed by the public, shared vocabulary we use in daily life." (Rorty, 1989, p. xiv)

This difference between individual pursuits and the search for societal improvements is an important distinction in our search for the meaning of Bildung (i.e. self-education). Improving ourselves and enlarging human solidarity can be achieved "not by inquiry but by imagination" (p. xvi). It entails a (re-)description of others and ourselves through narrative imagination: to see 'them' as 'one of us'. Within such a linguistic project, theory is replaced by "genres such as ethnography, the journalist's report, the comic book, the docudrama, and, especially, the novel" (p. xvi). In educational research, the usefulness of popular or insightful narratives to constantly redescribe discourse should not be underestimated, as Richard Smith (2008) explains that "it may help the reader to see something she has not seen before. Yet there is no 'research finding' here. Poetry, novel, film (Dead Poets' Society perhaps) might do as well" (p. 194).

A Further Reflection on Narrative in Educational Studies

An interesting debate on the role of narrative and literature in educational research took place at the 1994 American Educational Research Association conference. Howard Gardner and Elliot Eisner discussed the question "Should Novels Count as Dissertations in Education?" (Saks, 1996). Eisner had in his 1993 AERA presidential address argued for novels as legitimate work in educational research; Gardner objected by contending that a novel can only judged "by how effectively you say it without any particular regard to the truth value" (p. 403). As an opponent of this thesis, Gardner states that literary fiction does not allow for the same evaluation or criteria as academic research, which "is supposed to have method, is supposed to employ certain criteria for determining evidence", should be capable of being defended to a public of academics and should be capable of being "abstracted" (p. 409). This is why, according to Gardner, novels cannot be building blocks in the cumulative work of research: they cannot be judged "by their translatability or by their capacity for reduction to an additional brick of knowledge" (p.
411). According to Gardner, literature "only incidentally, [produces] reliable knowledge; their primary purposes are aesthetic" (p. 412).

As a proponent of the thesis, Eisner argues for methodological pluralism in educational research. Moreover, the subtlety and detailed nature of the topics in novels often draw from research in the field (p. 407). Such an educational novel produces images, which can be "instrumental to the generation of insight, and to the development of awareness" (p. 408). Eisner offers some topics which could be illuminated by a narrative or literary form of research: "the meaning, organization, and allocation of time in school ... how a novice teacher learned to teach ... I think a novel could inform me about that in ways that were very special indeed" (ibid.). Eisner rejects rigid adherence to traditional categories of knowledge and disciplines, and states that novels help us to better understand education (p. 413). As for criteria to judge such educational novels, Eisner proposes "the notion of generativity ... it ought to produce questions that are productive, new questions that would give you some fresh fields to explore" (p. 414). Eisner points to the Rortian ideal that "what one wants out of all of these fictions, so to speak, is a deeper, and more complex, and more interesting conversation" (p. 415). This debate nicely reveals some of the arguments for and against the inclusion of fictional narratives, such as novels, in educational research.

**Jerome Bruner: Narrative as a Mode of Thought**

This argument for the importance of narratives in (educational) discourse is similar to Jerome Bruner's plea (2005) to validate the 'reality of fiction' in education.

"So why not use literary works to help us teach sociology, psychology, pedagogy, even (or especially) history? Why are we so reluctant to widen the two-way street between the possible and the actual? Why do we, indeed, go on thinking that the 'reality of fiction' is more suspect and illusionary than the 'fiction of reality'?" (p. 63)

The inclusion of literature and the analysis of narrative works "is a powerful way of teaching us not only about the subtleties of story but about the possible forms that life takes, particularly about life's dilemmas" (p. 61). The educational advantages of taking literature as a way to inform life and practice flow forth from the very characteristics of narrative Jerome Bruner recognizes.

In Actual Minds, Possible Worlds (1986), Jerome Bruner puts forth the opposition between "two modes of cognitive functioning ... each providing distinctive ways of ordering experience, of constructing reality" (p. 11). They are the "cultural tool kit –a set of prosthetic devices, so to speak" (p. 15). Bruner distinguishes the narrative mode and the logico-scientific mode of thought. Narrative thinking "deals in human or human-like intention and action and the vicissitudes and consequences that mark their course" (p. 13). The possibility to observe the changing nature of human life thus follows from the very structure of narrative. Bruner explains that narratives often begin with a canonical
state, or an accepted reality, which is breached by an unexpected event or action. A crisis follows which can only be addressed by a sort of reparation or repair (p. 16). A narrative thus starts with a reversal of 'expectations'. It is in this sense that "trouble is the engine of narrative" (Bruner, 1996, p. 99). In contrast to narrative, the scientific mode can be identified as "attempts to fulfill the ideal of a formal, mathematical system of description and explanation" (Bruner, 1986, p. 12).

Moreover, a parallel can be drawn between the kind of knowledge one finds in narrative and the practice of teaching. John Loughran, in Developing a Pedagogy of Teacher Education (2005), explains that teaching is not an "ordered ... directed routine", but is characterized by "the constant undercurrent of choices ... dilemmas and tensions" (p. 9). Learning about teaching in teacher education should place methods such as "disturbing practice" (p. 52) and reflecting on what is "problematic" (p. 9) central. As Loughran says it is only through "apprehending dissonance" that we are offered "possibilities for seeing that which might normally be overlooked" (p. 112). This process of reflection is even cast in narrative terms, as Loughran describes it as "a process through which teachers learn to adapt, adjust and construct approaches to teaching and learning in the ongoing quest to be better informed about practice" (p. 31).

In recent publications, learning is described as flowing from the narrative we tell about our lives (Goodson, Biesta, Tedder, & Adair 2010; Goodson & Gill 2011). Bruner (1997) notices the deep similarities between the characteristics of the 'self' and those of narrative (p. 152). Identity is created in dialogue with the society around us: "the culture, moreover, prescribes its own genres for self-construction, ways in which we may legitimately conceive ourselves and others" (p. 147). The question then becomes how these narratives influence our identities; how does a society manage "to shape our minds in such a way that we become 'typical' Danes or Frenchmen, or for that matter, 'typical' professors or bank managers" (Bruner, 2006, p. 230). Philosopher Paul Ricoeur (1991b) stresses that we know ourselves "only indirectly by the detour of the cultural signs of all sorts ... the appropriation of the identity of the fictional character by the reader is one of its forms" (p. 198). Fictional narratives thus have a socializing power on our sense of identity.

A Further Reflection on Narrative in (Teacher) Education

The place of (fictional) narratives in teaching and teacher education is complex. The focus in teacher education is often on experiential or non-fictional narratives, such as anecdotes from the classroom or teacher biographies. Some scholars warn against the dangers of identification with fictional teachers, because popular fiction series disseminate "recycled stereotypes" which "mislead, confuse, and impoverish [teachers' and students'] evaluations of and expectations about the nature of genuine education" (Gregory, 2007, p. 7). Why should we then teach and study popular fiction in teacher education, rather than the 'true' biographical narratives of teachers? Tony Bennett’s (1990) statement on the influence of popular fiction still rings true:
"There are many good reasons for studying popular fiction. The best, though, is that it matters. ... popular fictions stature the rhythms of everyday life. ... An understanding of such fictions ... is thus central to an understanding of ourselves; of how those selves have been shaped and of how they might be changed." (p. ix)

Popular fiction has become the dominant culture for the students we teach, and also teachers have often been inspired by popular fiction as sources for their identities and pedagogies. Following a small but growing body of work on the uses of fictional narratives in teacher education (e.g. Trier, 2005; Tillman & Trier, 2007; Grant, 2002), we suggest that reflecting on the stories of lived experience (Connelly & Clandinin, 1995) should be supplemented with reflecting on fictional stories, especially genres which thematize or problematize education.

James Trier (2001) described the genre of the school movie as "a movie that in some way—even incidentally—is about an educator or a student" (p. 127). Films such as Blackboard Jungle, To Sir, with Love, Dead Poets Society, Stand and Deliver, Freedom Writers, and, more recently, Entre Les Murs have proven to be influential tools to think and argue about education. Every decade seems to have had a particular "public pedagogy" (Giroux, 2001; Tillman & Trier, 2007) pointing to specific problems in education: Blackboard Jungle (1955) focused on the rise of youth culture and adults' fears of violence in inner-city schools; Dead Poets Society (1989) glorified liberal education against the institutional pressures of vocational education; The History Boys (2006), the Palme d’Or winner Entre Les Murs/The Class (2008) and the television series The Wire (2002-2008) show the uncertainty of language education and the difficulties with multiculturalism, standards-based education, ruled by statistics and quantification, and abuses such as a 'teach-to-the-test'-mentality. They all reflect on the value of knowledge and education. Trier (2000, 2006a, 2006b) has also implemented this genre in his courses in teacher education to "engage student teachers in a critically reflective practice" (Trier, 2000, p. 3)\(^2\).

The broadest category of stories that are inextricably linked to education is the literacy narrative, proposed by Janet Eldred and Peter Mortenson (1992, also see Eldred, 1991). They see George Bernard Shaw's Pygmalion as the model, which spawned a whole category of narratives that followed its template (Verdooit, 2004). Eldred and Mortenson (1992) describe literacy narratives as "stories ... that foreground issues of language acquisition and literacy [and] sometimes include explicit images of schooling and teaching; they include texts that both challenge and affirm culturally scripted ideas about literacy" (p. 513). Keroes (1999) furthered this definition by seeing literacy narratives as "stories that place a struggle over language or a characters' choice to become literate at the centre of the plot" (p. 106). As such, these representations of education are often implemented in (teacher) education to reflect on literacy (Clark &

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\(^2\) A genre that has focused specifically on higher education is the campus novel (Schowalter, 2005). Through its history of thematic and formal shifts scholars can track changes in the relationship between society and the university (also see Williams, 2012).
Dangers of Narrative Imperialism

"So strong is our confidence in the design of a well-made novel that we believe we have detected a flaw when a loose end is not tied up. But in life we have no such expectations. ... It would be pathological, paranoid, to believe that every event of our lives must be significant or else it wouldn't have happened; which is another way of saying that, in reading literature, we properly engage in forms of interpretation characteristic in real life of madmen."


Some scholars object to the multitude of functions that are ascribed to narrative: James Phelan (2005) has called this "narrative imperialism". It is aimed at such grand claims that "the products of narrative schemes are ubiquitous in our lives" (Polkinghorne, 1988, p. 14). Philosopher Galen Strawson (2004) and narratologist James Phelan (2005) warned their colleagues for the dangers of this overreach of narrative studies. Strawson (2004) focuses on the claim that identity is narratively constructed, which he parses as having a descriptive and a normative thesis: respectively the idea that we can describe identity as constituting a narrative, and that such a life-narrative is essential for a 'good' life (p. 428). Strawson disagrees with both, identifying himself as someone who experiences his identity more episodically than as diachronic plot (p. 430), and that "the best lives almost never involve this kind of self-telling" (p. 437). On a different note, James Phelan (2005) warns those using 'narrative' too broadly, that, out of enthusiasm for his discipline, narrative theorists display what Phelan calls "the impulse ... to claim more and more territory, more and more power for our object of study and our ways of studying it" (p. 206). While Phelan still stands by claims about the generality of narrative, his arguments stand as a warning to his own discipline for a blurring of "the concept of narrative to the point that we lose sight of what is distinctive about it. And it can lead us to oversimplify some of the phenomena it seeks to explain" (ibid.).

4.2. Narratology after the Narrative Turn

"Pleasure arises from discovering the kind of structure that the artist is creating, from seeing things fall into a pattern."

Louise M. Rosenblatt, Literature as Exploration, p. 47

Within literary theory, narratology has grown into one of the dominant methods to analyze fiction and culture, with a clear focus on their formal characteristics. In recent
years, narratology has shifted from a classical to a post-classical conception of narrative analysis, accommodating insights from the narrative turn (especially concepts from discourse analysis and cognitive psychology), and acknowledging the presence of narrative in a variety of practices and media. Our aim is thus to look at how narrative is conceptualized and analyzed in this field: we will show how 'narrative' in narratology has been transformed from a purely formal (often literary) object to a concept that takes into account the socio-cultural context, changes in media, and human beings' cognition. In other words, the pragmatic question of what narratives do and mean for human beings is now central: as a tool for creating meaning, for constructing reality, or supporting thought. The work of narratologist David Herman will be our guide in this exploration.

From Classical to Post-Classical Narratology

At its origin -an issue of the journal *Communications* from 1966 is usually taken as a starting point-, narratology was conceived as a subdiscipline of a broader structuralist project, which builds on Saussurian linguistics as a kind of 'pilot-science' to research various linguistic utterances (Herman, 2005, 2007; Herman & Vervaeck, 2007)\(^{24}\). A basic tenet of narratology is the idea that "a common, more or less implicit, model of narrative explains people's ability to understand communicative performances and types of artifacts as stories" (Herman, 2007, p. 14). This structuralist narratology repeated Saussure's basis preference for research on *langue* (the system 'behind' utterances) rather than on *parole* (specific utterances as actualized in the world) (Herman, 2005, p. 19). Another influence was Vladimir Propp's analysis of the elements in folk tales, reduced to their most essential components.

A prominent example of these foundational ideas of narratology is Roland Barthes' early essay "An Introduction to the Structural Analysis of Narrative" (1966). He claimed that a narrative could be described as a string of elements resembling a sentence in its structure (p. 240). Barthes wanted to find the structures behind narratives: "the first step is to break down the narrative and determine whatever segments of narrative discourse can be distributed into a limited number of classes; in other words, to define the smallest narrative units" (p. 244). Although this approach to discourse has been criticized, much of the basic terminology of narratology was conceived within this classical conception of narrative: e.g. Greimas' actantial model, the distinction between story and discourse (alternatively fabula and syuzhet), Genette's meticulous description of temporal orders of narrative.

Following "a small but unmistakable explosion of activity in the field of narrative studies", David Herman's *Narratologies: New Perspectives on Narrative Analysis* (1999) stands as a programmatic statement on how "narratology has in fact ramified into

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\(^{24}\) Classical narratology, in some respects, was often an explicit search for a universal grammar that transcended language-specific grammars. Narratology's task was to research those utterances that could be considered to be narrative, but the goal was to find a larger, more universal grammar. This quest was reflected in the very foundation of narratology, as Todorov later wrote: "[w]e can] search for this same universal grammar by studying other symbolic activities besides natural language ... A theory of narrative will also contribute, then, to the knowledge of this grammar" (Todorov qtd. in Herman, 1995, p. 29).
Introduction

*narratologies; structuralist theorizing about stories has evolved into a plurality of models for narrative analysis*” (p. 1). Within the theory, history and application of narratology, there has always been a tension "between, on the one hand, its 'classically' structuralist narratological tendencies and its contextualist tendencies ... broadly construed to include feminist narratology and other historicist varieties" (McHale, 2005, p. 64). Herman states that we can now speak of postclassical narratology, which is not yet another new incarnation, but "contains classical narratology as one of its 'moments' ... [it] does not just expose the limits but also exploits the possibilities of the older, structuralist models" (Herman, 1999, p. 2-3). In the next paragraphs, we will focus on the reconceptualization of narrative as a tool and the influence of two privileged partners of narratology (Herman, 1995): linguistic or discourse analysis, and cognitive studies.

**Bridging Natural Language and Literary Narrative**

Simultaneous with the rise of classical narratology, William Labov and Joshua Waletzky developed a model of analysis for stories that were told in face-to-face interaction. Within the project of a postclassical narratology David Herman (1999) tries to bring together classical-structuralist (focused on formal aspects, and a bias for literature) and socio-linguistic (focused on natural-language interactions, such as Labov and Weletzky's analytical framework) strands. This entails taking narratology away from its Saussurean origins and incorporating Anglo-American pragmatics, discourse analysis and sociolinguistics (p. 218). The influence can be beneficial for both approaches: narratologists gain a more contextual understanding of the narrative competence that is required to produce narratives, while research of face-to-face narration "can gain in both descriptive and explanatory adequacy if it is enriched with research tools developed at first under the auspices of narratology" (ibid.). Herman proposes the story/discourse distinction and the description of narrative actants as narratological improvements.

In our research in this dissertation, we will use concepts from discourse analysis or discursive psychology such as 'interpretative repertoire' to analyse the students' discourse. Potter and Whetherell (1987) first defined the concept as "recurrently used systems of terms used for characterizing and evaluating actions, events and other phenomena. A repertoire ... is constituted through a limited range of terms used in particular stylistic and grammatical constructions” (p. 149). The similarity of interpretative repertoires and narrative was identified by Rothbart and Bartlett (2008), because, once accepted "these repertoires provide easily accessible narratives that speakers use to rationalise, justify or condemn their actions and those of others to a particular audience at a particular time" (p. 233). It is a central feature of narrative discourse, that it "depends crucially on assigning values to at least some of these basic parameters of (human) action” (Herman, 2002, p. 63).
Cognitive Models of Narrative

Narratologists have in recent years also turned to cognitive studies. Following Jerome Bruner's work on narrative and cognition, David Herman (2002) states that when we tell stories we put our experiences into a distinct configuration, or story logic, which is "a powerful tool for rendering the world cognizable, manageable, and rememberable" (p. 24). It is a logic that highlights reasons and purposes, human agency and intention, particular situations and contexts, action and the results that are achieved by these actions. Herman argues that "stories provide an optimal context in which to dispel confusion about human beings' motivations and aims" (p. 21).

In recent years narrative has been enlarged to include a variety of practices. To reach such a broad understanding of narrative, Herman gives narrative a three-fold function. Firstly, it is a discourse genre, in the sense that we recognize some texts by their characteristics as being narrative. Secondly, narrative can be seen as a cognitive style: our cognitive processing of memories and experiences happens in a story-like manner. Thirdly, narrative is also a resource for communication, e.g. participants can draw on narratives to structure and inform their conversation (see above, 'interpretative repertoire'). He argues with those scholars skeptical of such a broad definition of narrative: "the onus is on those critical of 'universal narratology' to demonstrate that fundamentally different cognitive processes are indeed involved during the comprehension of narratives in different speech genres" (p. 370).

In Story Logic: Problems and Possibilities of Narrative (2002), David Herman notes that from a cognitive perspective, narratologists focus on "the process by which interpreters reconstruct the story-worlds encoded in narrative", which are "mental models of who did what to and with whom, when, where, why, and in what fashion ... as they work to comprehend a narrative" (p. 5). Herman divides the creation of such mental models or story-worlds into "two broad modeling tasks". On the one hand, acts of narrative microdesigns, which bear on "interpreters' sense of what is going on" while in the process of reading (ibid.). On the other hand, the reader also uses principles on the level of narrative macrodesigns, which interpret "the overall contours, the dominant 'feel', of the storyworld being mentally modeled" (p. 7). All these aspects can provide focal points for an analysis of narratives.

When we focus on the smallest scale of the microdesigns of narrative, the central idea is that narrative consists of representations of action and that stories highlight the salience of the acts they are portraying: "storytellers can be likened to guides who invite readers, listeners, and viewers to create, inhabit, familiarize themselves with, and hence better appreciate exemplary as well as exceptional varieties and modes of action" (p. 55), because narrative works through ascribing values to the actions it presents (p. 63). It also repeats Jerome Bruner's principle of canonicity and breach as a basis for story, or in Herman's terms, action structures center on "effort, conflict, trouble, and, in some cases at least, resolution of conflict and overcoming of trouble" (p. 91). Another element

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25 Similarly, Donald Polkinghorne (1988) described narrative as "the process of making a story ..., the cognitive scheme of the story, or ... the result of the process --also called 'stories,' 'tales,' or 'histories'" (p. 13).
in the group of microdesigns is our understanding of scripts, plans, schemata: to understand narrative representations of actions readers can "draw on prestored knowledge representations, especially those involving stereotyped sequences of actions and events" (p. 7, also see Schank, 1995; Stockwell, 2002).

When we focus on the larger scale of the macrodesigns of narrative, we seek to understand overall interpretations of narratives. One aspect in the macrodesign of narrative is what Herman calls contextual anchoring, by which he means "the process by which clues in narrative discourse trigger recipients to establish a more or less direct or oblique relationship between the stories they are interpreting and the contexts in which they are interpreting them" (Herman, 2002, p. 8). This idea emphasizes the interplay between narratives and the people interpreting them. This process can have two effects on readers' understanding of fiction and their real-life context: a narrative text "can sometimes prompt interpreters to reassess the relation between two types of mental models [fiction and real life] involved in narrative understanding [or, in more general terms, it] asks its interpreters to search for analogies between the representations contained within these two classes of mental models" (p. 331). Simply put, we thus compare a narrative to the world outside the text, which can lead us to another perspective on either the text or our own context. It also points to a hypothesis, David Herman puts forth, namely the question whether "narrative itself (operating in a feedback loop of some sort) help shape people's ability to emplot their experiences, to mold their worlds into storyworlds?" (p. 9).

**Stories as Tools for Thinking**

David Herman's influential chapter "Stories as Tools for Thinking" in the volume *Narrative Theory and the Cognitive Sciences* (2003) deals with what makes narrative into a cognitive style that can be characterized by "its multi-situational serviceability, the richness and longlastingness of its processes and products, its power to organize thought and conduct across so many different domains of human activity?" (p. 163). Herman builds on Jerome Bruner's ideas of narratives as specific tools for the creation of reality, in "how it operates as an instrument of mind in the construction of reality" (Bruner, 1991, p. 6). Herman broadens this argument and states that narrative supports "problem-solving abilities" (Herman, 2003, p. 163) in all manners of contexts and practices. Stories help humans to represent and organize knowledge (p. 165). Herman list five problem-solving strategies, which narrative provides: "chunking experience into workable segments, imputing causal relations between events, managing problems with the 'typification' of phenomena, sequencing behaviors, and distributing intelligence across group" (p. 172). They respectively denote how narrative helps us to parse experiences into units with a beginning and an end; supports our tendency to connect 'data' into connected episodes; helps us "to balance expectations against outcomes, general patterns against particular instance" (p. 179); clarifies what we should do in specific situations (e.g. to coordinate 'turns' during conversations); and lastly, how narrative "reflects and reinforces the supraindividual nature of intelligence" (p. 183).
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Herman names two advantages of these narrative strategies. Firstly, in narratives, all sorts of behaviors can be described as part of larger moral contexts. Narratives then possess an exemplary function for humans because "narrative provides templates for behavior in physical as well as moral-cultural worlds" (p. 182). This explains the socializing power of narratives. Secondly, as a part of culture, narratives also serve as "an instrument for multiplying and detailing the perspectives that can be adopted on a given set of events". This entails that narratives not only contain a storehouse of past knowledge, but that each narrative can possibly enrich "the total store of past, present, and (possible) future events that constitutes humans' knowledge base" (p. 184). It points to the possibility of redescribing discourse through narrative, as Richard Rorty explained.

5. Why Literature Matters: A Return to Literature's Uses

"If the powerful stories we tell each other really matter to us -and even the most skeptical theorists imply by their practice that stories do matter- then a criticism that takes their "mattering" seriously cannot be ignored."

Wayne C. Booth, *The Company We Keep: an Ethics of Fiction*, p. 4

As we discussed at the outset of this introduction, many scholars deplore the diminished role of the humanities, and they stress the lasting value of literature in society. It becomes a central question in these publications if and why literature matters. To name but a few of the possible reasons for literary reading, it is claimed that reading canonical works strengthens our shared values and habits (Bloom, 1987), that we need literary knowledge to become 'good' (national) citizens (Hirsch, 1987), that it expands our capacities for imagination and empathy, so we can rather become cosmopolitan citizens (Nussbaum, 1997; Rorty, 1989), that we experiment with roles and behaviors while reading (Booth, 1988a), and so on. Similar to narrative’s reconceptualization as a tool, scholars have also debated the uses of literature and ways of describing these functions.

While some critics (see above §2 Tensions in the Humanities and Education) continue to define literature as purely aesthetic, in the last few years many scholars have sought to describe the uses of different ways of reading. One of the best examples of this re-orientation is Rita Felski’s *Uses of Literature* (2008). She prompts scholars "to engage seriously with ordinary motives for reading" (p. 14) and distinguishes four reasons to read: firstly, recognition, which denotes the process through which we gain knowledge about our own identities through reading (p. 12); secondly the feeling of enchantment, which Felski describes as a feeling of immersion and pleasure (p. 54); thirdly, we gain knowledge from texts through "what literature discloses about the world beyond the self, to what it reveals about people and things, mores and manners, symbolic meanings and social stratification" (p. 83); and fourthly, there is the experience...
of shock, which breaks through our previously held beliefs and assumptions (p. 105). By offering several possible uses of literary reading, Felski avoids the mistake of much of the ethical criticism throughout history, which was "full of reductions of all possible goods to one or two" (Booth, 1988a, p. 52). Ethical criticism has proposed some key metaphors to describe literature's uses.

**Ethical Metaphors of Literature**

I was doing something useful. Something useful no matter how you look at it. Reading is like thinking, like praying, like talking to a friend, like expressing your ideas, like listening to other people's ideas, like listening to music (oh yes), like looking at the view, like taking a walk on the beach.

Roberto Bolaño, 2666, p. 256

Throughout the history of literary theory, various scholars have proposed metaphors to conceptualize the uses of literature. We here discuss Louise Rosenblatt's *effferent reading*, Kenneth Burke's *literature as an equipment for living*, and Wayne C. Booth's *the company we keep*.

**Efferent Reading**

Already in 1938, Louise M. Rosenblatt's contributions to literary theory (Rosenblatt, 1995 [1938], 1994 [1978]) offered antidotes to academia's misguided approaches to literature pedagogy. As Wayne Booth points out in the introduction to *Literature as Exploration* (1995), "we too often understood [the variety of readers' responses] -as indeed many teachers still do- as invitations to battles that allow only one true victor ... correcting the misreadings of the misguided student sitting before us" (p. ix). Rosenblatt will rather stress that an important goal for teachers should be "to help students realize that the most important thing is what literature means to them and does for them" (p. 64). Her emphasis lies on the transaction that arises between text and reader, which entails a relation between all elements in the literary process as reciprocally influencing each other, and thus being in constant evolution (Rosenblatt, 1993, p. 380). It places a reader's response at the same level as the text. An important aspect of the meaning of the text lies in the kind of performance the reader undertakes.

Rosenblatt proposes two kinds of reading: efferent and aesthetic reading. Her criticism of teaching then, was that it confused students by privileging one function instead of also discussing the other way of reading (Rosenblatt, 1995, p. xvii; 1993, p. 383). The former, efferent reading can be characterized as "primarily focused on selecting out and analytically abstracting the information or ideas or directions for action that will remain when the reading is over" (Rosenblatt, 1995, p. 32). According to Booth (1988a), who was heavily influenced by Rosenblatt's work, efferent readings go "in search either for some practical guidance, or for some special wisdom, or for some other useful 'carry-over' into non-fictional life" (p. 13). The latter, aesthetic reading
depends on a "focus on -experience, live through- the moods, scenes, situations being created during the transaction" (Rosenblat, 1995, p. xvii). Rosenblatt however does not oppose the two terms (Rosenblatt, 1993, p. 383): they may even re-inforce one another.

In general, Rosenblatt proposes a theory of literature that recognizes the ethical links between readers' lives and reading, because "literature contributes to the enlargement of experience" (Rosenblatt, 1995, p. 37). In teaching, ethical notions should not be ignored, because education might always work toward the confirmation or strengthening of ethical attitudes (p. 16). The ethical attitude that is built up through reading literature, might also carry-over into mind-sets and a capacity for judging situations and people that are relevant in the real world (p. 216).

**Equipment for Living**

Rhetorician Kenneth Burke proposed seeing literature as equipment for living (1974 [1941]). The notion fits into Burke's broader understanding of language as *symbolic action*, described by Fredric Jameson (1981), as "on the one hand affirmed as a genuine *act*, albeit on the symbolic level, while on the other hand it is registered as an act which is 'merely' symbolic, its resolutions imaginary ones that leave the real untouched" (p. 66). Literature is a symbolic act, in the sense that it intervenes in the symbolic discourse, but its effects on readers are not guaranteed. Burke (1974) conceptualizes this influence of literature through the metaphor of literature as equipment for living. It denotes that, just as proverbs, literature "name[s] typical recurrent situations" (p. 293): they are in fact "proverbs writ large" (p. 296). These 'namings' become part of the discourse people use. For readers, literature does not only describe a situation, it also provides possible "strategies for dealing with situations" (ibid.). In short, Burke explains that

"A work like *Madame Bovary* ... is the strategic naming of a situation. It singles out a pattern of experience that is sufficiently representative of our social structure, that recurs sufficiently often mutandis mutatis, for people to 'need a word for it' and to adopt an attitude towards it." (p. 300)

Burke's eventual goal is to develop a sociological criticism that would chart and codify the strategies that have been used by artists throughout history.

Recently, the term 'equipment for living' was expanded to include popular fiction in Barry Brummett's *Rhetoric in Popular Culture* (2006) and Brian L. Ott's *The Small Screen. How Television Equip Us to Live in the Information Age* (2007, also see Rockler, 2002; Young, 2000). Brummett (1985) discusses the horror movie genre, which could "serve an audience as symbolic equipment to help them confront certain real life problems" (p. 247). The narrative provides a formal expression for what the viewer is feeling or thinking (p. 248). Brian L. Ott (2007) expands the concept to television, which he sees as "a mode of public discourse that repeatedly stages or dramatizes contemporary social concerns and anxieties ... diagnosing our deepest fears and worries, and providing substantive and formal strategies for overcoming them" (p. x).
The notion that literature provides strategies was recently picked up by Terry Eagleton in *The Event of Literature* (2012), directly referring to Kenneth Burke.

"There may not be a single feature shared by all these theories of literature; but there is one concept in particular which can illuminate a good many of them.... This is the idea of the literary work as a strategy. Since this is relevant to so many kinds of literary theory, we have here what with suitable modesty might be called a Theory Of (almost) everything." (p. 169)

From this perspective, a literary text can be seen as "a way of tackling an implicit question" (p. 177) although no final answers are possible: "to grasp the meaning of a text is therefore to see it as an attempt to encompass a situation" (p. 178). According to Eagleton, reading is a strategy that tries to understand the strategies that were used to create the text: it entails engaging "in one set of strategies in order to decipher another set" (p. 185). We should then analyse, in John Rodden’s words (2008), "how do stories persuade us? How do they 'move'—and move us?" (p. 167). Rodden states that the interpretations of stories works through analogies, by drawing connections and seeing similarities between the text and the reader’s experiences.

**The Company we Keep**

Wayne C. Booth (1988a) starts from the broad phenomenon that stories influence our actions and thinking, for better or worse. He takes as axiomatic that "our culture appears to be the most narrative-centred of all time" and that "fictions [are] the most powerful of all the all the architects of ours souls and societies" (p. 39). Stories call forth different desires in readers: the desire to know the end of the plot, the desire to be like the main character, the desire to learn, maybe even the desire to change our lives. Despite sceptisism about the (beneficial) influence of literature, we must thus focus on a sort of teaching and criticism in literature education which stresses and examines the relevance of stories, because, again as Booth argues, "if the powerful stories we tell each other really matter to us –and even the most skeptical theorists imply by their practice that stories do matter– then a criticism that takes their "mattering" seriously cannot be ignored" (p. 4). This leads Booth to reinstate ethics at the center of literary criticism and literature education. He will propose the metaphor of 'co-duction' to describe our ethical dialogue about fiction and the metaphor of "the company we keep" to denote how literary interpretation can be likened to a conversation with friends. Booth's work takes a central position in the surge of ethical approaches to literature (e.g. Nussbaum, 1986; Zachary Newton, 1995).

Booth starts from the notion that readers do not determine the value or meaning of stories in a vacuum, detached from other readers’ appreciation or previous experiences. The term 'coduction' illustrates the idea that we never take stories in without external influence: readers compare readings with other stories and readers. We judge the value of stories "by experiencing them in an immeasurably rich context of others that are both like and unlike them" (p. 70). Such a contextual comparison is not
only determined by the stories readers (dis)liked in the past, but also by the other readers with whom these evaluations are discussed and shared. Literary appreciation is thus a social event, which means we must at least partially depart from the ideal of the solitary reader. This also entails that literature education can be described as a continual conversation about our judgements about stories, in which we can find assent for or corrections of our interpretations.

A second metaphor Booth puts forth is literature as the company we keep. This description counters the dominant, academic way of reading, which stresses the decoding of texts. Rather we can describe stories "not as puzzles or even as games but as companions, friends -or if that seems to push the personal metaphor too far, as gifts from would-be friends" (p. 175). We do not only judge stories as possible friends, but also the characters and authors can be viewed through this lens. Just as people in non-fictionitious life, these 'friends' can be examples of how (not) to be: we can (virtually) observe and practice different roles in fiction. Stories then become a laboratory for experimenting with behavior, actions and reactions to certain events in human lives (e.g. love, death). With a slightly different metaphor, Booth (1998) argues that 'literature teaches effective casuistry: the counterbalancing of 'cases.' It is in stories that we learn to think about the 'virtual' cases that echo the cases we will meet when we return to the more disorderly, 'actual' world. (p. 43). One of the ethical choices readers must make is "whether a proffered new role, encountered in an appealing narrative, is one that we can afford to take on, or ought to take on" (p. 260). We thus learn to critically read our own lives via texts and will maybe find new ways to (re)describe our own lives (cf. Richard Rorty's idea of vocabularies and re-description).

**Research Questions**

In this introduction, we have discussed the debate in the humanities over the goals, the (social) role and the very functions of literature and reading. In secondary education, scholars claim that the 'what works'-paradigm has eclipsed reflection on such concepts as 'good education' and values by an overreliance on measuring efficiency. We turned to a more cultural understanding of education, and discussed the ideal of Bildung, which was once the primary goal for literature education. For a host of reasons, both Bildung and its complementary idea of 'the myth of literacy' are now problematic. On the other hand, we noticed that (popular) culture and narratives are now central in human beings' meaning-making. Narratives of all kinds represent and are used to reflect on education. Our first research question then reads as: "How is the idea of literature (education) as Bildung, as a goal of 'literary experience and competence', represented and construed in fictional narratives?".

We also focused in this introduction on the narrative turn and its relation to education(al studies), and the uses of literature. The second paradox which we explained at the outset of this introduction is relevant here: while literary culture is said to be in crisis, narrative has become a central concept in academic scholarship. Works of
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narrative fiction such as novels, movies, graphic novels can be used both in educational research and in (teacher) education. The hypothesis in many publications is that narratives act as 'tools for thinking', that reading offers a 'carry-over' into real life, is an 'equipment for living', and functions as a 'company we keep'. Narratives that deal with (aspects of) education can then be implemented in teacher education as a way to reflect on literature education and culture. Our second research question reads: "how do pre-service teachers use and position themselves towards fictional narratives about education and narrative in general to reflect on literature culture, and their own identities as teachers?".

Overview of this PhD

In this PhD, we research the importance of narrative for literature education, with a strong focus on the concept of Bildung. Two research questions emerged from this overview:

1. How is the idea of literature (education) as Bildung, as goal of 'literary experience and competence', represented and construed in fictional narratives?

2. How do pre-service teachers use and position themselves towards fictional narratives about education and narrative in general to reflect on literature culture, and their own identities as teachers?

In this introduction we already discussed the 'research objects' we will analyze and the methodological perspective that will be central in this dissertation. We focus on fictional narratives of all kinds, which represent literature, culture and education. These narratives were collected on the weblog Stories of Higher Learning, which contains 701 items, of which 509 are novels and 118 are movies. These narratives are categorised according to medium, genre, and are searchable via different themes. For the third chapter on graphic novels, there was a separate blog Graphic Learning (101 items)²⁶.

Methodologically, we chose a qualitative and interpretative approach based on insights from the narrative turn. The different concepts and metaphors we discussed in this introduction guide our analysis of fiction and the implementation of narratives in (teacher) education: Jerome Bruner's narrative as a mode of thinking; David Herman's stories as tools for thinking and contextual anchoring; Wayne C. Booth's literature as the company we keep; Kenneth Burke's literature as equipment for living, and Louise Rosenblatt's efferent reading. As we noted in the evolution of narratology, new approaches allow for insights from a variety of disciplines: we will, in the chapters on the implementation of school movies and the narrative lesson prepration, supplement

²⁶ These weblogs can be found at the following urls: storiesofhigherlearning.wordpress.com and graphiclearning.wordpress.com.
these concepts by including the analytic tool of 'interpretative repertoires', borrowed from discursive psychology.

In the first part of our dissertation, we focus on "The Narrative Construction of Literature Education and Bildung": it contains four chapters and seeks to answer the first research question. The first chapter deals with this concept of Bildung. We start from the observation that the concept today is "in alienated use" (Prange, 2004). This entails that philosophical explanations can be supplemented by what Richard Rorty (1989) envisioned as a "turn toward narrative". In fictional narratives we can find clarifications of the term Bildung. What can fictional stories, such as the movie Dead Poets Society, the theater play and movie The History Boys, and the novels Old School, and Mister Pip teach us about Bildung?

In a second chapter, we expand our perspective on Bildung through an analysis of the proto-Bildungsroman Robinson Crusoe. The analysis of the novel focuses on the origins and development of the idea of 'cultivation'. The novel can be read as an essential fable about human cultivation of nature and the creation of individuality. The novel, in turn, gave readers throughout intellectual history strategies to describe learning and education. Robinson Crusoe functions as an equipment for living, as a company we keep, and as a cognitive tool in the 'auto-communication' of Western culture (how culture comes to speak about itself).

The third chapter provides a contemporary perspective on the representation of literary culture in the new medium of the graphic novel. Literary culture must be re-positioned in our inter- and multimodal context and we analyze how narratives echo these changes. The graphic novel is a testcase to analyze how intermediality functions in (stories about) literary culture and education. The comic series The Unwritten is analyzed and contextualized: this graphic novel deals with the quest of a young man to find his true identity in a world where canonical literature is still dominant. By adapting literary texts and incorporating new media, it thematizes culture, while at the same time reflecting on the functions literature still has today. Moreover, by referencing other media, this graphic novel shows how narration and the ways of transmitting cultural literacy are changing.

A fourth chapter closes this first part and also acts as a bridge to the second part. It focuses on the presence of stereotypes in popular representations of literature education. Stereotypes are claimed to mis-represent education. We focus on recurring narrative patterns in popular movies, which prove interesting in a meditation on literature education. The British school film The History Boys is analyzed as a narrative that answers to a cultural tradition of representations of teachers, and uses stereotypical images of different pedagogies, literature education, and popular culture. We close by discussing the possibilities of introducing such narratives in teacher education.

As an answer to the second research question we focus on "Teaching Stories: Integrating Narrative into Teacher Education". In this part, we collected two chapters on the
importance of narrative in teacher education via implementations of stories and narrative thinking. In the fifth chapter, we implemented school movies as possible points of anchoring for student-teachers' reflection on their developing (professional) identity. We started from pedagogical aspects of the narrative turn. A data collection of the students' interpretation of movies was qualitatively coded and analyzed. This led to different points of anchoring or themes. The findings were represented in an (abstract) narrative structure: 'Literature'; 'Beginning Teachers'; 'Roles of the Teacher'; 'Methods and Assignments'; 'Behavior toward Students' and, 'The School as an Institute' were linked to aspects of their developing teacher identities.

In a final chapter, we looked at the idea of narrative lesson preparations and the idea of the teacher as a story-teller. The claim is often made in narrative theory that narrative competence which is gained through reading can "help shape [humans'] ability to emplot their experience" (Herman, 2002, p. 9). We posit an adapted hypothesis: does narrative help literature and language teachers in the ways they construct and plan their teaching? Educational philosopher Kieran Egan (1989, 1997) proposed seeing lessons "as good stories to be told rather than sets of objectives to be attained" (p. 2). We aim to research this through the implementation of Kieran Egan's model for narrative lesson preparations. We will illustrate our case with a project from our teacher education programme (Ghent University) in which we asked our student-teachers to experiment with Egan's method by making a fictitious lesson plan following his instructions.

Note on the text: all the chapters that follow in this dissertation were conceived as published or ready-to-be-published articles, but are embedded in the larger context we sketched in this introduction and literature review. There will thus be overlap with parts of this introduction, as arguments made here are essential for the structure of the separate chapters. All bibliographical information is collected at the end of this dissertation.
PART I
THE NARRATIVE CONSTRUCTION OF LITERATURE EDUCATION AND BILDUNG
CHAPTER 1

Narrative & Bildung: Clarifying Educational Concepts through Popular Stories

"A book is a machine to think with"

I.A. Richards, Principles of Literary Criticism, p. vii
Chapter 1

Abstract

The concept of Bildung, understood as the esthetic and ethical self-formation or self-education of an individual, has played a central role in how Western societies view education. However, Prange (2004) describe our current use of the term as "alienated". While explanations of the aims and value of education most often occur in theoretical studies and philosophy, we propose a "turn toward narrative" (Rorty, 1989) as an alternative or supplement. What can fictional narratives about education, such as the quintessential school movie Dead Poets Society (1989), Tobias Wolff’s novel Old School (2003), Alan Bennet’s theatre play The History Boys (2004) and Nicholas Hytner’s movie adaptation (2006), and Lloyd Jones’ novel Mister Pip (2006), teach us about Bildung? Through an analysis of these narrative representations of literary education, we will seek clarifications of the contemporary understanding of Bildung.
1. Introduction

In current discussions about the ideals and goals of education, Bildung remains a central idea, as it once was one of "the guiding concepts of humanism" (Gadamer, 1975, p. 8). In educational philosophy (e.g. Nordenbo, 2002; Løvlie, 2002; Horlacher, 2004) and in the more broader public debate on (higher) education (e.g. Readings, 1996; Shapiro, 2005; Kronman, 2008; Riemen, 2008), Bildung is either seen as an answer to fundamental questions and a means to quell uncertainties about the state of education, or stands as a problematic idea. To some, this ideal (still) functions as legitimation for teaching culture, history, arts and literature, because these topics are seen as part of a cultivated individual’s learning. In general, the terms of the gebildete Mensch and Bildung remain important in the debate on what is worth teaching and learning, and why:

"Central in this tradition is the question of what constitutes an educated or cultivated human being. The answer to this question is not given in terms of discipline, socialisation or moral training, that is, as an adaptation to an existing external order. Bildung refers, rather, to the cultivation of the inner life, that is, of the human soul, the human mind and the human person; or, to be more precise, the person's humanity." (Biesta, 2002, p. 378)

In the period after the Second World War, as Blake, Smeyers, Smith, and Standish (2003) state, "the Bildung paradigm is now being seriously challenged" (p. 9). The erosion of Bildung as an educational ideal could be seen as part of what Lyotard has described as postmodernism's "incredulity toward metanarratives" (Lyotard, 1984, p. xxiv). The old ideal of the university, the unity of knowledge, and the cultivated human being are part of these old legitimating narratives of knowledge (p. 31-37). In current educational policy and practice, the concept is not only problematized, it is also a term in need of clarification. Prange (2004) demonstrates the current confusion about Bildung by remarking that "the aura of Bildung is bestowed on its counterpart in the form of preparation for the needs of the day" (Prange 2004, p. 501). In current discussions, Bildung is shrouded in vagueness; Prange described our current use of the term as "alienated". It has become "a god-term for all and everything in the field of education" (p. 509).

Bildung used to be closely linked to the literary genre of the Bildungsroman (Bruford, 1975; Moretti, 1989; Bell, 2007), which provided the concept with a narrative counterpart. In the history of education, this relation between philosophical concept and narrative is not extraordinary, as Blake et al. (2003) remark that "some of the key texts

27 Bleicher (2006) gives the synonym "educative self-formation"; Bruford (1975) translates it as "self-cultivation"

28 see for instance a special issue of the Journal of Philosophy of Education (vol. 36, no. 3, 2002) devoted to Bildung.
Chapter 1

that have shaped modern conceptions of education are literary or hybrid in form (e.g. The Republic, Emile)” (p. 15). More recent fictional narratives about education are often absent from philosophical discussions on Bildung. It is our claim that specific (cultural and fictional) narratives can clarify Bildung and complement theoretical studies. Clarification should not solely be sought in dictionary definitions, philosophical treatises or educational theories, but also in the narratives that are disseminated in our culture. In this chapter, we will thus ask: how is the "Bild der Bildung" (Borchardt, 1997) constructed in the school movie Dead Poets Society (1989), Tobias Wolff’s novel Old School (2003), Alan Bennet’s theater play The History Boys (2004) and Nicholas Hytner’s movie adaptation (2006), and Lloyd Jones’ novel Mister Pip (2006).

2. Bildung

The concept of Bildung first appeared as a fully developed cultural ideal in the latter half of the 18th century, as the product of Enlightenment and neo-humanist thinking about education (Nordenbo, 2002, p. 342; Løvlie, 2002, p. 467). In a recent overview of the legacy of German idealist philosophy, Terry Pinkard (2002) places the concept in the emergence of a culture of reading circles which "did not conceive of itself as bourgeois so much as it thought of itself as cultivated, learned, and, most importantly, self-directing. Its ideal was crystallized in the German term Bildung, denoting a kind of educated, cultivated, cultured grasp of things" (p. 7).

Wilhelm van Humboldt, one of the founding fathers of the concept, defined Bildung as "the disposition of mind which, from the knowledge and the feeling of the total intellectual and moral endeavor, flows harmoniously into sensibility and character." (Von Humboldt qtd. in Gadamer, 2006, p. 9). Johann Gottfried Herder explained it as "rising up to humanity through culture" (Herder qtd. in Gadamer, 2006, p. 9). In short, Bildung focuses on ideals of beauty and truth, which were often found in (high) culture and art. The individual had to direct himself to this ideal (image, Bild) and integrate such "a wide range of subjects and competences [according] to the Vorbild (model) of the classic languages and authors" (Bleich, 2006, p. 364). He had to form his character, and so "integrate knowledge and expertise with moral and aesthetic concerns" (p. 365).

An overview of discussions on Bildung shows that it is often built around oppositions. There is a fundamental contrast between Bildung and conceptions of vocational education (Erziehung), or in other words, teaching for the needs of the present day or the job market (Von Humboldt, 1969; Gadamer, 1975; Geuss, 1996) or "an adaptation to an existing external order" (Biesta, 2002, p. 378). In contrast, Bildung is seen as learning "seemingly perennial values as a means of personal perfection" (Prange, 2004, p. 503). Consequently, the theory of Bildung showed little concern for the practical aspects of education. In some contexts, Bildung is used to defend traditional perspectives on learning, while it originally was meant to transcend "the ability to mimic the accepted opinions of the time" (Pinkard, 2002, p. 8). In other contexts, such as the
German Didaktik tradition, that includes figures such as Wolfgang Klafki, its potential for emancipation within a more progressive curriculum was emphasized (Klafki, 2000, p. 87; also see Westbury, Hopmann, & Riquarts, 2000).

A defense of Bildung was at the same time a defense of literature: "when the ideals of Bildung, a character-forming education, were beyond question the value and importance of literature was also not questioned" (Skilleas, 2001, p. 40). Most Bildungsroman represented "protagonists who seek to improve themselves through the medium of literature" (Boes, 2012, p. 17) and it is then no surprise that readers were meant to undergo similar changes through identification with the protagonist. This ideology goes hand in hand with the belief that literature has an important role to play in the formation of the reader's character (also see Pinkard, 2002, p. 7). These assumptions center on the belief in "the Bildung potential of literature" (Mortensen, 2002, p. 447). The arts are given a specific educational use and function within the ideology of Bildung (see Belfiore & Bennett, 2010, p. 115-120). More specifically, philosophical claims about literature's beneficial effects are that it expands our moral perception through narrative imagination (Nussbaum, 1990, 1997), and that it heightens solidarity and citizenship (Rorty, 1989; Stow, 2006). Stow (2006) summarizes the claims of Nussbaum and Rorty: "reading can enhance the practice of liberal-democracy by expanding the moral imaginations of a citizenry" (p. 410).

3. Why Narratives Can Function As '(Intellectual) Clarification'

The potential of narrative texts such as novels, drama, and movies to clarify different aspects of the human condition (re)appears in many disciplinary traditions. The idea of the arts as a form of 'intellectual clarification', goes back to the Aristotelian concept of 'catharsis'. Mostly translated as emotional 'purification' through pity with and fear of the characters' plight in a tragedy (Belfiore & Bennett, 2010; Golden, 1962, p. 52), there is an alternative interpretation possible. Leon Golden (1962) places the concept in the larger context of Aristotle's Poetics and conception of art, which emphasizes that "learning is the essential goal of poetry in general" (p. 54). This enables him to re-interpret catharsis "as the act of 'making clear' or the process of 'clarification' by means of which something that is intellectually obscure is made clear to an observer" (p. 57). In the larger discussion between Plato and Aristotle, Golden states that "art becomes a significant and respectable domain of philosophy" (p. 60) rather than a Platonic deformation of reality. The same conception of catharsis reappears in the work of Martha Nussbaum, more specifically The Fragility of Goodness (1986). Her analyses of literature, e.g. Henry James or Marcel Proust, prove the value of studying novels as a means of clarifying moral concepts. The same turn toward literature as a valid form of philosophy can be found in the pragmatist philosophy of Richard Rorty.

In his Contingency, Irony, and Solidarity, Rorty (1989) claimed that today there is "a general turn against theory and toward narrative" (p. xvi), to highlight that is in no
longer through philosophical language that we (should) make sense of the world but through different vocabularies. This enables Rorty to radically redraw the landscape of philosophy and culture, according to the different vocabularies philosophers have used. Looking back at the history of thought, Rorty recognizes one group of thinkers that have aimed at the goal of personal fulfillment and self-education (e.g. Nietzsche, Nabokov) and another group that reaches for social amelioration (e.g. Marx) through critiques of social institutions (p. xiv). Here, Rorty analyzes one of the basic oppositions that often echo in the discussions about Bildung: self-cultivation versus 'the pressing needs of the day'.

"One sort of writer lets us realize that the social virtues are not the only virtues, that some people have actually succeeded in re-creating themselves. We thereby become aware of our own half-articulate need to become a new person, one whom we as yet lack words to describe. The other sort reminds us of the failure of our institutions and practices to live up to the convictions to which we are already committed by the public, shared vocabulary we use in daily life." (Rorty, 1989, p. xiv)

Philosophy cannot bring together the distinct vocabularies of individual pursuits and the importance of seeking improvements in institutions into one coherent language. Rorty suggests that this can be achieved "not by inquiry but by imagination" (p. xvi). It entails a (re)descriptions of others and ourselves. In fact, Rorty approached philosophy and history "as portions of a Bildungsroman ... we have seen Europe's self-descriptions, and our own self-descriptions, not as ordered to subject matter, but as designs in a tapestry" (Rorty, 1982, p. 91; also see Voparil, 2005). Rorty (1979) explicitly linked his idea of acquiring new vocabularies to the idea of Bildung: "Since 'education' sounds a bit too flat, and Bildung a bit too foreign, I shall use "edification" to stand for this project of finding new, better, more interesting, more fruitful ways of speaking" (p. 360).

This close link between the various vocabularies literature provides and the kind of philosophy Rorty proposes lead him to a more narrative understanding of the world which breaks away from the theoretical quest for a single coherent, synthetic philosophy:

"That is why the novel, the movie, and the TV program have, gradually but steadily, replaced the sermon and the treatise as the principal vehicles of moral change and progress. ... That recognition would be part of a general turn against theory and toward narrative. Such a turn would be emblematic of our having given up the attempt to hold all the sides of our life in a single vision, to describe them with a single vocabulary." (Rorty, 1989, p. xvi)

A similar statement was made by Rita Felski (2008) in her Uses of Literature that "art forms such as film ... are assuming an increasingly vital role as purveyors of epistemic insights, vocabularies of self-understanding, and affective states" (p. 21). In narratives
we can find alternative vocabularies and so "redescribe lots and lots of things in new ways" (Rorty, 1989, p. 9). It is thus in novels, theater plays and movies that we can find more complex (re-)descriptions of Bildung that show a polyphony of different visions and oppositions that help us understand this often misunderstood concept.

**Past Clarifications: The Bildungsroman**

Historical overviews of Bildung (Bruford, 1975; Dumont, 1994; Geuss, 1996) inevitably discuss or refer to its literary counterpart: the *Bildungsroman* (Bruford, 1975; Moretti, 1989; Bell, 2007), Goethe's *Wilhelm Meisters Lehrjahre* (1795) being the prototype. This literary genre is part of the long-standing tradition of Bildung. As Sorkin (1983) remarks, "Bildung was created by philosophers and belletrists" (p. 66).

Franco Moretti's study *The Way of the World. The Bildungsroman in European Culture* (2000 [1987]) is one of the most illuminating literary studies on the genre. Discussing this genre, Moretti places the highpoint of the *Bildungsroman* from 1789 until 1848, which is unsurprisingly also the highpoint of Bildung as a cultural and educational concept (Nordenbo 2002, p. 342; Løvlie 2002, p. 467). In Moretti's terms, the *Bildungsroman* first of all had a social purpose: to overcome the rupture between the old and new regime after the French Revolution, and the gap between aristocracy and bourgeoisie (p. viii-xiii). It became "the symbolic form which most thoroughly reflected on this state of affairs" (p. ix). In the development of modernity, Moretti sees "youth" as a central figure, as "the sign of a world that seeks its meaning in the future rather than in the past" (p. 3). The protagonist in the Bildungsroman is most often a young man, who want to form himself as an individual through a spiritual or literary education, often bypassing mere apprenticeship or formal education (p. 4-5).

After the First World War, the concept was transformed under the pressures of modern institutionalization, which is echoed in the novels. Moretti focuses on the evolution and comparison of plots in fictional narratives, because "narrative and history, in fact, do not retreat from the onslaught of events, but demonstrate the possibility of giving them order and meaning" (p. 6). Narrative analyses are the best way "for capturing the rhetorical and ideological essence of a historic-narrative culture" (p. 7). According to Moretti, the gradual disappearance of the classical *Bildungsroman* coincides with the transformation of the concept of Bildung under the pressures of increased institutionalization after the First World War. As historical and social transformations "lead to new kinds of plots, new ways of conceptualizing 'development'" (Boes, 2012, p. 42), we notice that in novels "youth ... relapses into apprenticeship' in the narrowest sense, or into school, complete with teachers and homework" (Moretti, 2000, p. 227; Boes 2012, p. 115). In the beginning of the 20th century, "social institutions began to appear as such [...] above all the School" (Moretti, 2000, p. 230). These novels reflect a problem—similar to Rorty's opposition of philosophical vocabularies of self-cultivation and social amelioration:—
"this is the trouble with the school: it teaches this and that, stressing the objective side of socialization – functional integration of individuals in the social system. But in so doing it neglects the subjective side of the process: the legitimation of the social system inside the mind of individuals, which had been a great achievement of the Bildungsroman. What the school deals with are means, not ends; techniques, not values. A pupil must know his lesson, but he doesn’t have to believe its truth." (Moretti, 2000, p. 230)

The narratives about education that we will discuss, bring Bildung or, at the very least, the subjective or moral aspects of literary education back into the classroom, but show some of the contradictions between personal development and intensified institutionalization and bureaucratization of education. The narratives we chose are cases that highlight different aspects: the nostalgia for this ideal (Dead Poets Society), the contrast with (new) ideologies in education, i.e. meritocracy (Old School) and a bureaucratic and managerial view of education (The History Boys), and the force of the concept in a different culture (Mister Pip). They give, in Borchardt’s terms (1997), a "Bild of Bildung" as it functions today.

4. New Clarifications: Introducing Dead Poets Society, Old School, Mister Pip & The History Boys

Without question one of the most famous school movies, Dead Poets Society, was an instant success in 1989, and earned its makers an Oscar nomination for Best Picture. It was the tenth film for Australian movie director Peter Weir. Based on the Oscar-winning original screenplay by Tom Schulman, the story in essence centers on the arrival of the unconventional Mr. Keating (Robin Williams) in an elite boarding school. His spirited message of individualism and free-thought inevitably collides with the established faculty’s view of education, which promotes respect for authority and the skills needed to succeed on the job market. Through a series of unconventional literature classes, which focus on figures such as Emerson, Thoreau and Whitman, Keating manages to inspire his students 'to suck the marrow from life'. While some students overcome initial shyness (Todd Anderson) or take Keating's message too far into a rebellious pose (Charlie Dalton), Neil Perry runs up against his father’s rejection of his acting career, an idea inspired by Mr. Keating’s classes. The young student kills himself. The faculty blames Mr. Keating for Neil’s disobedience and death, and forces him out of the school.

The American author Tobias Wolff is mostly known and celebrated for his short stories and his memoir This Boy’s Life (1989). His most recent novel Old School (2003) earned comparisons to Dead Poets Society. The narrator of the novel is an unnamed boy who stays at a New England elite boarding school in the 60s. The school and its faculty above all took "pride in being a literary place" (Wolff, 2003, p. 4). Every year, the school organizes a writing competition; the winner will get to meet writers such as Robert
Frost, Ayn Rand or Ernest Hemingway. It is thus the perfect place for the young boy’s dreams of becoming a writer. However, under pressure to perform well, he plagiarizes an old story, written by a female student, and is found out. The novel shows the conflict between egalitarian ideals and the persistence of class and gender inequalities, and the place of literary aspirations within these tensions.

Lloyd Jones’ novel *Mister Pip* (2006) deviates from the other narratives that were chosen in this chapter. Its narrator is Matilda, a 13-year-old girl who lives on the island of Bougainville (Papua New Guinea). When a new civil war breaks out in 1990, the island is thrown into disarray, with many white people (and teachers) fleeing the island. The only white man who stays behind is Mr. Watts, who is nicknamed Pop Eye by the locals. Although he is untrained and uncertified as a teacher, he begins teaching the young children in the local school building. Due to a lack of teaching materials, Mr. Watts reads to them from his favorite novel *Great Expectations* and brings in the local parents to instruct the class in local folklore. Matilda is especially struck by Dickens’ main character Pip, which is the cause of a misunderstanding with rebel forces, misperceiving ‘Pip’ to be an enemy combatant. This will all lead to Mr. Watts’ death. Matilda is able to get away and continue her education in Australia: she will eventually write her dissertation on Dickens.

Firmly set with the tradition of British narratives on education, *The History Boys* can also be described as a response to or even a parody of the tradition of *Dead Poets Society* (Stinson, 2006). It was originally a play by Alan Bennett (2004), who recently also wrote *The Uncommon Reader*. Nicholas Hytner directed the movie adaptation in 2006. In a British high school, a class of young boys have achieved such high grades that the Head Master hopes they will get into Oxford or Cambridge. With this goal in mind, he constructs a special preparatory curriculum for the boys. The two older members of the faculty are Mrs. Lintott, the history teacher, who provides them with ‘facts, facts, facts’ and Hector, the unconventional General Studies teacher, who focuses most of his time on literature, varied with quotes from popular movie classics and songs. The Head Master, however, concludes that this would not give the students enough ‘edge’ to succeed for Oxford and Cambridge. He brings in the young teacher Irwin to teach the pupils the necessary techniques to impress the university panels. While Hector focuses on the knowledge of literature and its potential for a more fulfilling life, Irwin expects the pupils to write essays that eschew truth for interesting perspectives on outworn subjects to impress academic juries. This feeds a more cynical, utilitarian approach. Two pedagogies are thus embodied in these two characters, reminiscent of the basic opposition in the tradition of Bildung.

4.1. Beginnings: Institutions and Bildung in Conflict

As David Herman (2009) explains "story openings prompt interpreters to take up residence (more or less comfortably) in the world being evoked by a given text” (p. 112): beginnings set up the basic threads for our interpretation. In one of the first monographs that look closer at the narratology of beginnings, *Narrative Beginnings*:
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*Theories And Practices*, Brian Richardson (2008) states that "the beginning is a foundational element of any narrative, fictional or nonfictional, public or private, official or subversive" (p. 1). The force of institutional or national narratives often relies on "where that beginning is established and what it includes [which] will have a considerable effect on the history that follows" (p. 8). Traditionally, simple stories are often characterized by an initial state that is disturbed by a conflict, as psychologist Jerome Bruner (1986) states: "lifelike narratives start with a canonical or 'legitimate' state (i.e. the 'normal' state of events), which is breached, resulting in a crisis, which is terminated by a redress, with recurrence of the cycle an open possibility" (p. 16). The beginning thus establishes the oppositions that will become relevant in the story.

All four narratives choose significant moments in the (institutional) year to begin. *Dead Poets Society* opens with a ceremony that states the objectives of the institution and underscores its legitimacy and its prestige. *Old School* starts with one of the writer’s visits to the school, around which these pupils structure their schooltime and (writierly) aspirations. After a short introduction to the figure of Mr. Watts, their future teacher, *Mister Pip* begins with the temporary closing of the school as such, due to the outbreak of civil war: "We stopped going to school after our teachers had left on the last boat for Rabaul" (p. 8). *The History Boys* starts with the end-of-the-year proclamation and the subsequent adoption of a preparatory curriculum for the boys, and signals their transition to another institution, the university. This already shows the different temporal, narrative structures and educational goals that are imposed on youngsters' learning in these stories.

In *Dead Poets Society*, the larger conflict is prefigured in this first scene. Four banners are carried into the school hall, which read: *Tradition, Honour, Discipline* and *Excellence*, clearly showing the abstract principles that this institution prizes. Parents and administration expect the boys to be educated for well-respected jobs. In this ceremony, the new teacher Mr. Keating is presented as an alumnus of the school. Formed at this institution, he is clearly expected to embody its ideals. Mr. Keating however will introduce a diametrically opposed view of education: literature is seen as vitally important to a well-lived life and a non-conformist attitude, rather than as a supplement to the more 'practical' study of mathematics or chemistry. He also opposes the official method of teaching literature (clearly influenced by 'objectivist' New Criticism) with a new canon of Walt Whitman and the Transcendentalist Poets. The conflict here is one between an institutionalized pedagogy that erases individuality and stresses practicality, and the free expression of the pupils and their self-formation. The literature Mr. Keating promotes fits into the tradition of personal self-fulfillment which Richard Rorty recognized (see e.g. John T. Lysaker in his *Emerson & Self-Culture*). *Dead Poets Society* focuses on the institutional pressures on Bildung and questions whether the individualist ethos of Mr. Keating can impact the students and challenge the dominant values and curriculum in the school.

While *Dead Poets Society* decries the negative influence of institutions, *Mister Pip* points to the value of having some form of structure for education. School gives structure to Matilda's life, most obviously in temporal terms: "I did not realise what a big
impact the school had on my life until it closed. My sense of time was governed by the school year -when term began, when it ended, the holidays between. Now that we had been set free we had all this time on our hands" (Wolff, 2003, p. 10). When Mr Watts takes up the role of teacher, the first thing that has to be done is clearing the school building of the weeds that have overgrown it: "We must clear the space and make it ready for learning,' he said. 'Make it new again.'" (p. 14). Through his act of teaching (i.e. reading aloud Great Expectations), Mr. Watts offers his pupils a form of escapism: "Mr Watts had given us kids another world to spend the night in. We could escape to another place" (p. 20). In Mister Pip the central problem revolves around the possibility of providing children in war-torn areas with some structure in their lives, even though it is only in the form of the improvised curriculum of Mr. Watts, himself a teacher without accreditation.

In The History Boys, the boys have already been 'educated': the matter at hand is now how they should 'present' themselves to the outside world and in the university. It also revolves around the question of what should be included in the boys' curriculum for them to succeed in life. The students show that they already (think they) know everything that is necessary to succeed. Irwin is brought in to give the students 'polish' and 'charm'; to teach them to convincingly present their acquired knowledge. His method essentially comes down to livening up the students' essays by taking contrarian positions (e.g. seeing the good in Stalin) so as to stand out from piles of papers exam commissions have to read. He is represented as bringing in a pragmatic, contrarian and utilitarian view of literature and essay-writing. His pedagogy in some ways mirrors the principal's emphasis on results. Irwin takes critical thinking to an extreme position: he teaches his student to be careerists. The students are thus provided with two vocabularies of speaking about their educational experiences: the uncertain language of self-development, which will be shown to have its own defaults later on in the narrative, or the path of success in educational institutions, which is well-adapted to meritocratic society and the needs of the outside world.

This analysis of meritocracy and careerism within the school system is taken to an extreme in Old School. The unnamed narrator describes the school as having an "egalitarian vision of itself" (Wolff, 2003, p. 24), and as being "proud of its hierarchy of character and deeds. It believed that this system was superior to the one at work outside, and that it would wean us from habits of undue pride and deference" (p. 16). The young boy does realize that, even though this is the image the school holds up about itself, "class was a fact. Not just the clothes a boy wore, but how he wore them. ... Yet even in the act of kicking against it they were defined by it, and protected by it, and to some extent unconscious of it" (p. 15-16). Becoming part of the literary world as an author, meant to him "to escape the problems of blood and class. Writers formed a society of their own outside the common hierarchy. This gave them a power not conferred by privilege -the power to create image of the system they stood apart form, and thereby judge it" (p. 24). These literary aspirations are fed by the school's "pride in being a literary place" (p. 4) and the writing contest the boys participate in. Old School presents us with the 'suspense' of whether the unnamed protagonist will 'win' the
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contest and meet one of his idols, and whether this competitive spirit helps him cultivate his gifts as a writer. A deeper problem the story shows us is what happens with this mix of egalitarianism and meritocracy when the young boy plagiarizes a story (written by a girl) for fleeting success in the short story competition. The narrative shows that superficial pronouncements of egalitarianism hide structures of class and gender inequality.

The significance of these initial scenes could be explained in the light of the oppositions we have drawn above: Bildung vs. Erziehung. It is clear that Bildung is often made meaningful through its opposition to the dominant institutional ideology. The movies show the tradition of self-development, although the Bildung tradition is never mentioned as such, as an essentially oppositional pedagogy: in Dead Poets Society against the disciplinary establishment and in The History Boys against a utilitarian pedagogy and an administration focused on quantification and results. The novels show literature and self-cultivation as on the one hand a strategy to escape class and at the same time to gain social capital (Old School) and on the other hand, as a way of holding on to a 'meaningful' life amid the chaos of war (Mister Pip). All narratives in one way or another examine the value and effect of different sorts of liberal education for the pupils’ future and the role the institution of the school has to play.

4.2. In the Middle of the Action: Representing the Pedagogy of Bildung

Narrative by its very earliest definition deals with action: Aristotle (1941) states that tragedy is essentially "the imitation of an action" (p. 1460). As Jerome Bruner (1986) said, narrative "deals in human or human-like intention and action and the vicissitudes and consequences that mark their course" (p. 13). Building on these characteristics, narrative rationality could be said to "[afford] a kind of discourse scaffolding for formulating reasons about why people engage in the actions they do, or else fail to engage in actions that we expect them to pursue." (Herman, 2009, p. 20). In narratives, actions are always morally charged and evaluated, because our understanding of stories "depends crucially on assigning values to at least some of these basic parameters of (human) action" (Herman, 2002, p. 63). In school narratives, teaching is often represented in scenes that show isolated instances of class interaction between teacher and students (e.g. teacher monologues), rather than extended scenes of ('silent') group works, and in scenes that show its results, i.e. learning or the sudden transformation of students. In more popular narratives, the causes are almost always situated in the specific pedagogy the teacher has chosen, which is often unconventional. These narratives intentionally compare this transformative pedagogy to 'traditional' teaching to represent the former as more valuable and effective.

Mr. Keating, in Dead Poets Society, has become the epitome of a free-thinking literature teacher who employs unconventional teaching methods (Fahri, 1999). This representation relies on readers/viewers assigning different values to different actions when comparing them to each other. Through a montage of different scenes showing older, more traditional teachers, there is a rhetorical highlighting of traditional teaching
methods: the science teacher asks for heavy preparations and homework, the Latin
teacher teaches conjugations through rigorous repetition, the mathematics teacher asks
for 'absolute precision' in the assignments. This sequence sets the stage for the entrance
of the non-conformist, new teacher, who is represented as better, more educationally
sound as a consequence of this rhetorical strategy of sequencing the three teachers, and
making them into straw men who represent an old-fashioned pedagogy. The movie thus
essentially assigns higher value to the unconventional teaching methods of Mr. Keating.

This idealization of the English teacher is echoed in Old School and is repeated with
the same disregard for the sciences. Early on in the narrative, the unnamed narrator
asks himself: "How did they command such deference -English teachers? Compared to
the men who taught physics or biology, what did they really know of the world? It
seemed to me, and no only to me, that they knew exactly what was most worth knowing.
Unlike our math and science teachers, who modestly stuck to their subject, they tended
to be polymaths" (Wolff, 2003, p. 5). The young boy goes on to stress that the discipline
of English has an unifying function for young people, because it is said to provide
students with a coherent body of knowledge and an idea of 'what matters' in life.

In The History Boys, the two teachers Hector and Irwin are personifications of two
pedagogies, although both reveal contradictions and thus deviate from the standard,
thetical descriptions of what a 'traditional' and 'utilitarian' pedagogy would entail
(Sawyer & Van de Ven, 2006). There is a clear opposition between the view of literature
as salvation and literature as cultural capital to succeed in (professional) life. Hector and
Irwin respectively embody both ways of approaching literature. Hector stands for the
ideal of Bildung, while the new teacher Irwin quips that "Poetry is good up to a point.
Add flavor". Literature for him is a way of getting ahead in life, and of distinguishing
oneself from other students and getting into university. There is no clear evaluation of
the two teaching methods on the level of the (extradiegetic) narrative by the narrator or
director/author, which makes it difficult for the reader to choose sides. On the level of
the story, the students, however, shift their alliance throughout the movie. Through a
series of scenes, Hector's teaching is shown as being detached from life as one of the
students does not come for guidance to Hector, when experiencing problems with his
homosexuality, expecting just another literary 'quotation'. While Irwin shows respect
for the knowledge Hector has imparted to the students, as Irwin himself says: "He was a
good man. But I don't think there's time for his kind of teaching any more." Irwin's
teaching, however, is perceived as being blunt and academic, which becomes most
evident in scenes of Irwin discussing the Holocaust, where he pleads for an ethical
distance before beginning to discuss these horrors.

Mr. Watts' teaching in Mister Pip seems to be devoid of any clear pedagogy, because
he falls back on reading aloud the main teaching material, the novel Great Expectations,
a fact he seems to admit: "'I want you to understand something. I am no teacher, but I will
do my best.'" (Jones, 2006, p. 15). However, even this seemingly neutral pedagogy is
traditional: "When we weren't being read Great Expectations we did our schoolwork, our
spelling, our times tables. Mr Watts got us to memorise countries beginning with A -
America, Andorra, Australia- through Z -Zambia, Zimbabwe. We had no books. We had
our minds and we had our memories and, according to Mr Watts, that's all we needed" (p. 24). The basic skills and memorisation are emphasized. Mr. Watts, however, is a modest teacher who admits his mistakes without ever losing authority: "There were gaps in Mr Watts' knowledge. Large gaps, as it turned out, for which he apologised. He knew the word 'chemistry' but could no tell us much more than that... Yet he was our teacher and he never relinquished that status" (ibid.). This honesty will lead Mr. Watts to invite the parents of the community into the classroom to share their knowledge (p. 25), which often consists of folklore, tribal practices or religion, and sometimes contradicts Mr. Watts as when Matilda's mother berates him for not teaching the Bible.

Another feature of narrative is that results and effects of teaching are linked up with specific actions of agents who show intentions and goals in their actions. In popular school movies coming out of Hollywood, the cause of learning must be univocally explained by a single cause, which will be the unconventional teaching methods of the (new) teacher. This may be perceived as an obvious point, but it is a representation of the learning process that ignores psychological, cognitive and some social factors. Put simply, the learning students acquire is often represented as a transformative breakthrough, as evidenced in the following scene from Dead Poets Society. Mr. Keating assigns a writing assignment. Todd, too ashamed of what he wrote, does not finish the assignment. He is called upon by Mr. Keating to improvise a poem as a way for him to let go of his self-consciousness. After a few moments of insisting, Todd successfully composes an on-the-spot poem. What is especially interesting to see is that through a montage, the teacher is regarded as the cause of Todd's sudden transformation. In the final shot of the scene, Mr. Keating kneels down as if to admire his 'creation'. Through the construction of this scene, the point is made that the teacher, rather than a more complex, slow process, is credited for the transformation of the student. These scenes show the myth of the teacher as Pygmalion, as the sculptor of his students, who uses the 'tool' of literature to make better people out of the students (Verdoodt, Rutten, Soetaert, & Mottart, 2010). The History Boys is exceptional for its lack of such transformative scenes, while Hector does espouse the same assumptions about teaching literature. The novels Old School and Mister Pip show a slower, more psychological development of the characters, as a novel can show the more internal process of reflection.

An interesting concept to analyze these fictional teaching methods is what Shulman, and later Ciccone (2009) have called signature pedagogies: they "reflect the deep structures of the discipline or profession. They represent core values and thus evolve slowly and only when significant changes require it" (p. xiii). When used in educational inquiry of teachers' practices, the term seeks to answer the question "what does our pedagogy reveal, intentionally or otherwise, about the habits of head, hand, and heart we purport to foster through our disciplines?" (p. xii). In our analysis of fictional teachers, what do Mr. Keating's, Mr. Watts, Hector's or Irwin's teaching reveal if we analyze them as if they were signature pedagogies of literature education? Mr. Keating's teaching relies on motivating students through his personal charisma. There does not seem to be clear planning in his classes, which is revealed after his departure when Mr. Nolan takes over:
MR. NOLAN: I'll be teaching this class through exams. We'll find a permanent English teacher during the break. Who will tell me where you are in the Pritchard textbook?...
CAMERON: We skipped around a lot, sir. ...
MR. NOLAN: What about the Realists?
CAMERON: I believe we skipped most of that, sir.

One could ascribe to Mr. Keating, what Wayne C. Booth (1963) calls, "the entertainer’s stance, [which is] the willingness to sacrifice substance to personality and charm" (p. 144). Mr. Watts in Mister Pip is literally no more than a storyteller: he just reads Great Expectations aloud to his pupils. However, this should not obscure his creative act, as Matilda realized that "Mr Watts had read a different version to us kids. A simpler version. He’d stuck to the bare bones of Great Expectations, and he’d straightened out sentences, adlibbed in fact, to help us arrive at a more definite place in our heads. Mr Watts had rewritten Mr Dickens’ masterwork" (Jones, 2006, p. 193). The act of teaching always implies an act of selection. In The History Boys, Irwin’s pedagogy does come down to a "teaching-to-the-test" approach. He shows, what Booth (1963) has called "the advertiser’s stance, [which] comes from undervaluing the subject and overvaluing pure effect: how to win friends and influence people" (p. 143). Hector, while open-minded about including old movies in his classes, still playfully hits his students, and makes them memorize poems. He stands for aspects of self-education, although not limited to traditional literature. His pedagogy is an idiosyncratic mix of different aspects and disciplines, also evident in the name of his classes: General Studies.

4.3. The Ends of Learning: Contrasting Aims with Results

All stories end and all audiences expect a sense of closure after the tension of watching or reading about e.g. the perils of a hero. In traditional stories, involvement with the story (e.g. suspense) is "created by defining an initial instability with some precision, in order to move a 'plot' to a gratifying closure" (Booth, 1988a, p. 64). The two concepts 'end' and 'closure' should not be confused (Booth, 1988a): the former denotes that actual ending of story, while the latter denotes a feeling of 'completeness' (Phelan, 1989, p. 18). Closure can arrive before the end of the story, making what follows an epilogue, or the story can leave the audience unsatisfied. The sense of 'closure' depends on the tension and resolution of what had been set out at the beginning (the aims, or 'ends' in one sense of the term) and what happens at the end. Stories about education enable us to reflect on our expectations of teaching and learning and the results of teachers and students’ actions in contextualized manner: narrative thinking "helps illuminate, and is illuminated by, the wider world in which such motivations and aims take shape" (Herman, 2002, p. 21).

All these narratives focus on teaching literature. So, they explicitly reflect on literature’s function in society or in a particular person’s life. The aims of literature
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education are most often enunciated by the character of the teacher in monologues. In *Dead Poets Society*, Mr. Keating highlights the importance of poetry and literature:

MR. KEATING: We don’t read and write poetry because it’s cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for.

Literature is seen as the defining characteristic of the good life. One of the teachers in *Old School*, Mr. Ramsey, explicitly sees stories as the center of our lives: "We’re not here to talk about essays, he said. One can imagine a world without essays. It would be a little poorer, of course, like a world without ... chess, but one could live in it. ... Stories, though -one could not live in a world without stories." (Wolff, 2003, p. 131). Such claims create expectations with the students and the audience. In *Dead Poets Society* Mr. Keating’s performance as a teacher can only succeed, in narrative terms, if his students accept this precept and manage to live their lives accordingly. As *Dead Poets Society* sets out idealistic aims, closure cannot be reached by a simple examination of the course material. Although Mr. Keating is forced to leave the school before the year is over, the final scene does leave the impression that Mr. Keating’s aims have been accomplished, as several students climb up onto their desks and greet Mr. Keating for the last time. They have been become free-thinking individuals who will (literally) stand up to what they feel is wrong.

*Mister Pip* highlights escapism as a function of literature. Rather than the playful connotation escaping in literature has in the Western world, in Matilda’s context of civil war it is essential: *Great Expectations* "contained a world that was whole and made sense, unlike ours" (Jones, 2006, p. 58). Besides functioning as a necessary diversion from their hard reality, the book also teaches them something about identity: "that you could slip inside the skin of another" (p. 20). It signals the development of character that Matilda will undergo, even learning "how a life could change without any warning" (p. 44-45). When Matilda escapes the island and goes to live in Australia, she transforms herself into a Dickens scholar (she is also revealed to be the 'writer' of the book we are reading). She was helped by *Great Expectations* when adjusting to this new context: "It taught me you can slip under the skin of another just as easily as your own, even when that skin is white and belongs to a boy alive in Dickens' England. Now if that isn’t an act of magic I don’t know what is" (p. 199).

In *The History Boys*, a slightly different ideology functions, but with the same exulted status for literature as in *Dead Poets Society*. For Hector, literature has a more intimate personal use, and is part of an art of living in ethical terms:

HECTOR: The best moments in reading are when you come across something - a thought, a feeling, a way of looking at things - that you’d thought special, particular to you. And here it is, set down by someone else, a person you’ve never
met, maybe even someone long dead. And it's as if a hand has come out, and taken yours.

Such glorifications, however, do not sit well with the headmaster of the school. In *History Boys*, the principal personifies the pressures of the outside world (parents' expectations, job market, etc.) on the internal workings of the school. He prefers Irwin's utilitarian view of teaching to Hector's unconventional Bildung. At one point, he explains his dislike of Hector's teaching methods: "Shall I tell you what is wrong with Hector as a teacher? There is inspiration, certainly," declares the Headmaster, "but how do I quantify that?" This seems to reflect our present-day insecurity about the humanities and the value of its knowledge. If we follow this narrative thread through the story, we see that the boys are initially allied to Hector who approvingly quotes A.E. Housman that "All knowledge is precious whether or not it serves the slightest human use", which becomes evident in a discussion they have with Irwin:

TIMMS: No, sir! Mr. Hector's stuff's not meant for the exam! It's to make us more rounded human beings.
IRWIN: Listen! This examination's gonna be about everything and anything you know and are, and if there's a question on Auden or whoever and you know about it, answer it.
AKHTAR: That would be a betrayal of trust. Yeah! Is nothing sacred, sir?

The atmosphere does get grimmer as the exam approaches and the boys begin to realize that they will not succeed. Lockwood, one of the more ambitious boys, questions Hector's approach: "Well, we've got the most important exam of our lives coming up and we're just sat here reading literature".

*The History Boys* has to construct a more complex sense of closure. The promise of Irwin's teaching is fulfilled when all students get into their chosen colleges, although Rudge gets accepted because of family connections. The aims of Hector's pedagogy, however, are more difficult to fulfill, because it would mean showing how his teaching has influenced the rest of their lives. A tragedy, however, happens: Hector is killed in a motorcycle accident. All the students and teaching staff assemble at a memorial service. In a shift of temporal mood in the narrative toward a conjectural future, Mrs. Lintott explains what will happen to all the students after they have graduated. This shows the (lack of) impact of Hector on the students. Only one of the students will follow in Hector's footsteps, and remains the single proof of Hector's 'passing it on' to the next generation.

In *Old School* we get a number of characters that comment on the function of literature and the aims of teaching. The unnamed narrator espouses a more 'mystical' view of literary culture (Wolff, 2003, p. 7). On the other hand, he cannot escape the view of literature as a social marker (p. 94). The boy will do everything to win the competition and will go as far as plagiarizing a girl's story to become part of this society of writers. It belies his exulted view of literature. A more complex discussion of the role
of literature in teaching and its effects comes in the last part where Dean Makepeace discusses his teaching of Hawthorne's story "The Minister's Black Veil". He describes himself as "a reader since childhood" (p. 181). It is, however, when he began teaching about his reading that he was made "accountable for his thoughts, and as he became accountable for them he had more of them, and they became sharper and deeper". The result of his teaching was "making him more alert and self-forgetful and more truthful" (p. 182). When reminiscing about the mistakes he made in his life, Makepeace asks himself: "had he learned nothing form all those years of teaching Hawthorne? ... For years Arch had traced this vision of the evil done through intolerance of the flawed and ambiguous, but he had no taken the lesson to heart. He had given up the good in his life because a fault ran through it" (p. 195). Literature, not even teaching about literature, has helped him to correct his personal flaws.

The discourse on Bildung is of course a discourse of ends, i.e. the aims of education. The process is an explicitly open-end one: one learns one's whole life. As educational philosopher Andrew Stables (2006) rightly points out it is often difficult to locate 'learning' as/in an event, because learning is such a continuous process; "it seems more plausible that it is a term applied retrospectively to changes in the life-story" (p. 376). We thus need narrative thinking to chart our progress, or in Charles Taylor's words (1989), "we need an orientation to the good, which means some sense of qualitative discrimination, of the incomparably higher. Now we see that this sense of the good has to be woven into my understanding of my life as an unfolding story. ... we grasp our lives in a narrative" (p. 47). Bildung is to some such 'an orientation to the good' and many narratives about education show how we can grasp the progress toward this goal in a narrative form, while others show the possible conflicts between ideals and their ends.

5. Discussion

In this chapter, we have analyzed how reflection through narrative could highlight some of the interesting aspects of the fate of the educational concept of Bildung. Our main thesis has been that narratives can supplement educational theories, because they clarify concepts through our interaction with characters and the narrative (Golden, 1962) and provide us with diverse vocabularies to redescribe the problems (Rorty, 1989). The conflict Rorty sketched between vocabularies of individual pursuits and social amelioration is also clearly present in these narratives. Through an analysis of these narratives we have tried to transcend the divide Richard Rorty drew between philosophers who focused on the self (Bildung), and those who analyzed social injustices and institutions. While Dead Poets Society still shows a rebellious spirit toward the power of the institution, an ability to create a new method of teaching, and a new canon from which to teach, in The History Boys, this battle has been lost, save for an old teacher like Hector. The managerial thinking so opposite to Bildung dominates in the school of The History Boys. Old School show the reversal of ideals of egalitarianism and
classlessness in a meritocratic society. *Mister Pip* then shows that some form of educational structure is needed, even very meaningful for children in chaotic environments.

In another sense, we have followed with our narrative analyses Richard Smith’s argument for an alternative conception of educational research. In Smith’s re-imagining, the creative and productive element of educational research should be stressed through good interpretations. Educational research takes the form of constant re-interpretation. Interpretations of “the ideal of education ‘for itself’ (the notion of liberal education, or ‘the educated man’ [sic] or the cultured human being)” must start from the recognition that these ideals are “have to be brought into being, ... and done so again and again in terms that speak to different generations and kinds of people” (Smith, 2008, p. 193).

Introducing narratives in education: research may prove to be “insightful ..., it may help the reader to see something she has not seen before. Yet there is no ‘research finding’ here. Poetry, novel, film (*Dead Poets Society* perhaps) might do as well” (p. 194).
CHAPTER 2
Culture and Education in Daniel Defoe's *Robinson Crusoe*

"3 avril
J'ai commencé le Crusoé de Defoe, achevé le Robinson de Tournier et le
Robinson des mers du Sud, récit des six années de Tom Neale sur l'île
déserte de Souvarof. On peut établir un certain nombre de caractères
propres aux naufragés. Ces traits communs dessinent le figure
archétypique du solitaire jeté sur un rivage.

- Sentiment légèrement euphorisant de tenir un rôle de veilleur en
  marge d'un humanité dévoyée
- Risque de contacter le syndrome de la tour d'ivoire dont la forme grave
  consiste à se considérer à la fois comme le dépositaire de la sagesse
  universelle et le rédempteur des péchés des hommes."

Sylvain Tesson, *Dans les forêts de Sibérie*, p. 132-133.

29 This chapter is based on Vandermeersche, G., and Soetaert, R. (2012). Landscape, Culture, and
Education in Defoe's Robinson Crusoe. *CLCWeb: Comparative Literature and Culture* 14.3.
Abstract

In this chapter we discuss Daniel Defoe's *Robinson Crusoe* as a narrative that translates our cultural approach to nature into a literary text. We postulate that the novel can be read as a quintessential fable of humans' cultivation of nature and the creation of individuality, which, at the same time, provides its readers with strategies for describing processes such as education. *Robinson Crusoe* and its characters, metaphors, and scenarios function in the 'auto-communication' of culture as an enduring equipment for living (Burke, 1974), a company readers keep (Booth, 1988a), and a cognitive tool in modern Western culture.
1. Introduction

The representation of nature in cultural artifacts can be described, following Yuri Lotman's cultural semiotics, as the "culturization of elements of the natural world" which "occurs by means of language, and more precisely through naming. Through this [first-order] process parts of the natural world are 'humanized' ... landscape as an object of geography has no meaning on its own, unless it enters consciousness as (for example) an object of aesthetic contemplation" (Lotman qtd. in Zylko, 2001, p. 394). The semiotic models we find in art, myth, religion, and science construct second-order representations of nature by selecting what is culturally relevant from the surrounding world (Lotman, 2001, p. 58). As "the laws of construction of the artistic text are very largely the laws of the construction of culture as a whole" (p. 33), uncovering the ways in which artistic texts represent nature becomes an analysis of the larger cultural construction of human beings' place within nature (and the traditional opposition between nature and nurture/culture).

As Lotman (2001) suggests, culture can (metaphorically) be described "as a vast example of auto-communication" (p. 33); culture addresses itself in/through aesthetic texts. Moreover, participants in this cultural conversation do more than transmit simple information (p. 2): they engage in "an increase in information, its transformation, reformulation and with the introduction not of new messages but of new codes" (p. 29). Thus, the engagement with artistic or cultural texts becomes a dialogue with "thinking objects" (Lotman, 2001, p. 2), for instance with "a literary narrative [which] is the most flexible and effective modeling mechanism for describing extremely complex structures and situations in their entirety" (p. 163). Literary texts can reveal both larger cultural practices of representing nature and the cultural techniques human beings have developed to see themselves and their (natural) surroundings.

Evolutionary and Eco-criticism

Two new branches in the study of art, namely evolutionary criticism (Gottschall & Wilson, 2005; Carroll, 2004; Dutton, 2009; Boyd, 2009) and ecocriticism (Glotfelty & Fromm, 1996; Garrard, 2004), have, in different ways, refocused attention on aspects of language, art, and the human preference for narrative meaning-making. While evolutionary criticism sees storytelling as a necessary tool in human beings' cognitive adaptation to their environment, ecocriticism focuses on our use of metaphors and texts as a way to control and understand nature. In other words, literary texts are an integral part of the civilization process, and they thematize the ways in which human beings have encountered and cultivated his/her surroundings, him/herself, and other human beings.

Ecocriticism is described as "the study of the relationship between literature and the physical environment" (Glotfelty & Fromm, 1996, p. xix). Greg Garrard (2004) proposes to read texts "as the production, reproduction and transformation of large-
scale metaphors" (p. 7) for describing and controlling nature: for example "the literary genres of pastoral and apocalypse [show] pre-existing ways of imagining the place of humans in nature" (p. 2). We must be aware that the uses of such stories and metaphors can have political ramifications or show ideological interests (p. 7). Similarly, the goals of environmental education include "recognizing values and clarifying concepts in order to develop skills and attitudes necessary to understand and appreciate the interrelatedness among man, his culture and his biophysical surroundings" (Palmer & Neal, 1994, p. 12). From an ecocritical perspective, this implies a reflection on stories that illustrate this interplay between culture and nature. Moreover, it has been stated that the conception of modern environmental literacy (Soetaert, Top, & Eeckhout, 1996; Stables, 2001) is influenced by literary texts such as Robinson Crusoe (see Midgley, 1983).

Ideas on evolution have long influenced the humanities. Examples include the insight that, parallel to genetic transmission, narratives transfer cultural information: "the more people acquire freedom from the automatism of genetic planning, the more important it is for them to construct plots of events and behavior" (Lotman, 2001, p. 170). Such insights are solidified in evolutionary criticism, where narratives and art are seen as adaptational strategies. Why not, as Brian Boyd (2009) suggests in On the Origin of Stories, explain the practice of storytelling through "the richest explanatory story of all, the theory of evolution by natural selection" (p. 1)? One of narrative's possible evolutionary advantages is "its ability to provide scenarios or models that we can draw on in planning our own actions and making our own decisions" (p. 194). The question whether these scenarios should be (scientifically, objectively) truthful has little evolutionary salience as "fictional situations need be neither just the same as those we encounter in real life, nor realistic, in order to aid our thinking about action ... to clarify our thinking about reality" (Boyd, 2009, p. 194; also see Austin, 2010). Some stories, such as parables, function through their simplicity while others rely on a reader's long-term identification with psychologically complex characters.

Boyd (2009) illustrates the function of stories with the novel Robinson Crusoe: "we may never be shipwrecked on a desert island like Robinson Crusoe, but we can learn from the example of his fortitude, resolution, and ingenuity. The very unusualness of the situation catches our attention and animates our imaginations, and our engagement with Crusoe in his predicaments makes the lesson 'emotionally saturated'" (p. 194). These literary scenarios are useful tools in a reader's education. Joseph Carroll (2004) uses the example of Dickens's David Copperfield, who reads Robinson Crusoe, but not to escape: "by nurturing and cultivating his own individual identity through his literary imagination, [the book] enables [him/her] to adapt successfully to this world ... and in doing so he demonstrates the kind of adaptive advantage that can be conferred by literature" (p. 68).

In what follows, we examine Daniel Defoe's Robinson Crusoe as a narrative that translates our cultural approach to nature into a literary text. The novel can be read as a quintessential fable of humans' cultivation of nature and the creation of individuality, which, at the same time, provides its readers with strategies for describing processes
such as education. Both the novel *Robinson Crusoe* and the characters, metaphors, and scenarios it provides have functioned in the 'auto-communication' of culture as an enduring equipment for living (Burke, 1974), a conversational partner or a company readers keep (Booth, 1988a), and a cognitive tool in modern Western culture.

2. Stories as Tools: Narrative as Cognition, Ethics and Rhetoric

Kenneth Burke's essay "Literature as Equipment for Living" (1974 [1941]) is a foundational text for the analysis of recurring patterns in narratives (see also Rutten, Soetaert, & Vandermeersche, 2010). Like proverbs ('come rain, come shine'), Burke (1974) states, literature "name[s] typical recurrent situations" (p. 293). Narratives deal with certain common characteristics of life, such as love and death. However, they do not only describe situations, but also provide "strategies for dealing with situations" (p. 296). Stories provide human beings with 'lessons', which inform ways of living. Before ecocritics suggested to focus on the patterns and models by means of which literature describes man's situation in nature, Burke had already sought "to codify the various strategies which artists have developed with relation to the naming of situations" (p. 301). Such an approach could result in a comparative history that describes the intertextual conversation about the interaction between nature and culture as it appears in sources and adaptations of culturally significant stories and important literary "naming of situations" such as *Robinson Crusoe*.

Similarly, Wayne Booth (1988a) describes literary interpretation as a process of co-duction, which means "experiencing [literary texts] in an immeasurably rich context of others that are both like and unlike them" (p. 70). This leads Booth to re-describe literary culture as a conversation during which other stories and interpretations become the company we keep (p. 175). We never consume stories in isolation, separated from other readers or other stories. Booth also offers a theory of self-cultivation through literature. In general, readers can expand their character through identifying with fictional roles (p. 250) and deciding "whether a proffered new role ... is one that we ... ought to take on" (p. 260). In more specific terms, we acquire different metaphors to describe the world and ourselves. Before evolutionary criticism's suggestion that narratives provide possible scenarios for action, Booth (1998) had already described fiction as "the counterbalancing of cases ... it is in stories that we learn to think about the 'virtual' cases that echo the cases we will meet when we return to the more disorderly, 'actual' world" (p. 48). A story such as *Robinson Crusoe* and its many adaptations and counterparts can be used to reflect on the role and metaphors available throughout literary history to describe nature and the cultivation of our surroundings and ourselves.

This relationship between life and fiction is complex, but cognitive approaches to narrative describe it as the evolving adaptation of schemata (see Schank, 1995). Examples of larger cultural schemata include 'the journey' or 'growing-up'. When
reading artistic texts, Peter Stockwell (2002) suggests that we hold on to "the gist of the meaning ... together with a sense of what the literary work means for us" (p. 122-23), rather than a complete recollection of all events and stylistic features. Stockwell uses the notion of the parable to denote "a newly structured cognitive model that is the reader’s representation of the meaningfulness of the literary work" (p. 125). This narrative model consists of a selection of relevant elements, which have high salience to the reader or the larger cultural conversation (p. 125). In these parables, certain characters can become emblematic "as generically significant beyond the specifics of their world [such as] Robinson Crusoe [who] becomes an emblem of isolation and abandonment" (p. 126; see also Faulks, 2011). The notion of intertextuality is relevant because emblems are "metaphorically mapped back onto specific narratives again" (Stockwell, 2002, p. 126) as in specific adaptations of Robinson Crusoe or general cognitive schemata that appear in other cultural artifacts and practices. Parables can influence or change a reader’s thinking, "potentially offer[ing] modifications of the original cognitive models" (p. 127; on intertextuality see e.g. Juvan, 2009).

3. The Network around Daniel Defoe’s Robinson Crusoe: Adaptations & Inspirations

Daniel Defoe’s The Life and Strange and Surprising Adventures of Robinson Crusoe, of York, Mariner (1719) can be placed under many headings: a prototype of the novel, a dominant way of looking at the opposition of culture/nature (through its themes of the ethos of self-cultivation, the creation of landscape), a canonical novel, a book on religion and the place of man, an important example of travel literature, a myth of the modern individual (see Watt, 1996), an inspiration for educational, philosophical, social, and economic theories, and a convergence point for feminist, ecological, and postcolonial critiques. The novel is both a product of the political and economic reality of the early 18th century (when London was transforming into a capital of trade in Europe and the British colonial empire), and a catalyst for new systems of thought, in the sense that Robinson Crusoe launched a new genre: the robinsonade. This genre reveals "the literary imagination of ... the origin myth of the bourgeois society. It is the report of the transformation of the state of nature into civilization, the struggle against nature and the savages: it is an ode to the civilian as creator of culture and controller of nature" (Lemaire, 1986, p. 158, our translation). In short, the book celebrates Western ideals such as rationality and utilitarianism. As Alasdair MacIntyre (1984) points out in After Virtue, "Robinson Crusoe becomes the bible of a generation which includes both Rousseau and Adam Smith. The novel with its stress on individual experience and its value is about to emerge as the dominant literary form" (p. 151).

The influence of the novel’s ideas has been amplified through a network of adaptations and references in stories and cultural practices. On the one hand, the novel is influenced by previous texts, mostly notably by Ibn Tufail’s The Improvement of
**Human Reason** — a philosophical fable about a boy who has to survive on an island without any tools or education, examining *avant-la-lettre* the idea of the blank slate and the state of nature — and real-life stories of castaways, such as the Scottish sailor Alexander Selkrik. On the other hand, the retellings and references to *Robinson Crusoe* are innumerable: Johann David Wyss’s *The Swiss Family Robinson* (1812), William Golding’s *The Lord of the Flies* (1954), Michel Tournier’s *Vendredi, ou Les Limbes de Pacifique* (1967), and J.M. Coetzee’s *Foe* (1986). In terms of literary genres, the network that can be built around *Robinson Crusoe* also shows relations to the tradition of travel literature, the *Bildungsroman*, and children’s literature. In more general terms, Defoe’s novel is etched in the collective imagination of children and grown-ups as a collection of images: a sinking ship, an uninhabited island, a footprint in the sand, and cannibals by the fire (Reckwitz, 1976). In addition to these cultural images, *Robinson Crusoe* also reflects shared practices in Western culture, including the way in which landscapes are constructed and perpetuated in other cultural practices such as paintings, photographs, and even tourism through the lens of the 'Robinson' tradition (Robinson, 2002, p. 52). We thus suggest placing the novel in "the virtual space or cultural conversation that the text presupposes" (Graff, 1987, p. 257).

### 3.1. The Travelling Subject: Moralizing the Landscape

Franco Moretti (2000) states that "the adventures of Robinson Crusoe, and of the modern novel, begin when a son no longer heeds his father’s wise counsel" (p. 24). Moretti explains the birth of the novel in this tension between authority and a "new attitude towards life and history" (p. 123). Robinson is "bent upon seeing the world" (Defoe, 1991a, p. 4), whereas his father advises him that in "the middle station of life," people "[slide] gently thro' the world" (p. 3). However, on 1st September 1651, Robinson will stubbornly embark on his first journey and spend a considerable time travelling the globe before and after he is shipwrecked on the island. Although the themes of the journey and parental conflict will reappear in much of the novelistic tradition, many have chosen to ignore the frame narrative in later adaptations. Jean-Jacques Rousseau, for instance, in his *Emile, ou de L’Education* (1762), in which *Robinson Crusoe* is proposed as the only book worth reading as part of a child’s education, "had no patience with Defoe’s frame-story (how Crusoe found his way to the island and, twenty-eight years later, his way back to England); he was interested only in the episode on the island" (Dawson qtd. in Jones, 2008, p. 55).

However, the episode detailing Robinson’s journey is relevant for the novel’s construction of culture and landscape. *Robinson Crusoe* is the first literary work in which space is described relatively accurately (Davis, 1987, p. 71) through either place names or geographical markers (latitude and longitude). Indeed, it is on the first journey that Robinson acquires "a competent knowledge of mathematicks and the rules of navigation, learn’d how to keep an account of the ship’s course, take an observation ... for, as he took delight to introduce me, I took delight to learn; and, in a word, this voyage made me both a sailor and a merchant" (Defoe, 1991a, p.13). Travelling as a narrative
scenario has often connoted the education of the protagonist. During his journey, Robinson Crusoe — the ideal man of liberal ideology — is born as he learns to describe and control space.

According to Lennard Davis (1987), the descriptions in the travel-episode do not yet show the concrete, experienced, ideologically charged space that is characteristic of the novel. It is not until after the shipwreck, when Robinson is forced to settle himself in a new environment that realistic descriptions of spaces appear. We can find some counter-evidence to this statement, in the episode when Robinson is confronted with the wilderness of the West-African coast: "for who would ha’ suppos’d we were said to the southward to the truly Barbarian coast, where whole nations of negroes were sure to surround us with their canoes, and destroy us; where we could ne’er once go on shoar but we should be devour’d by savage beast?" (Defoe, 1991a, p. 18). In this passage, Robinson's description of the landscape is determined by projections of his expectations, and therefore becomes morally charged: the shore itself is "Barbarian". He describes the land as "wast and uninhabited, except by wild beasts" (p. 21). Often prefaced by phrases such as "it is impossible to describe" (p. 20), these descriptions are also part of "a novelistic frustration about creating a space out of nothing, especially a nothing which is so terribly 'other' as to be outside the discourse of a reasonable Englishman" (Davis, 1987, p. 70).

The Western vision of the African (uncultivated) land is personified in Robinson Crusoe. According to Marzec (2002), "uncontrollably thrown into the space of uncultivated land, he is unable to immediately establish a frame of reference, which triggers a response of dread" (p. 130). Moreover, Robinson's way of describing the landscape stands in for "a more global structure of feeling ... a formal diagram for future colonial developments" (p. 131). It is a cultural practice that reappears in later narratives, such as Joseph Conrad's Heart of Darkness (1902), in which the maps show "blank spaces on the earth" (Conrad, 1994, p. 52).

In Defoe's A Tour through the Whole Island of Great Britain (1724-1727), the same way of looking at landscapes is discernable (Defoe, 1991b). As Matthew Johnson (2007) points out in Ideas of Landscape, Defoe "explicitly linked the inhospitable, uncultivated nature of the Scottish landscape with what he saw as the unreformed nature of Scottish society and culture" (p. 23). Descriptions of the landscape are explicitly linked to visions of economic and cultural progress: Defoe "advocates the scientific and market-driven normalization of the land, valorizing enclosures as 'islands of improvement in a sea of open-field'" (Marzec, 2002, p. 130). It is ironic that references to Robinson Crusoe are used metaphorically to describe humans in peaceful natural scenes. For instance, in her literary sketches Our Village, Mary Russell Mitford (1910) presents Robinson as the personification of humanity in an English landscape: "and here we are in the meadows, and out of the world. Robinson Crusoe, in his lonely island, had scarcely a more complete, or a more beautiful solitude" (p. 92). As Patrick Parrinder (2006) writes in Nation and the Novel: "The landscape is experienced as if it were already a text from English fiction" (p. 150). Robison Crusoe is also used as a script to describe the landscape in Jean Jacques Rousseau's Confessions (2000): "I walked an hour or two, or
laid myself down on the grass on the summit of the hill, there to satiate myself with the pleasure of admiring the lake and its environs ... like another Robinson Crusoe, built myself an imaginary place of residence in the island" (p. 630).

3.2. Island Myths: A Lasting Figure for Education
The island, as a narrative scene, should not be analyzed as a passive container of the action of a story, but as an element that actively shapes what happens and how we think. The island is "a figure of thought, working at the level of the concept and ideology" (Cohen, 2008, p. 647). Within the capitalist and liberal ideology, Robinson's island will be utilized as "a prime 'empty' space of orientalist discourse, a fresh, untouched realm that can be shaped ... to be conquered and cultivated to further its aims" (p. 659). The island also stands strategically opposed to the over-civilized sociality of the city, where everything is connected. On the island, it is as if "nothing comes from outside" (p. 660). The schemata associated with the island as a metaphor — including 'civilization as filling empty uncivilized places' and 'the isolation of the island' — have influenced many disciplines. In educational philosophy the island schema has been an influential but disturbing way of thinking about the essentially social process of education. This started with the twelfth-century Arabic fable, Tufail's The Improvement of Human Reason, which "lays the Scene in some Fortunate Island ... only having design'd to contrive a convenient place ... so as to leave [the child] to Reason by himself, and make his Observations without any Guide" (Translator's Foreword, n.p.). This is the myth of the completely isolated individual's growth and cultivation.

In 1762, forty-three years after the publication of Robinson Crusoe, Jean-Jacques Rousseau published Emile, ou de l'éducation about a young boy's ideal education. Rousseau attempts to "find a way of resolving the contradictions between the natural man who is 'all for himself' and the implications of life in society" (Jimack, 1983, p. 33). Rousseau's emphasis on the island episode of Robinson Crusoe reveals his construal of 'natural education'. Similar to how Robinson was supposedly isolated from outside influences, Rousseau's tutor tries to isolate Emile from unwanted influences. As McDonald and Hoffman (2010) put it, "Robinson's island ... is an apt metaphor for the spatial dimensions of Emile's existence, as it is circumscribed and unhampered by the contamination of outside elements. He may roam anywhere on the 'island' that is his scene of instruction, but he is unable to leave or receive anything from any realm beyond the island's borders" (p. 165). Rousseau proposed Robinson's condition to Emile, because "it is with reference to this state that we are to appreciate all the others" (Rousseau, 2003, p. 163), and the story becomes Emile's prime equipment for living. The student should take up Robinson's role of "the solitary man" (McDonald & Hoffman, 2010, p. 140), so as to arrive at clear judgments devoid of social constraints. However, this use of Robinson Crusoe ignores that "it is not the state of nature that makes Crusoe what he is and the island experience what it is, but the remnants of the material world from which Crusoe comes" (Seidel, 1991, p. 59, see later). In Rousseau's description of education, this myth of the solitary individual is perpetuated, but inadvertently
contradicted, because "Emile is never alone, isolated, or away from the guiding hand of his tutor" (McDonald & Hoffman, 2010, p. 165).

In Marxist theory, in particular, the myth of the isolated individual in Robinson Crusoe was criticized, because it was a source of inspiration for 18th economics, including the idea of the so-called Robinson Crusoe economy (see Rutherford, 2007). In his Grundrisse, Karl Marx (1973 [1858]) critiques writers who consider the individual without social bonds instead of understanding him as a social and historical product: "the individual and isolated hunter and fisherman, with whom Smith and Ricardo begin, belongs among the unimaginative conceits of the eighteenth-century Robinsonades. ... In this society of free competition, the individual appears detached from the natural bonds" (p. 83). The Marxist critique of the 'nature-state' as a construction still appears today. In Archaeologies of the Future, Fredric Jameson (2005) points out:

"its mythical status of origins, of an absolute new beginning and the philosophical blank state of human culture and civilization, depended on some initial prestidigitation: not only is the island occasionally visited by other people and cultures, but above all Crusoe himself is able to salvage a good deal of Europe from the shipwreck, and to stock his island refuge in advance with a variety of tools and materials, in other words with stored human labor." (p. 402)

The notion of 'surviving on a previously uninhabited island' becomes a schema that figures as "the primary stuff of colonialist ideology — the European hero's lonely first steps into the void of savagery" (Hulme, 1986, p. 186). Out of nothing Robinson creates something; with the wilderness as his starting-point, he cultivates something resembling his own European culture. Moreover, the schema is a constitutive metaphor in educational philosophy: the individual himself is essentially an island, cultivating his identity without outside influences.

3.3. The Garden Metaphor: Cultivating the Landscape and the Self

The central part of our analysis of Robinson Crusoe deals with the many aspects of culture the novel can be said to represent. Before culture became "the master term for the new mechanisms of social reproduction — both designed and centrally operated" (Bauman, 1987, p. 94), it denoted the activity of farming. This shift in terminology occurred in the second half of the 17th century. Before, social values and behavior reproduced itself through seemingly self-evident mechanisms, either following "the nature of things" or a "divine order" (ibid.). When this failed, due to the diversification of the population, the idea arose that society "needed to be formed, lest it should take shapes unacceptable and damaging to social order, much like an unattended field is swamped with weeds" and culture, by analogy, came to stand "for the intention and the practice of 'gardening' as a method of ruling society" (ibid.).

For Robinson, farming the land (cultivation) is represented as a learning process. Ian Watt (1996) argues that Defoe's novel demonstrates "that labor is both the most
valuable form of human activity in itself, and at the same time the only reliable way of developing one's spiritual biceps" (p. 107). Robinson succeeds in salvaging tools from the shipwreck, and, in the course of several years, he transforms the wilderness into cultivated land. The first act of agriculture, however, is accidental: "it was a little before the great rains ... I saw some few stalks of something green shooting out of the ground, which I fancy'd might be some plant I had not seen; but I was surpriz'd and perfectly astonished" (Defoe, 2001a, p. 64-65). At first, Robinson believes "that God had miraculously caus'd this grain to grow" (p. 65), but later he will realize that he had accidentally spilled a bag, and "that all this was nothing but what was common" (ibid.). Robinson realizes that he can direct the cultivation: "I resolv'd to sow them all again" (p. 66). The evolution here goes from the belief in a divine order, then natural order, to man-directed design, similar to the evolution of 'culture' as sketched by Bauman.

Defoe's descriptions of the island become a sign of his utilitarian spirit: "Defoe's 'nature' appeals not for adoration but for exploitation" (Watt, 1996, p. 102), or, in Robinson's own words (2001a), "all things of this world are no farther good to us than they are for our use" (p. 108). After a first act of exploration, Robinson can begin to settle in a shelter. On a linguistic level, the act of description "literally drawing or enclosing the plot of land — claims the area" (p. 83), as colonialist ideology had depended on narrativity: "the main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it, who kept it going, who won it back, and who now plans its future – these issues were reflected, contested, and even for a time decide in narrative" (Said, 1994, p. xiii). Robinson's descriptions also counter symbolic instability, because he feels that the land "stands in opposition to the necessary establishment of his true self ... cultivation concerns more than the domination of land; it is part and parcel of British and Western identity formation" (Marzec, 2002, p. 143).

As it deals with Western culture so explicitly, it is no surprise that Robinson Crusoe was popular reading material, although its history in education has a few unexpected twists. In Emile ou de l'éducation, Rousseau argues for a 'natural education', which would entail less emphasis on books. It is somewhat ironic, therefore, that the tutor gives Emile one specific novel: "Since we must necessarily have books, there exists one book which, to my way of thinking, furnishes the happiest treatise on an education according to nature. ... What, then, is this wonderful book? Is it Aristotle? Pliny? Buffon? No; it is Robinson Crusoe" (Rousseau, 2003, p. 163). According to Rousseau, Emile will learn from reading Robinson Crusoe by immersing himself in the condition of the castaway. Through the examination of this role, the novel becomes, in Booth's terms, a company Emile keeps: "I would have him think he is Robinson himself ... I would have him attentively note his faults and profit by them, so as not to fall into them himself under similar circumstances" (Rousseau, 2003, p. 164). However, Rousseau's inclusion of the novel in Emile's education is self-defeating. Robinson is not a 'naturally educated' man, as his methods for cultivating nature are determined by the upbringing he received before he came to the island — an element that Rousseau chooses to ignore. Robinson had received "a competent share of learning" (Defoe, 1991a, p. 1). As novelist Sebastian
Chapter 2

Faulks (2011) notes, "there is more than pride and practicality ... in the way he cleaves to the standards of the world he has left" (p. 26). Robinson's prior education determines his behavior on the island, and the question as to whether Defoe's novel is the best treatise on a natural education is up for debate.

While, as in Robinson Crusoe, the meaning of 'cultivation' began to encompass more than the purely agricultural, the metaphor of 'gardening' has had explanatory power in the sociologies of Ernest Gellner and Zygmunt Bauman. The former studied the role of nationalism by differentiating between 'savage' and 'garden' cultures. Savage cultures "reproduce themselves ... without conscious design, supervision, surveillance or special nutrition" (Gellner, 1983, p. 50). The 'garden' variety of culture is "most usually sustained by literacy and by specialized personnel, and would perish if deprived of their distinctive nourishment in the form of specialized institutions of learning" (ibid.). In the sociological theory of Bauman 'gardening' is elaborated on "to explain the role of education in preparing young people for 'planting out' as dutiful workers, keen consumers, and patriotic citizens" (Smith, 2000, p. 138). The 'teacher-as-gardener' becomes "an instrumental and utilitarian manager of order" (Tester, 2004, p. 116).

In postmodern rewritings of Robinson Crusoe, these acts of cultivation, and, more broadly, the functions of the state and the school, are ridiculed as meaningless, amounting to an anti-pedagogical attack. In J.M. Coetzee's Foe (1987), Cruso and Friday only engage in the futile labor of dragging stones for the construction of terraces with no seeds to plant: "and what will you be planting, when you plant? I asked. 'The planting is not for us,' said he. 'We have nothing to plant — that is our misfortune. ... 'The planting is reserved for those who come after us and have the foresight to bring seed. I only clear the ground for them!'" (p. 34). It is a commentary on the failed effects of culture in an exhausted, postmodern society: whereas Robinson was able to recreate European civilization on the island with the tools of Western culture at his disposal, Coetzee's Cruso brings forth nothing new.

3.4. Literary Anthropology: Cultivating the Other

Robinson Crusoe is often criticized for being a colonial romance because it reduces the complex realities of Western expansion to a 'natural' fact (Hulme, 1986, p. 211). Colonial critiques of Robinson Crusoe have focused on Robinson's (re-)education of Friday by means of the Bible — a process that will make him European. Similar to how Robinson turns the wilderness into a livable, meaningful place, he transforms the nameless savage into the 'human being' Friday. However, the naming of Friday tells us more about the West, as "noble, savage or evil savages ... are 'white' images ... created to delineate Europe's own identity" (Holsbeke, 1992, p. 12, our translation). Friday is seen as an empty vessel, like the landscape. Robinson suppresses the language and culture of the other: "Friday as a savage is considered to have no culture and is treated as an unwritten page: he cannot keep his name, he gets a new name, which subsumes him under Robinson's calendar" (Nederveen, 1990, p. 108, our translation). These same ideas reappear in the retellings. In Tournier's novel Vendredi, the cultural identity of Friday
remains a mystery. He is presented as 'culture-less'. In Coetzee's *Foe* (1987), Friday has even less of an identity. The black man does not get a language ("tongue") with which he can tell his history. He is a void and a "hole in the story" (p. 121). This description positions Friday as the empty vessel, and Robinson Crusoe as a teacher depositing knowledge (cf. Freire's banking model of education).

However, in *Robinson Crusoe*, there are instances of reciprocal learning between Robinson and Friday. Most often, Robinson holds a 'pedagogical monologue', but he also reports a certain give-and-take in teaching Friday:

"I had, God knows, more sincerity than knowledge in all the methods I took for this poor creature's instruction, and must acknowledge, what I believe all that act upon the same principle will find, that in laying things open to him, I really informed and instructed myself in many things that either one did not know, or had not fully consider'd before, but which occur'd naturally to my mind upon searching into them for the information of this poor savage; and I had more affection in my inquiry after things upon this occasion than ever I felt before; so that whether this poor wild wretch was the better for me or no, I had great reason to be thankful that ever he came to me" (Defoe, 1991a, p. 185)

The teacher learns through teaching. Robinson's encounters even lead to a momentary feeling of relativism: "what authority or call I had, to pretend to be judge and executioner up on these men" (Defoe, 1991a, p. 143). The insight is short-lived, as Robinson quickly returns to his own ideology and fears Friday will forget everything he has learned, "and make a feast upon me" (p. 189). At the same time, Robinson calls into question the lasting effect of Western education, while relying on many Western tools to survive.

### 3.5. The Means of Culture: The Figure of the Book

'Particularly, said I aloud (tho' to my self), what should I ha' done without a gun, without ammunition, without any tools to make anything, or to work with" (Defoe, 1991a, p. 52). The question highlights how Robinson is dependent on his own culture's tools and "a great many things out of the ship, which would be useful to me" (p. 44). Only through such tools does Robinson get control on nature. He transforms the wild (unwritten) nature into an ordered (written) space. He initially does forget to mention the books and other writing material he gets from the ship: "among the many things which I brought out of the ship ... which I omitted setting down before; as, in particular, pens, ink, and paper" (p. 53).

It is with these writing tools that Robinson "began to consider seriously my condition, and the circumstance I was reduc'd to, and I drew up the state of my affairs in writing ... as to deliver my thoughts from daily poring upon them, and affliction my mind; and as my reason began now to master my despondency" (p. 54). He starts a diary, in which he not only describes his experiences and wrestles with certain
problems, but also reflects and creates a "composition of the self" (Hulme, 1986, p. 196), or, in other words, cultivates himself. From a moral perspective, Robinson uses his diary to draw up a balance sheet of good and evil on the island (Defoe, 1991a, p. 54-55). Such acts of writing emphasizes that Robinson is introducing order (civilization) into the chaos. As Watt (1957) argues, Robinson Crusoe does not observe the island with the eye of a lover of nature, but "wherever he looks he sees acres that cry out for improvement" (p. 102). Thus, the novel can be read as a "fable of controlling physical space, of organizing time, of making, crafting, fabricating, of fearing and mastering" (Seidel, 1991, p. 10). These cultural actions are supported by the traditional tools of culture, such as writing and calculation.

Which tools are most productive for Robinson's activities on the island? The common opposition is often between cultural tools (such as books and pens) and natural education (away from culture's negative effects). When Robinson Crusoe appears in educational discourse, the book is used as support for 'natural education'. For instance, Rousseau's reason for opposing "an education through books" had been his emphasis on the child's own imagination in learning: "books express the imagination of their author, not the child. For this reason, all books should be avoided, with one celebrated exception: Robinson Crusoe or, more accurately, the central section" (Jones, 2008, p. 55). As we have argued above, the use of Robinson Crusoe, which shows a man who is dependent on cultural tools to survive, to argue against the effects of culture in education, is contradictory.

Another adaptation of Robinson Crusoe underlines this irony. In his The Swiss Family Robinson, Wyss wanted to show his dissapproval of the role of books in education, but dispenses that knowledge in a book (Hillis Miller, 2002, p. 140-41). The Swiss Family Robinson, which had a pronounced educational impact — partly due to its national (Swiss) and social (family) corrections to Robinson Crusoe's individualist ideal — had to deal with a discrepancy between intent and medium. As J. Hillis Miller (2002) points out, "Wyss was teaching ... through words and pictures, not through things. The reader of The Swiss Family Robinson also learns through reading, not through direct encounters with nature" (p. 140). The medium of the book and narrative directly contradict the belief in a purely natural education.

4. Conclusion

An analysis of Robinson Crusoe through the lens of the relationship between narrativity and cultivation (of nature) demonstrates that the book provides one of the foundational myths that determine the relationship between "man, his culture, and his biophysical surroundings" (Palmer & Neil, 1994, p. 12). The novel has had an influence on educational ideas. We have focused on the importance of the journey for the construction of the landscape and Robison's education; the island as a metaphor that influences Rousseau's educational theory; the metamorphosis of the term 'culture'; the
teaching of Friday; and the use of cultural tools. To conceptualize how narrative insights are transferred to and used in other domains of life, we have proposed the concepts of Kenneth Burke’s equipment for living, Wayne Booth’s the company we keep, and literature as a cognitive tool.
"Characters migrate ... certain literary characters - not all of them by any means- leave the text that gave birth to them and migrate to a zone in the universe we find very difficult to delimit"

Umberto Eco, *On Literature*, p. 8

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Abstract

In this chapter, we argue for the inclusion of the graphic novel in thinking about teaching cultural literacy and literature. As the printed book is no longer the sole carrier of cultural literacy, we postulate that literary culture must be repositioned in intermedial culture and practices. In order to do so, we apply Werner Wolf’s typology of intermediality, aspects of narratology, and scholarship about comics to analyze the graphic novel series *The Unwritten*, a text that thematizes the intermedial nature of (Western) culture today and reflects on the function of literature and cultural literacy. The graphic novel's narration incorporates references to and thematizations of other media and literary texts, which, in turn, creates embedded stories that try to link the entire fabric of literary culture together. As such, it changes the way we look at the transfer of cultural literacy to readers and students of literature and culture.
1. Introduction

Western culture has undergone "the broad move from the now centuries-long dominance of writing to the new dominance of the image" and this has gone hand in hand with the decline of the print book as the dominant medium for the dissemination of knowledge (Kress, 2003, p. 1). Written books are no longer the sole carriers of cultural literacy. As the educational discipline most entwined with print books and the written word, one could expect that literature education is confronted with both a decline in perceived social relevance and a problematization of its curriculum. In this chapter, we will argue that literary education and the transmission of cultural literacy must be repositioned in our inter- and multimodal culture, which is nowhere more evident than in the classrooms of secondary schools (Soetaert, Top, & Van Belle, 1995).

There is a large corpus of scholarship about the current situation of the humanities with specific reference to the culture of literary reading (Birkerts, 1994; Stephens, 1998; Edmundson, 2004; Darnton, 2009; Ulin, 2010; Dreyfus & Kelly, 2011; Garber, 2011). Most famously, E.D. Hirsch (1987) argued that the disappearance of (literary) books would entail a loss of central humanistic and democratic literacies and knowledge, i.e. cultural literacy. Many, often from opposing ideological sides, have written in vigorous defense of the print book's continuing relevance in our media-saturated landscape.

Simultaneously, narrative, as "the culturally most potent formal expression of [speech or writing]” (Kress, 2003, p. 2) has reached the status of a central notion in the humanities and qualitative research in the social sciences (Kreiswirth, 1992, 2000). The academic discourse on the 'crisis' of literature can be countered by an understanding that literature is but one of the genres in which our constant human need to tell stories is actualized. In and through narratives much of our shared cultural knowledge is stored and communicated (e.g. MacIntyre, 1984, p. 216). Rather than seeing narrative as specifically and exclusively linked to print culture (Kress, 2003; Goody, 2006), today narrative is a transmedial phenomenon (Wolf, 2002, 2005; Sommer, 2004; Herman, 2004; Ryan, 2005a). Research on the many transformations of literature and narrative in diverse media thus acquires immanent relevance for literature pedagogy (Töösy de Zepetnek & Lopez-Varela Azcarate, 2010): where and in what form do we find the stories of literature?

Discussions about the literary curriculum have mainly centered on the in- or exclusion of certain books in the literary canon focused on thematic and/or ideological perspectives (Guillory, 1993; Bloom, 1994). A debate about changing media in literary curricula seems to have been confined to Cultural Studies' plea to include more popular artifacts, such as movies (Soetaert, Verdoordt, & Van Kranenburg, 2002). Indeed, a broader view shows us:

"the fact that language and culture have been multimodal since the beginning of history as we know it, but also the fact the throughout history the different media
have been inter-related in terms of both structure and content, has been a blind spot to the human sciences” (Lehtonen, 2002, p. 72)

Today, developments in digital culture and new media confront literature pedagogy more clearly with the question of how narratives are transformed in this diversity of media. We have to examine how narratives and their ways of narrating stories reflect these changes of media. These questions will lead us to take the concept of ‘intermediality’, which includes multimedial and intertextual practices in form and content, as a guide in our framework and analysis.

The currency of the term ‘intermediality’ (Wolf, 2002, 2005) and the development of interlinking (new) media lead us to question an important aspect of teaching literature and culture: whether certain practices, literacies or knowledge are medium-specific (Pailliotet, Semali, Rodenberg, Giles, & Macaul, 2000; Semali & Pailliotet, 1999). Some (e.g. Hirsch, 1987) have come to view (a narrowly defined) cultural literacy as exclusively interwoven with a particular medium (books) and a practice (literary reading). Therefore, the survival of that knowledge in a different medium (e.g. movies, comics, digital culture, ...) is held to be impossible or possibly corrosive to cultural literacy itself (Birkerts, 1994; Stephens, 1998; Ulin, 2010). Marie-Laure Ryan (2004) objected to this thinking because “it regards media as self-contained system of signs, and their resources as incommensurable with the researches of other media” (p. 3). Consequently, these previously mentioned thinkers believe that “two different media cannot convey similar meanings or use similar devices” (ibid.). We agree with Ryan that these scholars misunderstand our multimedia culture and ways of storytelling, which thrive on the tensions and possibilities that arise from combinations of media.

2. The Graphic Novel as a Testcase for 'Intermediality' in Literature Pedagogy

The graphic novel can function as a testcase for 'intermediality' (Wolf, 2002, 2005) in literature education, as it exemplifies the influence of intermediality on narrative, cultural literacy and literature pedagogy (Pailliotet et al., 2000). Moreover, some graphic novels explicitly thematize these issues. They are proof that "[a] core of meaning may travel cross media, but its narrative potential will be filled out, actualized differently when it reaches a new medium" (Ryan, 2004, p. 1). To examine our claims, we will analyze the graphic novel The Unwritten. It primarily deals with a young man’s quest to understand his identity and place in a world where stories have a particular power over people. As the son of a famous author, the main character has been educated in the Western literary canon, and his search simultaneously is a meditation on the origin and function of many of these stories. In adapting literary texts and incorporating references to other media, this graphic novel thematizes our intermedial culture, while reflecting on the functions literature still has today. Moreover, the graphic novel's narration
incorporates references to and thematizations of other media and literary texts, which, in turn, creates embedded stories that try to link the entire fabric of literary culture together. As such, it changes the way we look at the transfer of cultural literacy to readers and students of literature and culture.

The medium of the comic book (or comic art) and the genre of the graphic novel challenge many assumptions of literature pedagogy. As a medium, "comics challenge most of the ways we learned to read: left to right, top to bottom, linearly, and progressively" (Rosen, 2009, p. 58). This means that traditional notions of the curriculum and method of literature pedagogy are now confronted with and have been problematized by the rise and popularity of comics and the genre of the graphic novel (Tabachnick, 2009, p. 1). The genre term 'graphic novel' itself thematizes its literary quality (similar to traditional novels), while problematizing the dominant mode of print culture (written words) through its inclusion of visual images. Its inclusion in the curricular discussion reflects that

"we are in the midst of a cognitive shift and reading today has become a hybrid textual-visual experience, as witnessed by the inescapable presence of the Internet, Powerpoint, cell phone screens, and the numerous full-color illustrations and photographs now found in newspapers" (Tabachnick, 2009, p. 4)

The complex relationship between pictorial and verbal literacy has been extensively researched (e.g. Kibédi Varga, 1989). Scott McCloud (1999) in his theoretical graphic novel Understanding Comics (1999) has pointed out that the verbal and pictorial semiotic modes are highly respected but are traditionally kept apart. He states that "traditional thinking has long held that truly great works of art and literature are only possible when the two are kept at arm's length" (p. 140). As we also expect children to
evolve their reading habits away from books with pictures to text-only books, this segregation of modes and literacies creates problems for the graphic novel within literary pedagogy (see figure 2).

Figure 2 from Understanding Comics, p. 140

In contrast to this traditional thinking, comic books as a popular medium go hand in hand with an increased attention to the possibilities of intermediality (Lehtonen, 2002, p. 75). The move to include the genre of graphic novels in the literary curriculum also "reflects and intensifies a larger movement in the discipline, away from modernist notions of purity and toward a postmodern sense of how literary and artistic forms impinge on and interact with one another, making firm divisions impossible" (Hatfield, 2009, p. 23).

2.1. Werner Wolf's Typology of Intermediality
This perspective leads us to interpret and teach art and literature comparatively in the context of other artifacts, media, practices, and literacies (Lopez-Varela Azcarate & Tötösy de Zepetnek, 2008). We propose to follow Werner Wolf's typology of intermediality (2002, 2005). 'Intermediality' is a concept to describe, in the broadest terms, a system of relations between different media objects: their status as a form of art is irrelevant in this analysis (Wolf, 2002, p. 16). Rather, Wolf (2005) differentiates media by "their underlying semiotic systems" (p. 253). An analysis of intermediality focuses on any "transgression of boundaries between conventionally distinct media of communication" (Wolf, 2002, p. 17; also see Gimber & López-Varela Azcárate, 2010; Ryan, 2004).
Traditionally, literary scholars used the term 'intertextuality' to denote the interpretation of texts in the presence of other texts (Moraru, 2005, p. 256). In constrast, Wolf (2005) reserves 'intertextuality' for the relations between identical media, such as literary references in novels and specifies it as a subtype of 'intermediality' (p. 252). Likewise, Lehtonen (2002) defined intermediality as "intertextuality that transgresses media borders" (p. 76). In disciplinary terms, the notion and study of 'intermediality' may have "originated in a literature-centered milieu and is still used mostly in relation to literature, it has far transcended the boundaries of the literary field" (Wolf, 2005, p. 252).

The extension of the term 'intermediality' confronts us with a problem. According to Wolf (2005) we can either analyze how it functions between different artifacts, i.e. extracompositional intermediality (ECI), or stays within the work itself, i.e. intracompositional intermediality (ICI). The former analysis "result[s] from relations or comparisons between medially different semiotic entities" (p. 253). The latter analysis
Chapter 3

deals with the "participation of more than one medium of communication" in one artifact (Wolf, 2002, p. 17).

The notion of extracompositional intermediality (ECI) is divided into two forms. The first is transmediality (Rajewsky, 2005), which denotes phenomena that appear in diverse media but "are non-specific to individual media" (Wolf, 2005, p. 253). The development of these phenomena no longer occurs in one specific medium or they cannot be said to 'belong' to one specific medium. Such similarities can "form points of contact or bridges between different media" (Wolf, 2002, p. 18). For instance, narrativity appears in a number of different media. A second form of ECI is intermedial transposition, in which "one medium acted as an origin in a process of medial transfer" (Wolf, 2005, p. 253) for either an element (e.g. the 'literary' voice-over in movies) or the whole content (e.g. book-to-movie adaptations). A concept that is relevant to this category is Jay David Bolter and Richard A. Grusin's (1999, also see Grusin, 2005) concept of 'remediation', which seeks to "[describe] the way in which media (particularly but not exclusively digital media) refashion other media forms" (p. 497). New media borrow from old media, e.g. leafing through an e-book on a digital reading device, but also "older media can remediate newer ones within the same media economy" (p. 497). While media forms can try to erase signs of such influence (called 'transparent immediacy'), we are in this chapter especially interested in what Grusin calls "hypermediacy, in which a medium multiplies and makes explicit signs of mediation" (ibid.).

The analysis of media within a single artifact requires the concept of intracompositional intermediality (ICI) (Wolf, 2005, p. 253). Again, there are two forms of intracompositional intermediality. A first form of ICI is multimediality, which happens "whenever two or more media are overtly present in a given semiotic entity at least in one instance" (p. 254), or in other words:

"In this form intermediality itself and the original components of the intermedial mixture are directly discernible on the surface of the work, that is, on the level of the signifiers, since they appear to belong to heterogeneous semiotic systems, although these components need not always be 'quotable' separately." (Wolf, 2002, p. 22)

Some multimedial artefacts became so 'atrophied' that they resulted "in the creation of a new syncretistic medium" (Wolf, 2002, p. 23): the comic book has evolved to become such a hybrid genre, where the different semiotic modes (text, visuals, layout, ...) are no longer quotable or intelligible separately.

The second form of ICI are intermedial references in a work to another medium, genre or to an individual work. This category is treated most detailed in this chapter's analysis of graphic novels. Wolf (2005) defines the term to denote "the involvement of another medium [which] takes places only covertly or indirectly: through signifiers and sometimes also signifieds pointing to it" (p. 254). Different than multimediality,
intermedial references are present in the work in more conceptual rather than 'visual' terms, or in other words:

"this means that a monomedial work remains monomedial and displays only one semiotic system, regardless of the existence of an intermedial reference. For this reference is carried out by the signifiers of the 'dominant' medium which is used by the work in question, so that the other, 'nondominant' medium (the medium referred to) is actually only 'present' as an idea, as a signified and hence as a reference." (Wolf, 2002, p. 23)

References to other media are represented with the semiotic means of the dominant medium of the work in question. These references can be explicit, which then are called 'intermedial thematisations', or implicit, which are then called 'intermedial imitations' (Wolf, 2002). In explicit references, what is 'shown' refers to the source material or original media, while the signs or symbols that 'show' it are those of the medium in which the work has been made (Wolf, 2005, p. 254). In other words, it is "present whenever another medium (or a work) produced in another medium is mentioned or discussed in a text" (Wolf, 2002, p. 24): e.g. the reference to a book in an oil painting will be represented visually and actualized with oil paint. On the other hand, in implicit references, there is "the effect of some kind of imitation of another medium or a heteromedial artifact and leads to an imaginative representation of in the recipient's mind" (Wolf, 2005, p. 255): e.g. many modern novels emulate the techniques of cinema in how they describe settings and scenes.

2.2. Narrative as Transmediality: The Project of Transmedial Narratology
We now turn to the field of narratology, where the ideas of intermediality and narrative as a transmedial phenomenon have engendered a new project of transmedial narratology (see e.g. Ryan, 2004; Kukkonen, 2011). It had always been agreed on that narrative transcended cultures, distinct media and genres. However, while such claims could serve to legitimate the pursuits of narratology, these objectives were not translated into scholarship or attention to more than one medium. Narrative research remained largely language-based. The reason for this approach was narratologists's specialization in Saussurean structuralism (Ryan, 2011), which led them to reject "the possibility of visual or musical forms of narrative" (Ryan, 2005a, p. 2). In the last decades, we have seen a change in "the increasingly interdisciplinary profile of the research being conducted in this domain" (Wolf, 2005, p. 252), which is the very reason for "the emerging preference for 'intermediality' over rival terms such as 'interart relations' and 'intertextuality'" (ibid.).

In so-called postclassical narratology (Herman, 1999), new approaches have arisen that underscore narrative's transmedial nature. The book Narrative across Media, edited by Marie-Laure Ryan, is a foundational book in this respect. It contains work on face-to-face narration, still pictures, moving pictures, music, and digital media. Such
explorations support the claim of the ubiquity of narrative. However, these explorations also challenge the coherence of language-based theories of narratology, because, "under the influence of Genette, narratology developed as a project almost exclusively devoted to literary fiction" (Ryan, 2004, §8). The methodological question for narratology then centers on what we can preserve of the old analytical vocabulary of language-based narratology and what should be re-imagined to fit in with the new media we are analyzing as narrative. This project has been undertaken in recent work by e.g. David Herman in his Basic Elements of Narrative and Ruth Page in her New Perspectives on Narrative and Multimodality.

The year 2004 seems to have heralded in this new project of transmedial narratology, at least in programmatic statements. In the same year, David Herman published "Toward a Transmedial Narratology" (in Ryan, 2004); Werner Wolf "Cross the Border - Close That Gap: Towards an Intermedial Narratology"; and Roy Summer "Beyond (Classical) Narratology: New Approaches to Narrative Theory". One year later, Marie-Laure Ryan's contributed the chapter "On the Theoretical Foundations of Transmedial Narratology" to the book Narratology beyond Literary Criticism. Mediality, Disciplinarity. This work has continued in recent years, with e.g. an edited volume by Marina Grishakova and Marie-Laure Ryan called Intermediality and Storytelling.

In a recent article "Comics as a Test Case for Transmedial Narratology", Karin Kukkonen (2011) undertakes such a project by examining how the medium-specific features of comic books influence how stories are told. This research is supported by an understanding of narratives and narratology as transmedial, "that is, the project of investigating how particular media constrain as well as enable storytelling practices" (p. 34). Her perspective is retrospective, as she focuses on how the graphic novel Fables 7: Arabian Nights (and Days) retells "earlier versions of Arabian Nights, particularly the nineteenth-century fairy book and its illustrations, remediating and recontextualizing their storyworld and characters" (p. 35). Moreover, she focuses on "how the different modes in comics—especially images, words, and sequence—have an impact on narration, and also how those modes allow comics to draw on storytelling traditions and thus become part of a larger cultural conversation" (ibid.).

3. Graphic Novel Adaptations: Intermedial Transposition

The relationship between literature and comic books has been pointed out repeatedly (e.g. Versaci, 2007). As we already discussed, graphic novels borrow literary content from high culture with some frequency. The graphic novel not only adapts literary content, it uses all strategies of intermedial transposition as described by Werner Wolf. In recent decades, graphic novel creators have placed their work in a new relationship to literature. There is not yet a clear term for what could be arguably called a new genre within comic art. Graphic novel creator Bill Willingham has identified this strand of graphic novels as literature-based fantasy. It can be characterized by its meditation on both the older genres of popular comic books (resulting in the deconstruction of the
superhero myth in the work of Alan Moore), and on narrative practices in general (e.g. reflection on the makings of autobiography in Alison Bechdel’s Fun Home). This genre often still retains the structure of the action or quest story of its comic book predecessors. The graphic novels we mention below all share these characteristics, but even go further in thematizing the act of storytelling, adapting novels, and transferring literary knowledge (cultural literacy) with a postmodern twist. These graphic novels “foreground these retellings and revisionings, as new writers constantly reinvent characters, the characters’ motivations, their stories, and even their worlds” (Taylor, 2009, p. 172). As examples, we present in Figure 4 selected comic books with literary themes:

<table>
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<tr>
<th>Title</th>
<th>Creator(s)</th>
<th>Year</th>
<th>Adaptation from</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sandman (esp. Vol 3: Dream Country)</td>
<td>Neil Gaiman, Sam Keith, Mike Dringenberg, Malcom Jones III, ...</td>
<td>1989-1996</td>
<td>Shakespeare’s A Midsummer’s Night Dream and The Tempest</td>
<td>Morpheus is the King of Dreams, as well as the King of Stories.</td>
</tr>
<tr>
<td>The League of Extraordinary Gentlemen</td>
<td>Alan Moore and Kevin O’Neill</td>
<td>1999</td>
<td>It features characters from Wells's The Invisible Man, Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, Doyle's Sherlock Holmes Series</td>
<td>Creates new fictional universe with characters as a meditation on English 19th literature.</td>
</tr>
<tr>
<td>Gemma Bovery</td>
<td>Posy Simmonds</td>
<td>1999</td>
<td>Flaubert’s Madame Bovary in a modern setting</td>
<td>One protagonist fears a terrible fate for Gemma after reading Flaubert’s book; he tries to give her the book as a warning.</td>
</tr>
<tr>
<td>Fables</td>
<td>Bill Willingham, Mark Buckingham, James Jean, Lan Medina, ...</td>
<td>2002</td>
<td>Features characters from diverse fairy tales such as Snow White, Prince Charming, Red Riding Hood, etc.</td>
<td>A new fictional universe, where the fables go in search of their ‘author’.</td>
</tr>
<tr>
<td>The Unwritten</td>
<td>Mike Carey and Peter Gross</td>
<td>2009-</td>
<td>J.K. Rowling’s Harry Potter books, Shelley’s Frankenstein, Melville’s Moby Dick, Jud Süß</td>
<td>Stories used and created by an underground ‘cabal’ with power to control the world.</td>
</tr>
<tr>
<td>Kill Shakespeare</td>
<td>Anthony Del Col and Conor McCreery</td>
<td>2010</td>
<td>Features characters from Shakespeare’s plays</td>
<td>Characters are planning to find and kill their author</td>
</tr>
</tbody>
</table>

Figure 4: Collection of comics about literature
Chapter 3

In this chapter, we will be dealing with the graphic novel series *The Unwritten*, which is an ongoing series started in 2009. It was created by Mike Carey & Peter Gross. As of the end of 2011, four volumes have been released, collecting 23 issues; *Volume 1: Tommy Taylor and the Bogus Identity; Volume 2: Inside Man; Volume 3: Dead Man’s Knock;* and *Volume 4: Leviathan*. The graphic novel tells the story of Tom Taylor’s search for his own identity, his father who has gone missing, and the strange power storytelling seems to have in this world. Tom Taylor’s father, Wilson Taylor, is the creator of a series of hugely popular novels about a boy-wizard, similar to J.K Rowling’s *Harry Potter* books. Its main character, Tommy Taylor is closely modeled on his son, which has turned Tom into a celebrity. Some have even come to see him as a Messianic figure. Tommy now has become the target of an underground sect which seems to master the dissemination of stories so as to control world events. Tommy was rigorously educated by his father in a literary geography of the world. Now he travels the world visiting the places from which fictions arose, which in their turn came to shape the world: e.g. Villa Diodati, where it is said the novel *Frankenstein* and *The Vampyre* were thought up and John Milton stayed for some time. His quest is thus deeply similar to acquiring cultural literacy: "one must educate oneself about the mythologies in one’s community" (Horn, 2009, p. 96). At the same time, Tom is caught up in various media stories on television, the internet and in newspaper articles.

3.1. The Graphic Novel as Text with Words, or as Words with Text: Multimediality

With the multi- and intermediality of the graphic novel, the question arises whether graphic novels are images with words, texts with graphics, or fully hybrid artifacts? The search for a definition of the medium of comics has been a project riddled with objections and counter-arguments. Scott McCloud (1999) tried to define the medium as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (p. 9). Others have shied away from definitions, because "if you try to draw a boundary that includes everything that counts as comics and excludes everything that doesn’t, two things happen: first, the medium always wriggles across that boundary, and second, whatever politics are implicit in the definition always boomerang on the definer" (Wolk, 2007, p. 17). The definition of the specific genre of graphic novels is no less problematic. Tabachnick (2009) calls the graphic novel "an extended comic book that treats nonfictional as well as fictional plots and themes with the depth and subtlety that we have come to expect of traditional novels and extended nonfictional texts." (p. 2). The definition depends on qualitative discriminations and readers’ expectations, both essentially subjective categories. Most definitions become "not merely analytic but also tactical" (Hatfield, 2009, p. 19).

31 Since the publication of the article on which this chapter is based, three more volumes appeared: *Volume 5: On to Genesis; Volume 6: Tommy Taylor and the War of Words, Volume 7: The Wound.*
Most basically, the medium is characterized by its specific combination of words and images. The symbiosis of two semiotic modes has made it difficult to determine the affordances and constraints they separately offer storytelling, because "comics are a key instance of the cooperation between different modes in narrative" (Kukkonen, 2011, p. 36). The problem again lies in the disciplinary backgrounds of the scholars in question:

"There is a tendency for readers who come from literary backgrounds to read over design, as though the artwork existed only to render the plot visible and move protagonists from place to place, while readers with design backgrounds often see the art as existing in a narrative void, an end in itself. Yet in the best instances, the design of a comic is inseparable from the narrative" (Rosen, 2009, p. 58)

As a medium, comics exploit and "quite clearly cut across the categorical distinctions between words and images and their functions" (Kukkonen, 2011, p. 37). Rather than differentiating between the possibilities of, on the one hand, words, and on the other hand of images, in comics the two modes go together in "a dynamic process of narrative cognition" (p. 39).

3.2. Intermedial References to Media, Genres and Individual Works: Imitations and Thematisations

We now turn to the category of intermedial references to media, genres and individual works, as a way to understand how the graphic novel The Unwritten incorporates literary culture in its narration. The series’ use of embedded stories will become relevant in this analysis. The first example of intermediality we will discuss, appears on the very first pages of the first issue. The story begins with what will later be revealed to the reader to be a passage from one of the Tommy Taylor books. The text boxes at the top of the comic frames imitate novelistic descriptions: typographically they have more stylized lettering than the text balloons, and while functional in the comics’ narration, they imitate the third-person omniscient narrator. One of the subsequent pages shows the last page of an open book, which is being autographed by the real-life Tom Taylor for a fan: this signals the frame narrative. The reader can deduce that the story has stepped outside the embedded story (Jähn, 2005) of the Tommy Taylor books. The overall story-frame takes place at a fantasy literature convention, where the real-life Tom Taylor is signing books for a long line of fans.

When later on, Tom’s identity is called into question during a literary panel, the story leads to media scrutiny on the evening news and the internet. The page shows a webpage with the usual lay-out, header and advertisements characteristics of an online article. This is a clear thematization of another medium, as Werner Wolf termed it. On the level of the signifiers, the image is part of the comic medium (color drawings and printed words); while on the level of the signifieds, this is "the referring semiotic complex" (Wolf, 2005, p. 254) of the webpage as we all recognize it.

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The following pages contain a television report, as represented in the comic book panels, about the Tom Taylor-controversy. Again, the 'semiotic complex' of the news medium is explicitly thematized. The last frame of the news report is then shown on the television set in the office of the editor who accompanies the real-life Tom Taylor. This is an interesting shift from embedded (the television news show) to frame narrative (Tom Taylor watching). Whereas in language-based narratives the text itself signals, for instance through a cue from the narrator, that the embedded narrative has ended to return to the frame narrative, in this comic the embedded narrative is being watched by the characters in the frame narrative. Although the terms 'frame narrative' and 'embedded narrative' originated in classical, language-based narratology, we have to realize that their uses differ between language-based and hybrid media. There is no human narrator that tells us a story within the story, the medium itself is 'telling' the story.
The constant switching of levels and thematizations of other media within the medium of the comic book have a special storytelling function; they further the story and give essential background information on e.g. what is in the Tommy Taylor-books and how popular the books are. This is one of the functions of embedded narratives: exposition (Jähn, 2005). However, they also serve as essential elements in the plot progression, i.e. by showing the media’s pursuit of Tom Taylor and his identity. When Tom Taylor is kidnapped, the attempted murder is video-captured and webcasted. At home, the fans are shown watching the website and chatting about the event. Again, the webchat is explicitly thematized, but here functions as a comment on the events and also as a plot element.

Perhaps the best example of the confluence of intermedial thematization and the meditation on the function and effects of storytelling can be found in The Unwritten: Inside Man. The page again shows a webpage from a fictional website, called The POSTnation, subtitled “when all else fails, read everything”. It reviews a television debate that featured the fictional psychotherapist Dr. Pauline Swann. In the words, of the article, she “has already published three books discussing the links between modern
culture and mental health. Now, in *The Poisoned Well*, she turns her theory of cultural bootstrapping on the biggest media target of all: the lovable boy wizard whose exploits have been read by more than a third of humanity”. On the webpage television clips are included of the debate. Dr. Swann asserts "that Tommy Taylor now constitutes a nationwide –perhaps a global- mental health problem." The intermedial thematization shows the medium of the internet, which incorporates text and video. Moreover, it shows the popular conversation about storytelling, the back-and-forth about the moral consequences of fiction and reading (see figure 8). The conversation even refers to the metaphor of disease and cure are a common way of speaking about how people can be affected by books (see e.g. Aubry, 2011; Belfiore & Bennett, 2010).

Figure 8 from *The Unwritten #2*, p. 55

The references to different media, which result in embedded narratives, and the switching of levels are a constant feature of this graphic novel. Every imaginable feature of the internet is shown: from Google searches to posts on an internet forum. Structurally, they can fulfill different functions; summarizing events for the readers, giving much needed background information on the events, helping the plot further along, or commenting on the events. Thematically, they show the multimedial context of how literature functions in today’s digital world.

As we suggested above, a feature of *The Unwritten* series is the constant reference to canonical works of literature. As a specific medium, the comic book provides more than
intertextual links: it gives us visual information about the content of the books, much the same as movies would have to show a character’s appearance. In Werner Wolf’s typology, term ‘intertextuality’ was reserved to references between two identical media, while ‘intermediality’ meant the transgressions across media boundaries. In the case at hand, a passage from Mary Shelley’s Frankenstein is inserted in the plot and readers later encounter Frankenstein’s monster as a character in the world of Tom Taylor. The adapted passage consists of a fragment from the original novel: characters such as Frankenstein and his monster are drawn while the descriptive passages of the novel are retained as ripped-out papers and overlaid on the drawing to imitate the medium of the novel (i.e., as per Wolf’s category of “formal intermedial imitation”).

Figure 9 from The Unwritten #3, p. 59

There are further literary thematizations in The Unwritten and they appear in different forms: Rudyard Kipling’s Just So-stories, Charles Dickens’s Our Mutual Friend and Childe Roland, Stendhal’s Le Rouge et le Noir, Charles Baudelaire’s Les Fleur du Mal, Voltaire’s Candide, Herman Melville’s Moby Dick, etc. Some form separate inserted stories, as embedded narratives, in the narration, while others become part of the overarching plot line of Tom’s quest. For example, Tom is trapped in the story of Melville’s Moby Dick. Accidentally, he has made the story stop in ‘mid-stream’ and in order to leave the broken story, he is told by Frankenstein’s monster that “stories touch each other ... there are places where they meet ... Stories are porous; Interpenetrating. That the seals between them are imperfect.” And thus he must travel to another story that shares the theme of the ocean (Moby Dick, Thomas Hobbes’ Leviathan, Pinocchio, Sinbad, etc.). He eventually ends up in the story world of Sinbad. As such, The Unwritten creates a web of
thematically similar (embedded) stories and shows a literary canon structured along thematic lines.

With regard to genre, *The Unwritten* can be related to the Bildungsroman and characteristics of the genre underlie Tom Taylor's search for his identity. Here, his father fulfills the role of mentor who has tried to educate his son in texts of world literature and it is through these cultural texts and symbols that Tommy begins his quest. As such, the book can be read as an education in narrative because the main character must acquire the proper cultural literacy to enable him to understand the function of canonical narratives in the world, and the comprehension of his own identity depends on it: "one must educate oneself about the mythologies in one's community" (Horn, 2009, p. 96).

4. Conclusion

In this chapter, we have attempted to sketch out the problems literary culture and pedagogy are confronted with today: deflated relevance and its curriculum. The cause we claim is a shift in the media-landscape and the variety of carriers of information. The claim that the book is the only source of literary knowledge and cultural literacy is called into question. In our intermedial culture, literary culture is trying to reposition itself in other media where narratives can be told. The graphic novel and comics in general examine how literary culture create meaning. In intermedial culture, literary culture repositions itself in other media where narratives are told. The graphic novel *The Unwritten* thematizes the intermedial nature of (Western) culture today and reflects on the function of literature and cultural literacy. The graphic novel's narration incorporates references to and thematizations of other media and literary texts, which creates embedded stories that try to link the entire fabric of literary culture together. As such, it changes the way we look at the transfer of cultural literacy to readers and students of literature and culture.
"A central thesis then begins to emerge: man is in his actions and practice, as well as in his fictions, essentially a story-telling animal. ... We enter human society, that is, with one or more imputed characters — roles into which we have been drafted ... Deprive children of stories and you leave them unscripted, anxious stutterers in their actions as in their words. Hence there is no way to give us an understanding of any society, including our own, except through the stock of stories which constitute its initial dramatic resources. ... the telling of stories has a key part in educating us into the virtues."

Alasdair MacIntyre, After Virtue, p. 216

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Abstract

Popular fiction has become a part of the dominant culture of the students we teach, and also teachers have often been inspired by popular films and television series as sources for their identities and pedagogies. Some scholars warn against the dangers of identification with fictional teachers, because popular movies and television series disseminate "recycled stereotypes" which "mislead, confuse, and impoverish [teachers' and students'] evaluations of and expectations about the nature of genuine education" (Gregory, 2007, p. 7). Others scholars have proposed broader ways to describe the good and bad effects of fiction on our identities; e.g. schoolfilms can be described as equipment for living (Burke, 1974) and a company we keep (Booth, 1988a) and provide narrative schemata. We focus on the question how popular films and television can be used in education and, in turn, what these fictions can teach us about education. We will therefore (critically) engage with the narrative patterns of school movies. The British school film The History Boys is analyzed as a narrative that responds to a cultural tradition of representing teachers using stereotypes of different pedagogies, literature teaching and popular culture.
1. Introduction

Today, young people have to learn how to navigate a media-saturated world, where few things remain stable and 'correct' identities can no longer be simply legislated by educators to their students (Buckingham, 2003, p. 16; Bauman, 2009). Teacher educators, who specifically try to cultivate a professional teacher-identity in their students (Loughran, 2006), are also confronted with this fundamental change. We have all become interpreters of reality and create our identities through symbolic and media resources which (popular) culture offers us (Buckingham, 2003, p. 159). Teachers can thus productively thematize and problematize "the informal or unofficial knowledge young people derive from their media consumption" (Bragg, 2002, p. 42).

However, years after the introduction of cultural studies in education, (Giroux, 1994; for language teaching and teacher education see Soetaert, Verdoordt, & van Kranenburg, 2002; Soetaert, Mottart, & Verdoordt, 2004), there still seems to be reluctance in some parts of academia to using popular fiction, such as television series and movies about education, as anything more than 'icing on the cake' for courses in (higher) education. This reluctance centers on the supposedly negative effects of the stereotypes that are disseminated through popular fiction, because movies about education might taint the perceptions and expectations of student-teachers about their future jobs (Gregory, 2007a) or provide student-teachers with wrong role models (Fahri, 1999). Teacher educators have to navigate these discussions when using popular movies in their courses. A closer analysis of the use of (stereo)typing in movies that represent education can help.

In this chapter, we will analyze and engage with -rather than reject- the narrative patterns of popular films in teacher education, through an analysis of The History Boys (a film adaptation of Allan Bennett’s well-received play). This movie deals with eight schoolboys striving to get into Cambridge or Oxford, and represents different pedagogical methods to teach history, culture and literature, and furthermore reflects on the use and status of different media (books and popular movies) in education. In general, school films can be used as teaching tools, in particular when training future language and literature teachers, to stimulate reflection on education, literacy and a teacher's role or identity. A narrative analysis (based on cognitive and rhetorical theories) focuses on how cultural patterns such as (stereo)types are part of the ways humans make meaning. Below, the main idea behind the reluctance to fully introduce popular films and television in teacher education is discussed: the supposed 'dangers' of stereotypes.
2. Stereotypes as Harmful?

Cause for the reluctance to implement popular fiction in (teacher) education is the supposedly negative effect of generic and stereotypical elements in such narratives. Zvi Bekerman (2008) articulates "the accepted truth that education and popular culture are true opposites ... the second, at its best, offers solace from difficult educational processes, or at its worst feeds, provides comfort to the minds of those who will never make it in education" (p. 55). The most prominent example of negative stereotypes of education is the so-called myth of the superteacher (Heilman, 1991; Farhi, 1999), which implies "that a teacher has to be unconventional to be qualified, making it difficult, if not impossible for real teachers to measure up" (Fahri, 1999, p. 158).

More recently, Marshall Gregory (2007), in his article "Real Teaching and Real Learning vs Narrative Myths about Education" disapproved of the representation of education in TV and movies: they "nearly always" disseminate "recycled stereotypes of both students and teachers" which "mislead, confuse, and impoverish their evaluations of and expectations about the nature of genuine education" (p. 7). They effect "notions about education that in fact work against education" (ibid.). At the deepest level, this argument hinges on the preconception that visual media, such as movies and television, cannot by their very essence give accurate representations of education, as is explicitly argued by Gregogy (2007, p. 21). We argue that scholars must go beyond simplistic discussions of the truthfulness of narratives (and the distorting effects of stereotypes) to understand how these stories can be 'useful' to think about education.

While the field of cultural studies has most often championed including popular (Hollywood) films in education, a prominent scholar such as Henry A. Giroux has "mostly aimed at hidden and harmful political and cultural effects" (Verdoort, Rutten, Soetaert, & Mottart, 2010, p. 5). These readings are rooted in an emancipatory discourse of demystification and suspicion (see Buckingham, 2003; Dolby, 2003). Douglas Kellner (2001), for instance, points out that Giroux’s analyses suffer from "a political and ideological over-determination ... a perhaps too quick collapse of the aesthetic and textual into the political" (p. 232). Scholars often have conflicted attitudes about being entertained by a (generic) movie "that clashed with his sensibilities as a critical minded educator" (Alley-Young, 2008, p. 23), which is a consequence of this academic ideology of demystification. Critiques of popular movies were especially attentive to 'misrepresentations' of gender, class or race automatically labeling them as harmful stereotypes. Richard Dyer (2006) convincingly argued that scholars need "to go beyond simply dismissing stereotypes as wrong and distorted. Righteous dismissal does not make the stereotypes go away, and tends to prevent us from understanding just what stereotypes are, how they function, ideologically and aesthetically, and why they are so resilient in the face of our rejection of them" (p. 353). Emphasis on a dialectic of pleasure and critique, ethics and aesthetics in popular movies and television series entails that scholars and regular viewers need to productively engage with narrative patterns and stereotypes, rather than reject them outright.
Educational psychologist Jerome Bruner (2006) stressed the importance of learning about conventions, because "living in a culture requires not only knowing what's conventionally expected, but having some sense of the unexpected troubles that the conventional can produce" (p. 232). Firstly, a narrative perspective helps us analyze the patterns of culture in which human beings have grown up (see MacIntyre, 1984), because stories "instantiate and localize what is conventionally expected in a culture" and they "illustrate the troubles and the perils that the conventionally expected may produce" (Bruner, 2006, p. 232). Secondly, narratives enable readers or viewers to envision a subjunctive reality ('what if...'). As the most popular stories in our culture, films have gained the status of "an authoritative source of information and insight" (Finkelstein, 2007, p. 21), or in other words "films contain patterns of meaning that hold explanatory power" (Scull and Peltier, 2007, p. 13). They reveal the patterns of our culture, which in turn prove to be "symbolic resources - images and signs- that individuals can use to construct their own identities and define their own lifestyles" (Buckingham, 2003, p. 159).

3. Stories as Tools, Equipment, and Company

Our theoretical framework for both research and pedagogy has been deeply influenced by the larger narrative turn in the human and social sciences (Kreiswirth 1992), and more specifically by concepts borrowed from (cognitive) narratology and rhetorical studies. The concept of narrative plays an important role in how scholars understand cognition (Bruner, 1986), identity as "instructed by cultural symbols" (Ricoeur, 1991a, p. 33), and teaching (Egan, 1986). From this perspective, the pragmatic question of what narratives do and mean for people is central: what (good or bad) effects does fiction have?

A cognitive perspective highlights the fact that narratives create schemata: "a perceptual activity that organizes data into a special pattern which represents and explains experience" (Branigan, 1992, p. 3). Branigan (1992) notes that (popular) movies are understood by means of such cognitive activities. Schemata can be productively used as "socioculturally defined mental protocol[s] for negotiating a situation" (Stockwell, 2002, p. 77). What viewers see in movies can later be applied to real-life problems. This stresses the dynamic interaction between knowledge gained from dealing with everyday experiences, and reading and watching fictions such as movies, television or literary narratives. Schank and Berman (2007) argue that virtually all human knowledge and communication is based on stories, and that learning implies that people are ready to compare new stories "to the stories that define us, to perhaps become more sophisticated about what we know" (p. 262). Watching movies may then result in an adjustment of beliefs, new ideas, or a reinforcement of viewers' initial views (Stockwell, 2002, p. 79). Cognitive narratologist David Herman (2003) elaborated on the idea of stories as tools for thinking and described the power of narratives as "a problem-
Chapter 4

solving strategy" (p. 163), as "crucial representational tools facilitating humans' efforts" (p. 165) to understand the situations they encounter. In other words, stories help to translate the messy reality into organized knowledge, through patterns and sequences (p. 171). So the educational benefit of narratives is all about elaborating students' schemata about a range of subjects, and so expanding students' cultural 'tool-kit' to deal with new situations. This includes understanding and analyzing (stereo)types.

The idea of narrative as a 'tool' has also been a central metaphor both in rhetorical and ethical theories of culture, which focus on the uses and effects of our interactions with fiction. Rhetorician Kenneth Burke (1974) described literature as "equipment for living" because a story "singles out a pattern of experience that is sufficiently representative of our social structure ... for people to 'need a word for it'" (p. 300). Furthermore, narratives also provide "strategies for dealing with situations" (p. 296). Enoch (2004) stresses the Deweyian connection between life and learning that is inherent in this concept (p. 278). Burke’s concepts were broadened to include popular culture narratives in Barry Brummett’s Rhetoric in Popular Culture (2006) and Brian L. Ott’s The Small Screen. How Television Equips Us to Live in the Information Age (2007, also see Rockler, 2002; Young, 2000). Brummet (1985) for example expanded the term to discuss the horror movie genre, which could "serve an audience as symbolic equipment to help them confront certain real life problems" (p. 247). The narrative provides a formal expression for what the viewer is feeling or thinking (p. 248). Brian L. Ott (2007) expands the concept to television, which he sees as "a mode of public discourse that repeatedly stages or dramatizes contemporary social concerns and anxieties ... diagnosing our deepest fears and worries, and providing substantive and formal strategies for overcoming them" (p. x). In this chapter, school films are presented as equipment for living, because teachers can recognize recurring situations in their profession and learn specific ways of dealing with pedagogic situations.

The main function of using school films for reflection is to stimulate a critical perspective on how education is represented and "the ability to infer values and engages in moral discourse concerning the imagery we observe and experience daily" (Edgerton & Marsden, 2002, p. 3). Through the metaphor of the company we keep, Wayne Booth (1988a) described our learning from narratives as an ongoing conversation about the ethics and meaning of what we read. His metaphor for narratives is that "all stories [can be vied] as companions, friends" (p. 175). This conversation is a pluralistic and cooperative process. A dialogue between students and teachers in the classroom, with other books, authors and characters give rise to the possibility of a constant revision of previously held opinions. Literature and broadly media education should become a process of an evolving understanding fed "by experiencing [stories] in an immeasurably rich context of others that are both like and unlike them" (p. 70). Readers learn from fiction by identifying with characters, recognizing the different roles they play and by deciding, "whether a proffered new role, encountered in an appealing narrative, is one that ... ought to take on" (p. 260). Identity formation and role adoption are central in this pragmatic view of narrative (see Richter, 2007, p. 140). Booth (1988a) had already recognized "that our ethical engagement with narrative included not only verbal
narrative but also the feature films and television dramas sought out” (p. 141). The concepts of *schemata, equipment for living,* and *the company we keep* provide the major metaphors and a framework to reflect on how and in what ways popular films in general and *The History Boys* in particular can be used productively in education without ignoring their generic or stereotypical aspects.

4. *The History Boys* as Response to a Tradition

Going back to Ancient philosophers and rhetoricians such as Plato and Quintilian (Alley-Young, 2008, p. 23), representations of education in fiction and philosophy have been influential in how society views education: "it is worth noting that some of the key texts that have shaped modern conceptions of education are literary or hybrid in form (e.g., *The Republic, Emile*)" (Smith, Standish, Blake, & Smeyers, 2003, p. 15). With the advent of audiovisual culture in the 20th century, films and television series have continued and elaborated on this tradition (see Dalton, 2004), and have become a major influence on how institutions of schooling and the activities of learning and teaching are perceived in society (Gregory, 2007a). The cinematic genre that most explicitly deals with education is the school film, described by James Trier (2001) as "a movie that in some way—even incidentally—is about an educator or a student" (p. 127). Movies such as *Blackboard Jungle, To Sir, with Love, Dead Poets Society, Stand and Deliver, Freedom Writers, Election* and, more recently, *Entre Les Murs,* have proven to be influential tools to think and argue about education.

A recent example of the school film is *The History Boys,* which can best described as a response to or even parody of the tradition of *Dead Poets Society* (Stinson, 2006). It was based on a play by the British author Alan Bennett, who is also known as the author of books and plays such as *The Uncommon Reader* and *The Madness of King George III,* and directed by Nicholas Hytner in 2006. At a British high school, an all-boys class has achieved such high grades that the Head Master hopes to get them into Oxford or Cambridge, so as to rank his school higher on the league tables. With this goal in mind, he constructs a special preparatory curriculum for the boys (played by upcoming British actors such as Dominic Cooper and James Corden). The two foremost older members of the faculty are Mrs. Lintott (Frances de la Tour), the history teacher, who provides them with 'facts, facts, facts' and Hector (Richard Griffiths), the unconventional General Studies teacher, who focuses most of his time on quoting poetry and literature. The Head Master, however, concludes that the classes of these two teachers do not give the students enough 'edge' to succeed. He brings in the young teacher Irwin (Stephen Campbell Moore), who claims to have studied at Cambridge, to teach the pupils the necessary techniques to impress the university panels. While Hector focuses on the knowledge of literature and its potential for a more fulfilling life, Irwin expects the pupils to write essays that eschew truth for interesting perspectives on outworn subjects, feeding a more cynical, utilitarian approach. Different pedagogies are thus
embodied in these different characters. *The History Boys* uses and sometimes even parodies stereotypes and recurring elements from the tradition of school films and can be used to stimulate reflection on education.

5. Representing High and Popular Culture in *The History Boys*

5.1. Opposing Pedagogies

In contrast to many other school films (e.g. *Dead Poets Society, Dangerous Minds*), *The History Boys* does not start at the beginning of a new academic year with the introduction of a new teacher (see Leopard, 2007). Leopard pointed out that often such "arrival scenes", as he called them, "mark a teacher's entrance into a world peopled by otherness. [It] activate[s] a set of coded images and discourses concerning the opposition between the adult world of teachers—with conventional notions of morality and reason—and the teenage world of students — with contrary notions of wildness and rebellion" (Leopard, 2007, p. 26). Farhi (1999) points out that the first line in the 1984 movie *Teachers* directed to the students is "All right you little animals", which "common in the genre, is remarkably similar to the start of many western movies ... Now the search is on for a gunslinger (or superteacher) who cares enough to make a difference" (p. 157). Even the students in *Dead Poets Society* are, at one point, called to "slow down boys, slow down you horrible phalanx of pubescense". The beginnings of these movies set up an opposition of values: students are seen as uncultured and the teacher must correct them into the 'proper' way of thinking and acting. *The History Boys* will both use and play with these genre conventions and stereotypes about education.

In *The History Boys*, Hector calls one of the boys, after one of their snide remarks, a "foul, festering, grubby-minded little trollop" and slaps him on the head with rolled-up papers, so as to correct him. The boys are often more cognizant and quick-witted than one would expect from soon-to-be graduated high schoolers. The irony here thus lies not just in the realization that "in many movies, superteachers don't need to teach because their students have always been smart" (Farhi, 1999, p. 158), but also that these students already (think they) know everything the school can teach them. This leads to either guessing games about literary quotes with Hector, or meaningless repetition with Lintott ("You don't just need to know it, you need to know it backwards, Timms. Facts, facts, facts."). The representation of the students as smart and already educated is reflected in the narrative structure of *The History Boys*. The movie starts with the proclamation of the boys' results and thus signals that the boys have completed the institutional requirements of high school. The gist of the narrative is their transition to the university, where other rules apply. The central question thus becomes not how 'to civilize' uneducated students (connoted as 'wild'), which is the conventional pattern of school movies, but what the value is of their learning and how they should 'present' that knowledge and ever more importantly: presenting themselves to the outside world (Jacobi, 2006). The discussion revolves around what can be justifiably included in a
curriculum after the 'basics' have been acquired. This adds an additional layer to the normal pattern of the school film.

So Irwin is hired to give the students 'polish' and 'charm': to teach them to convincingly present their acquired knowledge and to persuade their audience. It is not so much his teaching style that differs from Hector's, but the deeper assumptions about the use of knowledge that lead to a clash. In his first class, Hector, on the surface a stereotype of the literature teacher (Stinson, 2006, p. 225), objects to the label of the class 'General Studies'. He states: "Knowledge is not general, it is specific. And nothing to do with getting on. But remember, ... 'All knowledge is precious whether or not it serves the slightest human use'". Irwin's goal, on the other hand, is to liven up the students' essay so as to stand out from piles of papers exam commissions have to read. Essentially, his assignment (given to him by the Head Master) is to do something with this knowledge, namely getting them accepted. He is represented as bringing in a contrarian and utilitarian view of knowledge. Small quotations, or 'gobbets' can liven up their essays. The study of literature as an equipment for living has been changed into the tactic presentation of literary quotes to impress.

Ironically, it is this kind of knowledge they receive from Hector. But by prompting his students to take contrarian positions (e.g. seeing the good in Stalin), Irwin takes critical thinking to an extreme position, making it into a rhetorical trick to get attention. He teaches his student to be careerists. While Irwin shows respect for the knowledge Hector has imparted to the students: "He was a good man. But I don't think there's time for his kind of teaching any more." This opposition between knowledge for its own sake and utilitarian thinking returns in many school films, e.g. *Dead Poets Society*.

The students are thus provided with multiple trajectories: the uncertain path of self-development, which the movie will show has its own defaults, and the path of success in educational institutions, which is structured along meritocratic lines. Viewing the movie as the stereotypical confrontation and elaboration on a simple binary opposition with Hector and Lintott on one side of the spectrum and the principal and Irwin on the other, does not do justice to the characters. While Jacobi (2006) proposes a tripartite view of the movie as embodying the *trivium* of classical education (p. 84), the story is better drawn out on a square of opposing/complementary positions on education. The Head Master stands for the utilitarian/meritocratic ideology; Lintott for a fact-based curriculum with a pinch of feminism; Irwin for an extremely pragmatic stance, resembling the stereotype of the Greek sophist (see Jacobi, 2006); and Hector as an embodiment of the philosophical ideal of *Bildung*.

There is however in *The History Boys* no clear final evaluation of the two main teaching methods on the level of the narrative, in contrast to such movies as *Dead Poets Society*, which hinges its positive portrayal of Mr Keating on making the other teachers look 'bad'. On the level of the story, however, the students in *The History Boys* do shift their alliances throughout the movie. Through a series of scenes, Hector's teaching is shown as being detached from life, and Hector feels that he has squandered his life by teaching. At the end of the movie, Mrs. Lintott explains what will happen to all Hector's students in later life. Only one of the students will follow in Hector's footsteps, and
become a teacher, in contrast to many school films in which all or a large group of students come to adopt the role and literacy of the teacher-hero. This reflects the lack of impact Hector has had. As such, *The History Boys* revisits and problematizes some of the recurring patterns that have been disseminated in previous school movies, without demystifying them as harmful or ideologically suspect, but rather adds new layers of meaning.

5.2. Preaching for Literature

Literature and discussions about novels and poetry are very much present in *The History Boys*, especially in the character of Hector, who espouses an ideology in which novels and poetry have an intimate personal use as an art of living and a way of being:

HECTOR: The best moments in reading are when you come across something - a thought, a feeling, a way of looking at things - that you'd thought special, particular to you. And here it is, set down by someone else, a person you've never met, maybe even someone long dead. And it's as if a hand has come out, and taken yours.

Such glorifications are not uncommon in the genre of the school film (e.g. *Dead Poets Society*) and constitute an ideology that is prominent in the humanities. However, this does not sit well with the headmaster, who personifies the pressures of the outside world (government, job market). He prefers Irwin's utilitarian view of teaching. At one point, he explains his dislike of Hector's pedagogy: "Shall I tell you what is wrong with Hector as a teacher? There is inspiration, certainly," declares the Headmaster, "but how do I quantify that?" This seems to reflect many discussions about the assault on the humanities by neoliberal reforms (the relentless focus on the job market, efficiency, flexibility, skills, ...). In *The History Boys* the stereotype of literature-glorifying teacher is thus situated in the current educational debate on the value of teaching literature, which gives us new insights in its ideology without entirely subverting it.

*The History Boys* shows a clear opposition between the view of literature as a kind of salvation or as a kind of cultural capital (Williams & Zenger, 2007). On the one hand, Hector stands for a view of literature as part of one's Bildung, as an essential part of the 'good life' (but, the story tells us, ineffective for students who grapple with issues like homosexuality):

TIMMS: Sir, I don't always understand poetry.
HECTOR: You don't always understand it? Timms, I never understand it. But learn it now, know it now, and you will understand it, whenever.
TIMMS: I don't see how we can understand it. Most of what poetry's about hasn't happened to us yet.
HECTOR: But it will, Timms, it will. And when it does, you'll have the antidote ready. Grief, happiness, even when you're dying.
On the other hand, Irwin comments on the students’ essays with the following quip: "poetry is good up to a point. Adds flavor". Literature does get you ahead by distinguishing yourself and getting into university: literature gives you cultural capital. As he tries to convince the students to use their literary knowledge, an argument unfolds:

TIMMS: No, sir! Mr. Hector’s stuff’s not meant for the exam! It's to make us more rounded human beings.
IRWIN: Listen! This examination’s gonna be about everything and anything you know and are, and if there’s a question on Auden or whoever and you know about it, answer it.
AKHTAR: That would be a betrayal of trust.
LOCKWOOD: Yeah! Is nothing sacred, sir?

The students shift their alliance toward Irwin and come to question Hector’s pedagogy: "Well, we’ve got the most important exam of our lives coming up and we’re just sat here reading literature". At the level of the narration, the viewer will not find a black-or-white opposition between the two teachers: there is no ‘winner’ in *The History Boys*. It would be more exact to claim that viewers are confronted with the complexity of both perspectives. In a late film-scene Dakin writes an essay in which he uses Hector’s perspective (the subjunctive feel of "what if..."), so important in narrative and literature (see Bruner, 1986), to write an eye-gripping essay about the First World War, to impress Irwin. Different functions of teaching literature (and their accompanying stereotypes) are contrasted.

5.3. Popular Culture

*The History Boys* seems to solely focus on more traditional literacies such as writing and reading (literary) texts and have a not uncommon –in school films at least– nostalgia for canonical Literature. There are however interesting references in the movie that deals with the popular medium of movies. The first school film that had focused on the use of movies in education was *Blackboard Jungle* (see Leopard, 2007), where this interesting dialogue takes places after Dadier -the teacher- has succeeded in getting his class to talk by showing an animated movie:

SAVOLDI: So you finally got through to them.
DADIER: I think so. Yes. For once, for the first time.
SAVOLDI: What's the answer? Visual education?
DADIER: Yeah, partly. If you just get them stimulated--
MURDOCK: They’ll go for movies, but will that teach them to read?
DADIER: No, but if you can get them to use their imagination, to reach out.
MURDOCK: But certainly not knowledge.
DADIER: If they use their intelligence, get their minds out of comic books--
Chapter 4

MURDOCK: A mind would indicate a brain, and a brain --

Two perspectives are confronted: on the one hand, movies as stimulation to engage students in the classroom and movies as pure entertainment. While the former view is celebrated as a breakthrough in the movie and sees movies as a cognitive stimulus for imagination, this view is again based on an ideology that sees competition between media ("get their minds out of comic books").

In *The History Boys*, both teachers use popular films (Stinson, 2006, p. 239). Hector plays a guessing game with his students; they have to act out a scene from a movie, mostly classical British films, and he has to guess the titles (although this still relies on oral and memory skills and not anything specifically related to media literacy). Later on in the movie, Hector explains his strategy: "See, what I didn’t want was to turn out boys who would claim in later life to have a deep love of 'literature' ... That’s what the tosh was for - Gracie Fields, *Brief Encounter*. It’s an antidote. Sheer, calculated silliness." This is still the ideology of movies as entertainment to keep the curriculum 'fresh'. Movies are just diversions and not at the core of his curriculum. The same attitude towards the study of (popular) media shines through in a quote from Mrs. Lintott on the students’ accomplishments: "No one has done as well. Not in English, not in science, *not even, dare I say it, in media studies* (our emphasis).

Irwin, on the other hand, directs the boys to popular media, as a way to stand out in their examinations, as we can see in a conversation between Mrs. Lintott and Rudge in the school library:

LINTOTT: Ah, Rudge.
RUDGE: There’s nothing on the *Carry On* films.
LINTOTT: Why? Should there be?
RUDGE: The exam. Mr. Irwin said the *Carry Ons* would be good films to talk about.
LINTOTT: How peculiar. Does he like them, do you think?
RUDGE: Probably not.

... RUDGE: Well, Mr. Irwin says that, "Whilst they have no intrinsic artistic merit..." [LINTOTT: Ahem!] "...they achieve some of the permanence of art simply by persisting and acquire incremental significance if only as social history."
LINTOTT: Dear me. What fun you must all have.
RUDGE: Well, it’s not like your stuff, Miss. It’s cutting edge, it really is.

The *Carry On* films mentioned in this quote are a series of British film farces. This dialogue pokes fun at the educational interest in popular movies, from the perspective of a more conservative teacher. At the very least, Irwin takes movies more seriously than Hector as a subject worthy of academic attention, rather than as a diverting amusement.

*The History Boys* as a movie shows a kind of self-awareness of being a school film itself, and thematizes the genre as a major influence on how we create stories and
identities by referring to other stories. In a conversation with Irwin, Lintott points out that the principle resembles a famous British actor:

LINTOTT: If this was a 1940s film, he'd be played by Raymond Huntley. He made a speciality of sour-faced judges and vinegary schoolmasters.
IRWIN: Who would I be played by?
LINTOTT: Dirk Bogarde.
IRWIN: I'm not sure I like that.

What Lintott seems to be gesturing at is that Irwin, just like Dirk Bogarde, hides his homosexuality, and, like Bogarde's most famous role in Visconti's *Death in Venice*, longs for a younger boy, i.e. the student Dakin. The characters seem well aware that they are playing a role, and that indeed life is a stage, as one of the characters mentions that, in their pursuit for acceptance at Oxford or Cambridge, they "haven't time to look at the pictures. We really need lessons in acting. That's what this whole scholarship thing is: an acting job". *The History Boys* shows the most common ways we think about the use of popular media in education, but the movie simultaneously thematizes and problematizes its status as an artifact of popular culture.

6. Taking Mr. Hector & Irwin (& Other Film Teachers) into the Teacher Education Classroom

The research field of narrative inquiry has most consistently championed the introduction of narratives in teacher education (Connelly & Clandinin, 1995) to stimulate a process of "questioning, examining and learning about ... the manner in which the teaching has been constructed and is being portrayed" (Loughran, 2006, p. 4, our emphasis). These scholars mostly focus on the use of non-fictional narratives, such as anecdotes, case-stories, and writing personal narratives (Loughran, 2006). Following a small but growing body of work on the uses of fictional narratives in teacher education (Trier, 2005; Tillman & Trier, 2007; Grant, 2002), we suggest that reflecting on the stories of lived experience (Connelly & Clandinin, 1995) should be supplemented with reflecting on fictional stories. Indeed, as Jerome Bruner (2005) asks saliently, why do we "go on thinking that the 'reality of fiction' is more suspect and illusionary than the 'fiction of reality'?" (p. 63).

For many years, our research group at Ghent University has placed popular films and culture at the centre of our courses in the teacher education program. From year to year, we have alternately analyzed one narrative more deeply with our students, ranging from *Educating Rita* (Verdoodt, Rutten, Soetaert, & Mottart, 2010), to discuss the literacy narrative; *Teacher Man* (Mottart, Vanhooren, Rutten, & Soetaert, 2009) to discuss unexpected events in the classroom; the fourth season of *The Wire* to discuss a host of social difficulties in education, and of course *The History Boys*. Students are
prompted to elaborate and discuss other movies from a large database of school movies, either in class, in groups or individually. The products of these discussions differ: written papers, self-created blogs or full wikis about a specific movie. All the classes embody our idea that different fictions, interpretations and people have to come into contact with each other to re-create the idea of school films as a company we keep.

Focusing on popular movies' influence on ourselves as teacher educators and our students, we often borrow Henry Giroux's (2002) description of popular narratives as sources of knowledge, or in other words as "public pedagogy – a visual technology that functions as a powerful teaching machine" (p. 6). The term engenders a look at the (re)productive (and sometimes reductive) effects of popular narratives on people's ideas of the 'typical'. More recently, the term has been re-appropriated to denote those "texts that have great potential to teach the public about a wide range of educational issues" (Tillman & Trier, 2007, p. 121), such as school movies (Dalton, 2004). Throughout these years, we noticed that every period seems to have had a particular "public pedagogy" pointing to specific problems in education: Blackboard Jungle (1955) focused on the rise of youth culture and adults' fears of violence in inner-city schools; films like Dead Poets Society (1989) glorified liberal education against the institutional pressures of vocational education; films like The History Boys (2006), the Palme d'Or winner Entre Les Murs/The Class (2008) and TV series The Wire (2002-2008) show the uncertainty of liberal (language) education and the difficulties with multiculturalism and evidence-based education, ruled by statistics and quantification. They all reflect the context and value of knowledge and education.

Our analysis of The History Boys shows that scholars, students and viewers in general need to hold on "to some concept of typing" (Dyer, 2006, p. 364). In presenting common patterns and stereotypes and contrasting them, the movie uncovers different schemata through which people today think about education (e.g. the old-fashioned teacher who still glorifies literature or getting ahead in the educational system), without demystifying them as ideologically harmful. The movie rather recontextualizes these stereotypes and contrasts them with others. The History Boys can also prove to be an equipment for living (Burke, 1974; Brummett, 1985; Ott, 2007) because it diagnoses our hopes and fears in the present educational climate. It thematizes the effects that different media (essays, novels, movies) have, so much so that it becomes a reflection on what media can do (Buckingham, 2003): e.g. the use of literature to get ahead. Through the use of these school movies, teacher educators can let their students "experience the pleasures of popular culture while simultaneously uncovering" (Alvermann & Hagood, 2000, p. 194) and learning about "general content patterns" (Christ & Potter, 1998, p. 8) that students and teachers, bring to the classroom. They influence the narratives we have and tell about the effects of our curriculum and our teaching on students.
PART II
TEACHING STORIES: INTEGRATING NARRATIVE INTO TEACHER EDUCATION
"It was a particular bit of impudence on little Naphta's part to call Herr Settembrini, the declared servant of progress, a conservative. ... to engage in further attacks against classical models, against the rhetorical literary tradition of European Education and schooling, with its mania for grammatical form ... The masses had long since learned that for the education and discipline needed in the battle against the decaying bourgeoisie they should look elsewhere than to coercive schools imposed by the authorities; and by now every idiot knew that the school system developed from the cloisters of the Middle Ages was as anachronistic and absurd as a periwig, that no one owed his real education to schools anymore, and that free, open instruction by public lectures, exhibitions, films, and so forth was far superior to that found in any schoolroom."

Thomas Mann, *The Magic Mountain*, p. 617-618
Abstract

Focusing on developing professional teacher identities with pre-service student-teachers, we implemented fictional school movies as narratives that contain points of anchoring for the students’ reflection on the development of teacher identity. Our approach is embedded in pedagogical aspects of the narrative turn and literary theory. A data collection of students’ reflections of these movies was qualitatively coded and analyzed, leading to different anchors or themes. The findings are presented as an (abstract) narrative: 'Literature'; 'Beginning Teachers'; 'Roles of the teacher'; 'Methods and Assignments'; 'Behaviour toward Students' and, 'The School as an Institute' are linked to aspects of student-teachers' developing identity.
1. Introduction: Professional Teacher Identity and Narrative

Pedagogue Robert V. Bullough (1997) argued that the exploration of teacher identity should be a first principle of teacher education and the concept should be understood as "what beginning teachers believe about teaching and learning and self-as-teacher" (p. 21). Building on the work of Bullough, John Loughran (2006), in the book *Developing a Pedagogy of Teacher Education: Understanding Teaching and Learning about Teaching*, stated that student-teachers should examine (teacher) identity within learning about teaching (for an overview of research on this concept 'teacher identity', see Beijaard, Meijer, & Verloop, 2004; Beauchamp & Thomas, 2009; Hamman, Gosselin, Romano, & Bunuan, 2010; Sutherland, Howard, & Markauskaite, 2010). Correspondingly, there is a growing international interest in the concept: e.g. China (Tsui, 2007), Australia (Hooley, 2007), the United States (Danielewicz, 2001), and the Netherlands (Beijaard, et al. 2004).

Besides presenting a curriculum that will provide student-teachers with instructive perspectives on teaching in the secondary school classroom through educational theory, we should also focus on the importance of identity-formation on a deeper level. Common practices for the development of teacher identity have relied on inquiry-oriented methods through the use of narratives. Within Loughran's pedagogy of teacher education (2006), for instance, the development of teacher identity requires a process of "questioning, examining and learning about … the manner in which the teaching has been constructed and is being portrayed" (p. 4, *our emphasis*). Similarly, Beattie (2001) explains that "professional learning begins in an examination of practice, or experience and of the stories we enact in our lives, our schools and our society" (p. vi). Although the importance of narrative is recognized as a lens through which to view teacher development (Carter, 1995, Doyle & Carter, 2003, Hooley, 2007), the majority of methods focus on the use of non-fictional narrative, such as experiential anecdotes, case studies, and writing personal narratives (Loughran, 2006). We suggest that reflecting on the stories of experience (Connelly & Clandinin, 1994), as so often proposed in narrative inquiry, can be supplemented with reflecting on fictional stories. The use of fictional narratives for teacher development remains largely unexamined, except for a small, but growing body of work (Trier, 2005, Tillman & Trier, 2007, Wright & Sandlin, 2009).

We thus follow Jerome Bruner (2005) in his salient question: "So why not use literary works to help us teach sociology, psychology, pedagogy, even (or especially) history? Why do we, indeed, go on thinking that the 'reality of fiction' is more suspect and illusionary than the 'fiction of reality'"? (p. 63). In this chapter we focus on how fictional narratives about literature and their interpretation can be helpful didactic tools for teacher-educators who train literature teachers. It fits into our larger research

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33 Student-teachers in our teacher education program will be accredited to teach in the highest grades of secondary schools, more specifically from the third to the sixth grade, where the pupils’ age range from 15 to 18 years.
project on the narrative turn in teacher education, by focusing on the value of discussing and interpreting fictional school movies for student-teachers’ reflection. The goal of our research is to analyze how the portrayals of teachers in school movies influence student-teachers’ reflections and ideas about their own identity as future teachers. Moreover, we are interested whether these narratives can be seen as pedagogical tools, and how they are interpreted through the interpretative process of contextual anchoring. We claim these movies will prompt them to identify aspects of their developing identity as literature teachers and to anchor their identity-development in the narratives they are interpreting.

Overview of the Chapter
In what follows, we first situate our work within the larger narrative turn and the concept of narrative identity. Secondly, we provide a theoretical framework for how fictional narratives can be used as tools for reflecting on identity. Thirdly, we propose a possible way of describing the process of interpretation as contextual anchoring (Herman, 2002). Fourthly, we present the method and design of our project. To examine our claim, we report the findings of this project in the teacher education program (2008-2009) at Ghent University, in which we collected and analyzed data (written texts on a digital learning environment) consisting of interpretations of movies about literature education. The findings are categorized in different themes and presented in narrative stages (Hébert, 2006). In our discussion, we evaluate our research and discuss future research possibilities.

2. Theoretical Background: The Narrative Turn

In our research on teacher education, we are influenced by the larger narrative turn in the human and social sciences (Kreiswirth, 1992, 2000). Narratives are described as a mode of thinking (Bruner, 1986), a cognitive instrument (Herman, 2002), an ethical and rhetorical strategy (Booth, 1988a), a form of identity construction (Ricoeur, 1988), a practice (Brophy, 2009), a form of teaching (Egan, 1989) and a teaching machine (Giroux, 2002). The pragmatic question of what narratives do and how they create meaning for humans has become a central interest. According to Herman (2002), narrative "is one of the primary resources of structuring and comprehending experiences" (p. xv). He highlights different elements of narrative: it is situated in a specific discourse; structured as a temporal sequence; contains human agents; and conveys "the sense of 'what it is like' to have a particular experience" (Herman, 2009, p. 1). A basic definition describes narrative structure and characters as starting with the situation of 'wanting-to-do', then 'knowing-how-to', next 'doing', and ending with an evaluation of the action (Hébert, 2005).

Identity, and its many components (e.g. teacher identity), have been conceptualized over the years in a number of fields. The lens through which we choose to view it in this chapter, is that of Paul Ricoeur’s narrative identity (1988, 1991a,
1991b). Ricoeur understands narrative identity as dynamic self-understanding that is constituted by our interpretations of the actions we undergo and take, much as a novel is linked to the actions of its protagonist. If human identity could be understood through the stories people tell about themselves, would it then not be preferable to interpret these stories through "the narrative models—plots—borrowed from history or fiction (a play or a novel)?" (Ricoeur, 1991b, p. 188). What Ricoeur (1991a) stresses is that we know ourselves "only indirectly by the detour of the cultural signs of all sorts ... The appropriation of the identity of the fictional character by the reader is one of its forms" (1991b, p. 198). Narrative identity thus denotes "a self instructed by cultural symbols, the first among which are the narratives handed down in our literary tradition" (p. 33). As an aspect of teacher identity, this points to Gee and his work on discursive identity, which are those parts "of who we are that have their sources in the discourse or dialogue of other people" (Rodgers & Scott, 2008). The relationship between the stories we tell and hear, and our identitiers are complex and both identity (Beauchamp & Thomas, 2009, p. 177) and narrative (Herman, 2002) should be seen as product (text) and process (narration).

Abundant literature shows that the narrative turn had a great impact on the research on (teacher) education (Coles, 1989; Carter, 1995; Beattie, 1995; Clandinin & Connelly, 2000; Clough, 2002; Beauchamp & Thomas, 2009). There is even a special issue of Teaching and Teacher Education devoted to "Narrative Perspectives on Research on Teaching and Teacher Education" (Gudmundsdottir, 1997). Specifically from the perspective of narrative inquiry, Connolly and Clandinin (1999, p. 4) defined professional identity as "stories to live by" (McAdams, 1993), which are constituted through plots that grasp teachers' experiences together. Teacher identity can be seen as constructed through narrative processes (Søreide, 2006) and informed by a diverse array of narratives (Weber & Mitchell, 1995). Therefore, the process of learning and questioning stories can become part of the process of reflecting on and molding one's identity, in our case acquiring teacher identity, and informing practice.

2.1. Pragmatic Theories of Narratives as Tools
In our research on the use of fictional narratives in (teacher) education, we start from two guiding concepts, namely 'equipment for living' and 'the company we keep'. Similar to Connelly and Clandinin's (1999) formulation of 'stories to live by', these concepts see fictional stories as useful tools which underlie the pedagogical use of narratives. They can be seen in the context of a number of academic traditions: e.g. Reader-Response Theory and Cultural Studies.

Kenneth Burke (1974) describes literature as an 'equipment for living'. Enoch (2004) stresses the pedagogical impulse of this concept (p. 275): reading informs the way we live. Burke stated that literature "name[s] typical recurrent situations" (Burke, 1974, p. 293), because as narratives they deal with certain common characteristics of life (e.g. love). Furthermore, they also provide "strategies for dealing with situations" (p. 296). In our particular study, school films are presented as equipment for living, because
teachers can recognize recurring situations that appear in their profession and learn specific attitudes and ways of dealing with pedagogic situations.

A second concept that informs our research comes from Wayne Booth (1988a): literature as 'the company we keep'. His metaphor for narratives is that "all stories [can be viewed] as companions, friends" (p. 175). The pedagogical ground of this concept in teaching literature was repeatedly explained by Booth (1998) and by others (e.g. Gregory, 2007). In general, readers can develop their character through recognizing and identifying with roles in fiction (Booth, 1988a, p. 250) and deciding "whether a proffered new role, encountered in an appealing narrative, is one that we ... ought to take on" (p. 260). Identity formation and role adoption are central in this view of literature, as Booth stresses the idea that "fiction is ethically formative: that our lives are significantly enriched or impoverished, our character strengthened or enfeebled, our values challenged or confirmed by the narratives that we read" (Richter, 2007, 140).

These two concepts concur with the work of Reader-Response Theory (Scott, 1994, p. 463), which has had a profound influence on the pedagogy of literature education, e.g. Rosenblatt's foundational work on different kinds of reading (Polleck, 2010). Her notion of 'efferent reading' (Rosenblatt, 1995) [Lat. effere, to carry away] describes a reader selecting "ideas or directions for action that will remain when the reading is over" (p. 32). Booth explicitly builds his ethics of reading on the concept of efferent reading, which he describes as "[going] in search either for some practical guidance ... or for some other useful "carry-over" into non-fictional life" (1988a, p. 13).

The concepts 'equipment for living' and 'company we keep' could be said to prefigure Cultural Studies' interest in the reading of popular artifacts as practices with ideological and ethical consequences. Moreover both the research of Cultural Studies on the one hand and of Burke and Booth on the other rely on the analysis of broader cultural and narrative structures (patterns of experience, plot, character) and a wider approach to cultural artifacts in education: e.g. the use of movies as 'equipment' (Young, 2000), or 'company' (Richter, 2007). The work of Burke has been expanded to popular narratives by Brummett (2006). Booth had already recognized "that our ethical engagement with narrative included not only verbal narrative but also the feature films and television dramas we sought out" (Richter, 2007, p. 141). The field of Cultural Studies (Hall, 1980, 2002) has since prompted such a surge in interest in popular and visual culture. This impact has expanded the focus of educational research and practice to include a wider variety of cultural artifacts (movies, games, and graphic novels). Focusing on popular movies, Henry Giroux (2002) described popular narratives (and their influence on our conceptions of ourselves, others, and society) as sources of knowledge, in other words as "public pedagogy – a visual technology that functions as a powerful teaching machine" (p. 6). This has informed the use of popular movies in the classroom (Trier, 2005; Carter, 2005; Wright & Sandlin, 2009; Stuckey & Kring, 2007) and the analysis of Hollywood school movies (Dalton, 2004).
2.2. Contextual Anchoring

The influence of narratives on readers functions "in the context of other environmental influences" and is "the result of the cumulative effect of a long series of literary experiences" (Rosenblatt, 1995, p. 188). Narrative is a constitutive element of our culture, and we agree with Booth (1988a) that "there can be no 'control group' consisting of untouched souls who have lived life-times without narrative so that they might study unscathed the effects on others, or be studied in their uncontaminated state" (p. 41). The engagement with narratives is ongoing and inescapable, providing a comprehensive context for the development of identity.

We can describe such narrative engagement through the two concepts discussed above, but it would be useful to elaborate on how the processes of identification and recognition functions. David Herman (2002) succinctly names the process that underlies learning from narratives as contextual anchoring:

"Stories trigger recipients to establish a more or less direct or oblique relationship between the stories they are interpreting and the contexts in which they are interpreting them. Or rather, the format of a story can sometimes prompt interpreters to reassess the relation between two types of mental models [e.g. fiction and real life] involved in narrative understanding. ... Contextual anchoring is my name for the process whereby a narrative, in a more or less explicit and reflexive way, asks its interpreters to search for analogies between the representations contained within these two classes of mental models." (Herman, 2002, p. 331)

The application of contextual anchoring works in two directions: interpretation of narratives is anchored in the context of prior (biographical) experiences and expectations, while learning and identity construction becomes anchored in the context of the narratives that are told and consumed. In his definition, Herman puts forth two different interpretative actions: searching for analogies and reassessments. The former resembles recognition, "the widespread belief that we learn something about ourselves in the act of reading" (Felski, 2009, p 12). The latter denotes "a revised or altered understanding of the reader’s sense of who she is" (p. 35). In this chapter, we aim to describe how student-teachers are using school movies about literature education as tools, through the process of contextual anchoring.

3. Method and Design

3.1. Participants

We introduced school movies in a course in our teacher education program at Ghent University. Participants to the research project were 91 student-teachers: they could work in groups or individually. They all hold a master's degree in one of the 'language and literatures' that are part of the curriculum on the highest level of secondary
education: Dutch, English, French, German, Spanish, Latin & Greek. They are pre-service teachers, which means that they do not yet have experience in teaching, but will participate in school practice during their training, where they will be teaching selected courses in secondary education and will be evaluated on their performance. The project was part of the course General Language Methodology, which focuses on language and literature education, the concept of literacy, current developments in culture and media, and the teacher as a researcher. The course aims to introduce student-teachers to a number of debates: e.g. cultural literacy, the impact of Cultural Studies, the place of narrative within literature education, and historical trends in teaching grammar.

3.2. The Assignment: Data Collection
For the assignment students first had to select a movie about literature/arts education from a database we collected and presented on a weblog. Students were asked to react on our digital learning environment, with texts that summarized the plot, analyzed some important features and discussed the portrayal of the discipline of literature/art and the literature/art teacher. They had to situate the theme of education within the plot and had to interpret the conflicts within and between different scenes. Furthermore, most students discussed what they had learned by analyzing the movie and how they evaluated the representation of teachers in the movie. Some students more explicitly identified and discussed some issues they found personally relevant in the movies. In all, 56 assignments were handed in. Further communication about their analyses happened through class room discussions. The data was originally in Dutch, but was translated by the authors into English.

3.3. Database of School Films and Students' Responses
In our teaching practice, over the years, we have collected a large database of school films, which we recently put online on a weblog storiesofhigherlearning.wordpress.com. It can be searched using keywords or through categories. Students were limited to school movies that have literature teachers or teachers of similar courses as central characters. In the 56 texts, students selected 26 different movies. The movies that will feature in our data analysis are: American History X, Dangerous Minds, Dead Poets Society, Die Welle, Entre Les Murs, Freedom Writers, Le Maître du Musique, Les Choristes, Mona Lisa Smile, Music of the Heart, Song for a Raggy Boy, The Browning Version, To Sir, with Love, and Wonder Boys.

3.4. Data Analysis
The data was analyzed using the often-used approach of 'emergent themes' in research on professional identity (Beijaard, Meijer, & Verloop, 2004, p. 114; Sugrue, 1997; Fonder-Solano & Burnett, 2004), which is similar to the notion of 'interpretative repertoire" (Potter & Whetherell, 1987). Influenced by the grounded approach (Glaser & Strauss, 1967; Creswell, 2007) and content analysis (Berg, 2001), the entirety of the data
was read by the three authors separately. After a first reading and open coding (Berg, 2001, p. 251), we compared our initial notes. We first separated the students' texts into different codings: 'Descriptions of the Film'; 'Evaluative and Interpretative Passages'; and lastly 'Comparisons (Analogy and Re-assessments) with their own Lives'. We eliminated the first category, because it contained no information relevant to our research goals, and focused on the last two. In a continuing discussion among researchers, we separated and clustered this data in tentative themes. After re-examining the data, we again discussed if new themes were needed to provide a comprehensive overview of the students' data. In the end, we decided on six themes. The themes were re-introduced in the classes through class discussion.

The responses of student-teachers revolved around a limited number of themes, that dealt with specific issues of their identity as future literature teachers. As Sugrue (1997) explains "each cultural theme provides a lens through which particular aspects of students' teaching identities are critically scrutinized" (p. 216). In our analysis, these themes are the anchoring points student-teachers repeatedly constructed throughout the data collection and used to reflect on their professional teacher identity. The selected data are statements of student-teachers that go beyond mere description of the fictional narratives, but are interpretations of the issues or comparisons with real life. To better present the student-teachers' perspective, we will select longer quotations. The themes that emerged from our analysis of the data and their frequency are 'Literature' (20); 'Beginning Teachers' (10); 'Roles of the Teacher' (20); 'Methods and Assignments' (15); 'Behavior toward Students' (12); and, 'The School as an Institute' (13).

3.5. Presentation of Results

To present their research, "[narrative] inquirers sometimes draw on favorite literary forms" (Clandinin, Pushor, & Orr, 2007, p. 32) or use the story-form (Golden-Biddle & Locke, 2007, p. 25; Creswell, 2007, p. 192). In the presentation of our results we will follow the four-part narrative structure as analyzed by semiotician A.J. Greimas (Hébert, 2005), to describe the various parts of a narrative subject in action (cf. Paul Ricoeur): firstly wanting-to-do, secondly knowing-how or being able-to-do, thirdly doing, and fourthly the evaluation of the act. The six themes we found can be divided among the four aspects. The first aspects deals with the aspirations and expectations of student-teachers. Their motives for wanting-to-be teachers often lie in their love of 'Literature', which they express in this theme. The second aspect deals with the competences they must acquire to be able to become a teacher: the themes 'Beginning Teachers' and 'Roles of the Teacher' belong here, because they respectively deal with expectations of their first steps as teachers, and their opinions of the official 'basic competences'. The third aspect is the action itself. Here we placed the themes 'Methods and Assignments' and 'Behaviour toward Students', because they deal with the actual practice of teaching. The last aspect deals with the evaluation of their actions. The thematic cluster 'The School as
Institution" belongs here. Through these different parts of a narrative subject in action, we are able to analyze different aspects of the narrative identity of student teachers.

4. Findings

4.1. Literature: Wanting-to-be a Teacher

The emergence of 'Literature' in the data is not surprising, as we had specifically asked them to select movies about literature education. The theme always appears connected to the ideals and expectations student-teachers had about becoming teachers. In these quotations, the love of literature often underlies the professed reasons for choosing the teaching profession. This corresponds to Goodwyn's claim (2010) that language teachers are 'subjected to literature' in the sense that "the key word is 'love'" (p. 19; also see Beavis, 2000, p. 57). The tension students then experience, is that the overarching stereotype of literature education in these movies is often that of "literature as the magic medicine and the literature teacher as the great Messiah", as a student who discussed Song for a Raggy Boy remarked. These metaphors and narratives were discussed by students to explain why they had chosen literature as an academic discipline and as part of their future profession. In the quotation below, the aspiration of wanting to become a teacher is explained through Dead Poets Society. It is an example of contextual anchoring because the student sees an analogy between her real-life and the fictional teacher:

"When I saw Dead Poets Society years ago, I was immediately fascinated. I wondered if poetry could mean as much in the life of young people or if literature has such therapeutic power. It was only when I myself got classes from an inspiring teacher, that I realized that literature could become such an indispensible part of one's life."

When young students stand at the beginning of their academic career, they make a choice of study. Yey they feel studying literature needs justification, because the opposition is made between literature and a more practically-oriented discipline. Student-teachers also find in these narratives an anchor to legitimate their choice for being literature teachers.

"But (in my case): Dutch? Or Latin? Why in the world would you study that? ... Indeed, because we like it. Because it's fun. Because we are passionate about language. ... What I live through and feel when reading one of Snoek's poems [a Flemish Poet, GVDM], I will never experience when looking at a sinus curve. And that is what makes the profession of language teacher so different from a physics teacher. We don't need art, but it can give added value. And this is also shown in this movie [Les Choristes]."
Some students come to see the narrative as misleading. A student who selected *Dead Poets Society* wrote that in contrast to the ideals of Mr. Keating "to not see literature as a dead subject[... it is] much more difficult to get students involved with literature". His approach is said to be impossible in the current educational system; they "do not correspond to the real educational practice. This is partly due to the small part that literature gets in the curriculum of language of education".

These responses from students concur with Carter (2009), who pointed out that these stories can be “flattering”, which explains their motivational function, but they construct teachers “as people whose work may be devalued as a collection of personality traits, or the work of a divine agency rather than the teacher’s knowledge and experience” (p. 62). Furthermore, student reactions and Carter (2009) both remarked that the most prominent metaphors in popular narratives about literature education create conflicts with the actual conditions of the job.

4.2. Beginning Teachers: Knowing-How-to-be a Teacher (I)

In most fictional narratives about education, the main character is a beginning teacher, who is confronted with a new classroom (Leopard, 2007). Student-teachers will soon encounter a similar situation, which explains these examples of contextual anchoring. Most of the conflict in these scenes derives from a novice teacher who is not yet competent to handle certain situations. A group of students saw this stereotype of the beginning teacher illustrated in *Freedom Writers*:

"the teacher who is thrown in front of the lions: a young, inexperienced teacher gets an unmanageable class, wins their respect, and is able to make this class of 'individuals' into a solid whole and moreover, the initially unmotivated, somewhat illiterate students miraculously succeed in finishing their year."

Such descriptions also function in real life, as one student remarked that Miss Johnson from *Dangerous Minds* is "represented as the naïve new-comer filled with ideals, doomed to fail". Making a narrative anchor or analogy with her own situation, the student stated that "also in real life young teachers often get labeled as 'the enthusiastic new-comer'. Most of the times this does not have the same negative connotation as in this movie". This student thus became more aware of how other, more experienced teachers see her as a beginning teacher, or in other words, how they labeled her as a not fully competent teacher.

Other students, who discussed *Mona Lisa Smile*, wrote that while young teachers are represented as being full of enthusiasm, they rejected the possible analogy. In real life, they said, it is expected that teachers will soon lose this idealism: "it is a pity that people are convinced that this idealism disappears after a few years' teaching. Let us hope that we will shortly find that this is not the case for us!". This quote shows a certain feeling of anxiety about the attitude they will need to take and how they will have to act.
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Other responses show more anxiety about their future profession, as expressed in a discussion of Les Choristes:

"Clément tries to oppose the system of the principal, which for today's beginning teacher would be difficult. As a rookie you'd better stay quiet, even if you do not agree with the way of dealing with e.g. students. The principal can always find a reason to fire a beginning teacher. As long as a teacher does not have tenure, he/she would better stay quiet (Even with tenure, silence is golden)."

For these students, young teachers should stay unnoticed. It is a matter of enduring and surviving the first years, rather than of idealism. The narrative is here used as a 'misleading' anchor, because this interpretation of Les Choristes is not supported by the actual movie: as in many school films, it is the teacher who is victorious, and the principal is arrested for malfeasance. However, Paul Ricoeur (1985b) claimed of stories "it makes little difference whether these stories are true or false, fiction as well as verifiable history provides us with an identity" (p. 214). We could claim the same of these interpretations of stories.

4.3. Roles of the Teacher: Knowing-How-to-Be a Teacher (II)
A third theme deals with the roles of a teacher, which is especially relevant for reflection on professional identity. Within the context of our teacher education, there is an official list of 'basic competences', which, among many other objectives, aims to streamline the various teacher education programs and evaluations of the student-teachers' performance during the 'in-school training', according to ten roles/competences the teacher should master. The list forms "the description of the knowledge, competences and attitudes, which every graduate must possess to function in a satisfactory manner as a beginning teacher" (our translation) 34. A student remarked that "the basic competences prescribe ten different roles for the teacher to live up to ... there is little doubt that a teacher should profile herself as Erin Gruwell does in the movie [Freedom Writers]". Narratives can thus function as anchors for understanding the teacher competences that are officially mandated and theoretically described.

We will first discuss the students' reactions that confront the movies with some of the official roles that are required of teachers. A first role, 'the teacher as guide to learning and development' is represented in Dead Poets Society, where, according to one student, "Mr. Keating is not a real transmitter of knowledge. He functions as a guide to learning processes". It is also important to recognize diversity, as happens in Music of

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the Heart, where "not everyone is treated by Roberta in the same manner, although there has to be discipline". A second role, 'the teacher as educator', was voiced in Song for a Raggy Boy: students wrote that "within the teacher training program we are taught to deal with our subject passionately. It must be the mission of every teacher to lead every student to develop him/herself to the fullest." Again, the narrative functions as an anchor to discuss how a teacher should behave, as another student remarked that "the teacher has more functions than just teaching. The teacher also has to transmit values and norms, and has a modeling function for his pupils."

There are of course other influential roles which do not feature in the official basic competences. The students who selected Wonder Boys pointed out another role: "the Hollywood notion of the teacher-as-friend" and they added that "we do think that the role of teacher does not limit itself to the classroom. .... [the teacher] must be open to the ideals that are outside the classroom". Another recurring role is that of the teacher as a savior, which we already discussed above: "the teacher Louanne fills the stereotypical role of the young teacher as a heroine, as the savior of these poor kids". In this data, the student-teachers evaluated what is mandated in official documents through the narratives, because they needed a context (story-world) and recognizable characters. Narratives provided opportunities to construct anchors, or in other words seek analogies with what they already know or re-assess what they had learned theoretically.

Sometimes movies also deconstruct these roles. In Die Welle, students saw a rejection of the image of the 'trusted' teacher: "just like a doctor, a teacher is expected to have an exemplary function in society ... In this movie, it is made clear that teachers are in the first place only human and breach this trust". This also appears in The Browning Version, where we find "a teacher who makes mistakes, who searches for the value and meaning of teaching and gets completely tangled up, who questions himself at the end and admits his mistakes". These narratives thus also function as anchors to question the official roles of a teacher. The student in question remarked that this "is what makes this movie so instructive for beginning teachers".

4.4. Methods and Assignments: The Act of Being a Teacher (I)

Focusing on the 'action' of teaching, student-teachers were most concerned about practical issues, such as assignments, teaching methods, or appropriate behavior. Student-teachers quickly recognize the distorted representations of classroom teaching in fictional movies, as one student remarked that "the methods of Keating [in Dead Poets Society] are sensational because they have to be visually powerful enough to indicate his vision of education in a scene of a few minutes". This is again an example of a rejection of analogy between the movie and reality. Other student-teachers criticized Dangerous Minds, because "Louanne's capacities as a teacher are overestimated; her way of teaching must be questioned because it gives a wrong impression of what a teacher can and should do". However, other students wrote: "we are convinced that one, as a teacher, can be inspired by such a school movie [Le Maître du Musique] even if only by discovering a different way of teaching". The anchor that was constructed here could
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possibly lead to a reassessment of conceptions of teaching. For example, students realized, by analyzing and anchoring narratives, that "there is a large difference between theory and practice". The fragment from *To Sir, With Love* students used, shows Thackery reading the book *Teaching the Slow Learner*, but "this method is quickly thrown overboard ... The real practice is much more instructive for Thackery*. Student-teachers come to realize, paradoxically through fictional narratives, that there is a discrepancy between what is said theoretically and what they will have to do in practice.

Methods are often seen through the opposition of traditional versus progressive pedagogies: they are often presented as if they exist in strict opposition to each other. This influences students’ reflection on their teacher identity. The differences are represented in *To Sir, With Love*:

"Weston is the traditional teacher who nicely keeps to the text books and trusts drilling as the best way to teach students ... Thackery, as a first-time teacher, starts just like Weston, but quickly realizes that this method does not work and develops his own style. He is not afraid to stray from tradition, and is able to analyze situations and think up solutions."

This supposed struggle between traditional and progressive teaching was challenged by a student who discussed *Dead Poets Society*, which she used as an anchor to discuss her identity as a teacher,

"In my opinion a sort of balance must be found between the two sorts of education. Even if the progressive forms of education (as Keating uses) are a goal and even if they have become in most schools the norm, it is inevitable that teachers go back to traditional forms of teaching. I don't see this as something negative, because not all subjects afford an optimal activity for the students. It is sometimes necessary to learn facts by heart."

Beside these more general assessments, there were also practical and concrete lessons. For instance, the controversial *American History X* provides one student with a valuable insight. In this movie one of the students makes an assignment about Hitler's *Mein Kampf*. What she has learned "in relation to my own future as a teacher" (which is a clear textual sign of the process of contextual anchoring) is that it is

"necessary to describe your assignments very clearly ... The teacher is even reprimanded by the principal because his assignment was not clear enough. Giving some leeway in the assignments is more interesting for the students and more pleasant for the teacher to grade the paper, but too much leeway is not good, sometimes you have to give a student a proper context."

This student-teacher was able to re-assess her knowledge about the proper way to describe assignments. The problem this student identified in the movie came from a
mismatch between the expectations of the teacher and how the student interpreted these instructions. In this quotation, the film provided this student-teacher a provocative anchor to think about the issue of assignments and reassess her conception of teaching methods.

4.5. Behavior toward Students: The Act of Being a Teacher (II)
As young student-teachers, many reflected on the kind of relationship that was appropriate to have with their students. Many school films show teachers who behave in a friendly manner, which raises questions for young teachers who still feel insecure about their own authority. The fictional narratives can be used as an anchor to discuss this dilemma, as students who discussed *Song for a Raggy Boy* remarked: "the question is how far we as young teachers can take this friendly behavior ... you have to find a balance between giving and taking, friendship and authority". Other students, discussing *The Wonder Boys*, remarked on the issue: "We feel that making a good deliberation between offering protection and support as a confidant and a certain amount of distance and authority is essential for a teacher".

On the one hand, some students discussed how to gain respect and authority, as for instance students who discussed *American History X*: "Sweeney succeeds because Danny has a lot of respect for him. As a teacher it is extremely important to earn respect from your students if you want to succeed". On the other hand, some student-teachers saw a closer identification with the pupils' interests as the preferred method. Didier, the teacher in *Blackboard Jungle*, succeeded because "he realized that the rules (personal context, interests) of the students are important for the instructional process".

Others questioned personal relationships with pupils and the amount of distance one should maintain toward pupils. In *Dangerous Minds*, "Louanne has built a personal relationship with some students". Other student-teachers questioned her behavior: "isn't she going too far in her personal contacts? Isn't it favoritism and doesn't this disadvantage other students?". The narratives offer an anchor to ask questions about how such behavior would be perceived in the real world. Another student saw no analogy between *Dangerous Minds* and real life as the movie offers "a faulty representation because in real life education, teachers are much more distant than Miss Johnson". This student-teacher said that "there are a few teachers who would be willing to listen if there is a problem, but as soon as things get more intense, [even] they retreat".

4.6. The School as an Institute: The Evaluation of Being a Teacher
A last important theme we termed 'The School as an Institute'. Their unfamiliarity with working under a principal and with other teachers certainly raised some anxieties and these narratives are used as anchors to make these uncertainties discussable. For instance, *Dangerous Minds* "paints them [the school administration] as bureaucratic bogeymen, who do not have the best interest of the students in mind". More often than not, the principal is the butt of criticism in these movies: "principals are often
represented as serious men who are not flexible. These stereotypical principals only look at the school budget, the administration and the image of the school”. The anxiety towards the principal is most evident in a quote about *Les Choristes* we have already discussed above: "The principal can always find a reason to fire a beginning teacher. As long as a teacher does not have tenure, he/she would better stay quiet”.

Another issue was the depiction of the teacher's lounge. *Blackboard Jungle*, for instance, "looks inside the teacher's lounge. It seems as if all the teachers hold their own view on education”. An interesting point in *Entre Les Murs* was that

"the relationship between teachers shows a realistic image of the teaching profession. It may happen that all the teachers agree about the good or bad behavior of a student, or that one teacher wants to suspend a student, while another wants to give him a second chance."

The opposition between administration and teachers and between different teachers was questioned by one student, who discussed *Dangerous Minds*: "in reality, however, it is fortunately totally different. The principal realizes that in many cases different approaches are possible and clearly necessary to lead a school in a successful manner”. The narrative here functions to reject an analogy to reality as this student expects it to be.

5. Discussion

In this chapter, we provided a theoretical framework for discussing school films in teacher education to examine student-teachers’ professional identity. Fictional narratives were introduced as "equipment for living" (Burke, 1974) and "company the keep" (Booth, 1988a). Through the process of contextual anchoring, we described how students interpreted these narratives as part of their reflection on the development of professional teacher identity. We distinguished six themes, which were linked to aspects of professional teacher identity through various aspects of narrative identity (wanting-to-be, knowing-how-to-be, action, and evaluation). Their love of 'Literature’ was explained drawing on their wanting-to-be a teacher: it expresses their ideals and aspirations. In the themes of 'Beginning Teachers' and 'Roles of the Teacher' they dealt with their uncertainties about knowing-how-to-be a teacher: how they are viewed by older teachers and through the officially mandated competences. The themes of 'Methods and Assignments’ and 'Behavior toward Students’ fall under the aspect of the actions of teacher, and contained some concrete guidelines on how to act in the classroom. The final theme 'The School as an Institute’, as evaluation of their actions as teachers, led them to construct anchors answering to their unfamiliarity with working in a school community and dealing with the principal.

After the project, we evaluated the educational perspective of introducing fictional narratives. Most students gave a positive assessment, because these movies were
motivating to discuss otherwise theoretical aspects of education. There were however some negative evaluations. Some students asked for a deeper confrontation with other movies, especially from the art house genre, because these narratives often counter the stereotypical nature of Hollywood movies. They also asked for a more extended confrontation with the perspectives of other student-teachers.

As a last point, we evaluate our future research possibilities embedded in our larger project on implementing fictional narratives in educational settings. Further research should aim to deepen the concepts of equipment for living and the company we keep and what they could mean for the use of narratives in education. In this chapter, we have shown evidence of a "search for analogies", but few explicit "re-assessments" appeared from the date (Herman, 2002, p. 331). In other words, we have witnessed the process of recognition, which is "the widespread belief that we learn something about ourselves in the act of reading" (Felski, 2009, p. 12), rather than a fully-formed process of "revised or altered understanding of the reader's sense of who she is" (Felski, 2009, p. 35). Understanding how reassessments about teacher identity could come about will require further research, such as interviews and focus groups to expand the research data. In future research, some students could be invited to readdress some of the issues they discussed. This could accumulate data that further underscores the value of using fictional narratives in teacher education to the development of professional teacher identity. We conclude that reflecting on teacher identity is possible through "instruct[ion] by cultural symbols" (Ricoeur, 1991a, p. 33). Further research can explore the perspective of teaching through "the detour of cultural signs" (Ricoeur, 1991b, p. 198).
CHAPTER 6
The Teacher as Story-Teller: Implementing a Narrative Method for Lesson Planning in Teacher Education

"Classrooms are places where stories are told."

Abstract

Inspired by what the narrative turn could mean for language teaching and teacher education, we explore the idea of narrative lesson plans. The claim is often made in narrative theory that the narrative competence that is gained through reading can "help shape [humans'] ability to emplot their experience" (Herman, 2002, p. 9). Educational philosopher Kieran Egan (1989, 1997) proposed seeing lessons "as good stories to be told rather than sets of objectives to be attained" (p. 2). In this chapter, we thus explore an adapted hypothesis: does narrative help literature and language teachers in their teaching and can it also inform the planning and construction of teaching? We aim to research this through the implementation of Kieran Egan's narrative lesson preparation model. After exploring how this idea proves consistent with current literature pedagogies, we will illustrate our case with a project from our teacher education programme (Ghent University), where we asked our student-teachers to experiment with Egan's method by making a fictitious lesson plan following Egan's instructions. Students pointed to difficulties and possible improvements. Discussing the points students raised, we compare Egan's proposal of teaching as storytelling to relevant digital tools, and seek to refocus 'narrative' to better fit into an educational framework. In conclusion, this research can work toward a framework to (re)describe language and literature teaching through the lens of narrative theory.
1. Introduction

One of the claims of narrative theory is that "the more we learn about narrative emplotment in fiction the more we learn how to plot our own lives (i.e., how to combine and configure the heterogeneous elements of our temporality and identity) ... it prepares us to become better readers and authors of our own lives" (Kearney, 1999, p. 104). Similarly, narratologist David Herman (2002) hypothesizes that humans operate in a narrative feedback loop, by which they use the narrative competence they gained through reading "[to] help shape [their] ability to emplot their experience" (p. 9).

This claim often goes hand in hand with the statement that narrative is ubiquitous across different activities in life, work and research, in the so-called narrative turn (Kreiswirth, 1992, 2000). Specifically in educational research, scholars focus e.g. on the 'teaching' life (Pagnucci, 2004), learning & pedagogy (Goodson, Biesta, Tedder, & Adair, 2010; Goodson & Gill, 2011), the biographies of teachers (Clandinin & Connely, 2004) as narrative acts. Reading and interpreting narrative might also support teaching as a narrative activity. One group, which one would expect would instinctively draw from their reading of literature to inspire their pedagogy are literature teachers. As teacher-educator Mary Kooy (2006) states "most language teachers have active and lifelong reading stories. They know not only what stories are but understand what stories do. Indeed, many English/Language Arts teachers chose their career because it involves narrative" (p. 662).

In her book Teaching Literature (2004), Elaine Showalter remarks that (narrative) fiction offers "a self-reflexive aspect" (p. 94) to literature teachers: the content of their curriculum can feed into literature teachers’ pedagogy. A reflection on literature can lead future literature teachers to see that: "Every literary technique of realist, modernist, or postmodernist/ metafictonal narrative can be adapted into a pedagogical technique as well; every literary convention of narrative structure can be turned into a classroom practice." (p. 95). Showalter remarks that the genres of literature alerts us to one of the many dimensions of teaching: drama to the theatrical space of the classroom, poetry to the rhythmic and prosodic character of our voices, the narrator of fiction to the teacher as author (p. 94). The message could be that "we are not only the authors but also the classroom narrators of our courses" (ibid.). To a certain extent, teachers and narrators alike act as gate-keepers for information to their listeners; they can impart relevant insights, but can also withhold information to create suspense.

We can now come to a further adapted hypothesis which will be placed at the center of this chapter: does narrative help literature and language teacher in the ways they construct and plan their teaching? The lesson preparations of teachers might prove insightful documents to view how they gather and structure the information and the learning activities in a lesson. We do have to be aware of the differences between narrating one's life and (planning) teaching: firstly, lesson preparations are planned and
designed activities which emplot knowledge rather than being the spontaneous ordering of past experiences (i.e. retrospection).

2. Lesson Planning

How is the activity of lesson planning broadly conceptualized in teacher education? Are there methods available which take up the idea of the teacher as narrator or lesson planning as a narrative activity, and what is their role in educational thinking? The dominant way of lesson planning is still based on Ralph W. Tyler’s 1949 book *Basic Principles of Curriculum and Instruction* (1971). The most-heard critique on this model flows forth from its modus operandi, in which "teaching and learning are broken down into segments or key elements, which are then sub-divided into tasks, which are further broken down into behaviours and assessed by performance criteria" (John, 2006, p. 487). Its linearity differs from narratives, because the dominant model can lead to a desintegration of activities, rather than the causality one finds in narratives: e.g. E.M. Forster’s famous example of narrative causality as "the king died and then the queen died of grief", which gives good reasons for why events happened and why they are sequenced as such. Because of its generic nature, Tyler’s model can also be applied to all subjects, but "tells us very little about the substance of the particular activity we apply it to" (ibid.). Its popularity is partly explained by the belief "that students need to follow the model because the National Curriculum and various standards documents require them to do so" (ibid.). We thus have to be aware that a dominant 'script' is ready-made for students, which might impede a full view of how narrative informs practice.

Within the official documentation of our teaching program at Ghent University, the discussion of what lesson preparations are and how they should be made, takes up an important place. They are said to be "a fundamental aid in the learning process of preservice teachers and beginning teachers"35. The proposed goals of the lesson preparation are: "structur[ing] the lesson and the contents (important for the confidence of the pre-service teacher)", reflection, "placing the lesson in a greater whole", and "giving others (the mentor, the teacher-educator) an idea of the lesson". Making a lesson plan according to the official documentation consists of a number of steps. The first one being "mental preparation": here the student is asked to determine the lesson’s goals, how they will be reached and how he/she will evaluate whether the goals have been reached. Then follows an orientation on how the class fits in with curricular goals. Second, comes the actual design of the lesson. Most broadly, it has three steps: the determination of the objectives, the attainment of those goals, which is the actual learning- and teaching process, and the evaluation. The lesson plan makes it possible to order these different aspects, plus forms of classwork, didactic principles, use of media, etc. In many ways, this way of lesson planning still shows fundamental

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similarities to the basic structure that was proposed by Ralph W. Tyler. It also entailed the basic sequence of orientation on objectives, the lesson content, the method and then the evaluation of didactic activities.

<table>
<thead>
<tr>
<th>I. Lesson Objectives</th>
<th>II. Learning Processes</th>
<th>III. Evaluation (per lesson phase)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectives per lesson phase</td>
<td>Timing</td>
<td>Contents</td>
</tr>
</tbody>
</table>

Figure 1: lesson planning model at Ghent University

John (2006) gives some alternatives for lesson planning: for instance, the model proposed by educational philosopher Kieran Egan. In his book, *Teaching As Story Telling*, Egan (1986) proposes that teachers could harness their imaginative skills and organize their lessons "as good stories to be told rather than sets of objectives to be attained" (p. 2). This would constitute "an alternative approach to planning teaching" that challenges "the dominant procedure recommended for planning lessons and units of study" (p. 1).

What the dominant approach misses, Egan claims, is firstly attention for imagination and teachers' ability to create. Secondly, narrative method places the question why this content should matter to pupils central, which seeks to remedy that "what is too commonly lacking is any reason why they should put in the effort" (p. 88). The teacher, "as a key-figure in planning and arranging the learning process", becomes a storyteller, which emphasizes creating engaging lessons by being aware of the motivations of students and the engaging strength of the lesson content itself. The story form would be an approach to lesson planning36 that places "meaning making" and engagement at the center of its endeavors. At a higher level of the curriculum as a whole, scholars such as Roger C. Shank and Tammy Berman (2007) and Sigrun Gudmondsdottir (1991) respectively proposed seeing the curriculum as "as an elaborate story - not a story to be told, but a story to be lived" (Schank & Berman, 2007, p. 264) and suggested the notion of a curriculum story, which "functions like the horizontal axis, providing continuity and structure to content throughout the school year" (1991, p. 28).

In our own pedagogy of literature, culture and teacher education (Soetaert, Mottart, & Verdoort, 2004), we are inspired by developments in literacy studies (New London Group, 1996), which problematizes some aspects of the current model. Also, other current literature pedagogies, such as expounded in Jeffrey Wilhelm's *Engaging Readers and Writers with Inquiry* (2007); Jeffrey D. Wilhelm and Michael W. Smith’s *Fresh Takes on Teaching Literary Elements: How to Teach What Really Matters About Character*,

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36 A short remark is required here. Any form of rigid planning of classes on a unit level belies the unpredictable nature of teaching in actual circumstances. Many factors are out of the control of the teacher: the text book, the level and number of students and their participation level (Bailey, 1996): however "While the plans that teachers lay will be transformed, if not metamorphosed, in the act of teaching, such plans provide a framework and structure for the interactive decisions which the teacher must later make" (Nunan, 1992, p. 161).
Setting, Point of View, and Theme (2010) and Richard Beach, Deborah Appleman, Susan Hynds and Jeffrey Wilhem’s Teaching Literature to Adolescents (2nd edition, 2011) place "essential questions" at the center of teaching, rather than sets of objectives. Similar to Egan’s emphasis on giving reasons and motivations, Wilhelm and Smith (2010) state that "the most powerful way we have found to demonstrate the why of what we’re teaching is to embed our instruction in inquiry units that focus on essential questions. Essential questions are the big and enduring questions that organize disciplinary conversations" (p. 9).

"Good essential questions can frame a unit or textual study with a clear purpose, and this motivates students, encourages them to bring their life experiences and responses to bear on the reading, and helps create curricular coherence, i.e. the students understand what they are doing and how one lesson builds on another to create meaning over time." (Wilhelm, 2011, p. 120)

Such a question can guide the lesson and "addresses the 'heart of the discipline' being studied. Essential disciplinary knowledge will be required to answer it." (Wilhelm, 2007, p. 44). It thus is not just a matter of choosing motivating content for students, but should also teach them the essential knowledge and skills of the discipline. This is similar to Egan’s approach, who had redescribed the curriculum as a collection of stories in which disciplinary knowledge is not just an abstract product, but should be seen as a continuing process that came about through human endeavor. Teachers then become "the story-tellers of our tribe" (Egan, 1986, p. 109). Similarly, Wilhelm (2007) states that essential questions "bring together the students' lives, the course content, and the world in which we live as we consolidate major concepts, vocabulary, strategies, and ideas" (p. 8).

3. The Narrative Turn as an Inspiration

The instrumental thinking that is evident in the current way of approaching lesson planning is also in sharp contrast to a larger change in the social sciences and humanities: the narrative turn. Many disciplines’ attention refocused on including the ways human beings construct, use, and process narrative in its many diverse forms. The term has been used to clarify a number of concepts that are important in education. Jerome Bruner (1986) saw narrative as "a mode of thinking" which he contrasted to logico-scientific thinking, which also repeats an opposition that can be found within research in the social sciences. Others have seen communication as narratively constructed (Fisher, 1987). Most broadly narrative artifacts and narrative cognitive processes are seen as essential strategies for meaning-making and understanding ourselves and the world (Herman, 2002). For Roger Schank, the father of script theory, "knowledge is stories" (1995) and he proposes we move toward a more "story-centred curriculum" (2007). Within research on adult education, Clark and Rossiter (2008)
make a simple, but important distinction: "we believe narrative learning is a twofold concept: fostering learning through stories, and conceptualizing the learning process itself" (p. 64-65). We now turn to a discussion of how narratives can be tools for thinking to conceptualize learning itself, which will highlight some of their characteristics that are relevant for teaching and learning.

3.1. Stories as Tools for Thinking
The main question narratologist David Herman asks in his "Stories as Tools for Thinking" (2003) is "what is it about narrative (viewed as a cognitive artifact) that explains its multi-situational serviceability, the richness and longlastiness of its processes and products, its power to organize thought and conduct across so many different domains of human activity?" (p. 163). Building on Jerome Bruner's ideas of narratives as tools for thinking, Herman states that narrative supports "problem-solving abilities" (p. 163) in different contexts and practices. Stories become "crucial representational tools facilitating humans' efforts to organize multiple knowledge domains" (p. 165). Herman lists five problem-solving strategies narrative provides: "chunking experience into workable segments, imputing causal relations between events, managing problems with the 'typification' of phenomena, sequencing behaviors, and distributing intelligence across group" (p. 172). Through narrative competence, humans, as makers and users of narrative, can interpret events, follow conversations and understand their (implicit) background, read books, construct future plans, etc.

Following a clear Vygotskian influence, Kieran Egan in his The Educated Mind: How Cognitive Tools Shape Our Understanding (1997) had proposed to see learning as the development of toolkits and cognitive tools such as in literacy, theory, or even irony in language (p. 4). Vygotsky had previously seen "intellectual development in terms of the intellectual tools, like language, that we accumulate as we grow up in a society and that mediate the kind of understanding we can form or construct" (p. 5). Egan places narrative as one of the first cognitive tools we acquire, which can be used generally for all kinds of knowledge and all kinds of learners: "Narratives -those linguistic patterns that give body to, or 'body forth', emotional rhythms- can provide a powerfully engaging access to knowledge of all kinds. ... Narrative is accessible to the literate and illiterate alike" (p. 59). In what sense can narratives as cognitive tools be compared to the planning of good lessons?

3.2. Kieran Egan's Model
In an earlier book, Teaching as Story Telling: An Alternative Approach to Teaching and Curriculum in the Elementary School (1989), Kieran Egan pointed out a number of characteristics good stories and lessons share. Simple stories have a beginning and an end. A conflict or problem will start up the story, which creates expectations. A good, simple story prompts its readers to continually ask "what next?", and every new action or event must lead to either a complication or resolution of the story. There is no room for irrelevant events or facts in simple stories. There is thus a certain rhythm to
storytelling: each item that slows down or disrupts the progression should be eliminated. This is as "powerful [a] principle of coherence and a criterion for selecting what is relevant at work in any good story" (p. 24), as it is for organizing a lesson: "It is this rhythm of expectation and satisfaction that will give us a principle for precisely selecting content" (p. 25).

In a simple story, conflicts or tensions often rest on binary opposites: e.g. good / bad, courage / cowardice. All the events in the story are relevant if they correspond to the dominant opposites. These abstract concepts are often "the first stage in our organizing and making meaningful new information" (p. 28). The danger exists that, if held on to for too long, binary opposites "restrict our understanding of the world's complexity" (ibid.). What is often needed in a good story or lesson is a mediation between the two opposites (in classes on pragmatics of language, one could opt for reflecting on correct vs. intelligible, formal vs. informal language). This does not take away that binary oppositions might often function as a first heuristic for understanding new information and can later be amended or corrected.

Another characteristic of stories that also informs good classes is that narratives can elicit (strong) affective responses. Emotions are part of how students learn or even refuse to learn. We must indeed remember that "we make sense of the world and experience 'affectively' no less than 'cognitively'" (p. 29). Emotions are a gateway to knowledge and are engaging at the same time. Stories require emotional investment in their progression toward a resolution. Egan claims that "we know we have reached the end of the story when we know how to feel" (p. 31). Likewise, a lesson has ended when all the content that is relevant has been covered.

In Egan's model, teachers must begin by orienting themselves about a specific subject, guided by a few principles and a "set of questions, the answers to which will provide a lesson or unit plan" (p. 3).

<table>
<thead>
<tr>
<th>The Story Form Model</th>
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<tbody>
<tr>
<td><strong>Identifying importance:</strong> What is most important about this topic? /Why should it matter to children? /What is affectively engaging about it?</td>
</tr>
<tr>
<td><strong>Finding binary opposites:</strong> What powerful binary opposites best catch the importance of the topic?</td>
</tr>
<tr>
<td><strong>Organizing content into story form:</strong> What content most dramatically embodies the binary opposites, in order to provide access to the topic? /What content best articulates the topic into a developing story form?</td>
</tr>
<tr>
<td><strong>Conclusion:</strong> What is the best way of resolving the dramatic conflict inherent in the binary opposites? /What degree of mediation of those opposites is it appropriate to seek?</td>
</tr>
<tr>
<td><strong>Evaluation:</strong> How can one know whether the topic has been understood, its importance grasped, and the content learned?</td>
</tr>
</tbody>
</table>

*Figure 2: Kieran Egan's Story Form Model (1989)*
The application of this model has implications across the curriculum. It should apply to all school subjects, because it appeals to our human ability of "grasping ... things in terms of human intentions, emotions, hopes, fears, etc". It works "by personalizing the impersonal" (p. 50). Within language teaching, more specifically grammar, this entails less emphasis on learning abstract rules and more on the human context of language, i.e. the communicative and social aspects. Rather than a disadvantage, Egan argues that "if we want children to learn to read the most important step is to give them reasons for bothering. Learning to read is easy; nearly all children have superabundantly the capacities required for learning to read. What is too commonly lacking is any reason why they should put in the effort" (p. 88).

Our question in the actual research project we will present was specific: is the alternative of teaching as story telling a valuable alternative or complement to the officially recognized way of planning teaching in secondary education (rather than elementary education)? Is it something that can help pre-service teachers reflect on the contents and methods of their teaching and provide a fresh perspective on structuring a class? How do they evaluate this approach? On a broader level, this project functions as an illustrative case study for our larger research question, namely does a broader narrative competence help literature and language teacher in the ways they construct and plan their teaching, as a narrative act?

4. Research Design

To formulate an answer to this question, we asked pre-service teachers in two consecutive academic years (2010-2011 and 2011-2012) to make a fictitious lesson plan starting from the model Kieran Egan proposed. The assignment was given in the course 'General Language Methodology', which gathers all future language teachers who will be teaching in Flemish secondary schools (final grades of Dutch, French, English, German, Latin, Greek and Spanish). This course focuses on aspects of (multi)literacies, (the history) of literature and language teaching, new media, and the place of rhetoric and narrative in language teaching. The students had some previous experience with the traditional form of lesson planning.

4.1. Data Collection

In both academic years (2010-2011 and 2011-2012), the pre-service teachers were specifically asked to make a lesson on literature (a specific book, writer, ...), grammar & language, or on a specific theme that includes language skills. Secondly, there were then asked to critically discuss Egan's proposal and both highlight the positive and negative aspects, and give suggestions what it could imply for their actual practice. The first year this yielded 83 papers; the second year 91 papers.
Chapter 6

4.2. Data Analysis
As teacher-educators and initiators of this educational project, we are not just readers, but participants who are engaged and active in this discourse (Parker, 2002). As a method of analysis, we therefore chose a qualitative methodology which is based on Potter and Whetherell’s concept of "interpretative repertoires" (1987), which they defined as "recurrently used systems of terms used for characterizing and evaluating actions, events and other phenomena. A repertoire ... is constituted through a limited range of terms used in particular stylistic and grammatical constructions" (p. 149). In essence, we can focus on how students talk about and evaluate what they are doing. In the process of analyzing these texts, we put a number of concepts central to arrive at interpretative repertoires: clear and explicit evaluations, binary oppositions, and positionings. These were integrated into a number of concrete interpretative repertoires that students used to interpret this alternative method of lesson planning.

Wetherell (1998) further stressed that the term was meant to "to capture the 'doxic' ... nature of discourse. An interpretative repertoire is a culturally familiar and habitual line of argument comprised of recognizable themes, common places and tropes (doxa)" (p. 400). A discourse analysis of the students’ lesson plans will thus lay bare the repertoires on which they fall back to evaluate their own actions; do they feel that the idea of narrative lesson planning builds on their larger narrative competences, or does it interrupt the control over the curriculum they feel they gain through the dominant model? Moreover, it can reveal which rigidified beliefs they have of the practice of teaching and lesson planning, which might explain the failure or success of the method. The critical potential of the concept of "interpretative repertoires" was remarked on by Rothbart and Bartlett (2008), because, once accepted "these repertoires provide easily accessible narratives that speakers use to rationalise, justify or condemn their actions and those of others to a particular audience at a particular time" (p. 233). An interpretative repertoire is a resource for a position which people will take on moral grounds toward an idea, speech act, etc. What we are exposing by analyzing such recurring patterns is often the collective discourse of students and what they feel others expect them to think about, which is especially relevant for beginning student-teachers who are part of a discourse community, but have not yet found equal footing with other discourse participants (such as teacher-educators, mentors, ...).

5. Results

5.1. Results 2010-2011

Topics
In the first year we attempted to introduce Kieran Egan’s narrative lesson preparations, we had a class of 83 students. As we said above, these classes consist of student-teachers who will teach one of the ‘school’ languages that are currently being taught in Flemish schools. First of all, we had 20 students who chose to make a class in Dutch/Mother Tongue Education; topics varied from contemporary literature (the work of authors
such as Harry Mulisch, Tom Lanoye, Annelies Verbeke), medieval literature (Van Den Vos Reynaerde, Marien van Nieuwegen, courtly lyricism), spelling, grammar and linguistic pragmatics (topics such as past verb tenses, speaking, dialect versus standardized language) to more general topics (vegetarianism, assertivity). As our nation's second language, the group of future French teachers counted 19 students. They worked on topics such as French literature (Jacques Pévert, Le Petit Prince, de Maupassant), contemporary social problems (sexual abuse, health issues, immigrants) and language use (writing, the use of personal pronouns, conditional tense). By far the largest group of student-teachers (25) chose English as their elective language. They mostly opted for English literature as their topic (Margaret Atwood, Charles Dickens, William Shakespeare), while some discussed more general, social issues (e.g. honour killings, 9/11, gender differences in our society). German is the third language in Belgium and we also had 6 future German language teachers: they chose discussions of poetry (e.g. Todesfuge) and historical topics (e.g. the Holocaust). Twelve students studied Classical Greek and Latin and chose to make lesson on such classical authors as Homer, Ovid and Virgil. Also one student of Japanese had elected our course and made a lesson on the haiku.

**Student Comments**

In total, we found 232 instances in which the students took positions on how they evaluated Kieran Egan's proposal. We list the most common repertoires. On the one hand, students had objections to the "Story Form Model". **(A)** A lot of students remarked that the model could not be applied to all topics or subjects, especially in grammar education. While it would be useful to think about the importance of language use (style and pragmatics), actually learning vocabulary, spelling and grammar would not fit into this model (37 students); **(B)** a second recurring objection was that the model is time-consuming (18 students). Despite Egan's insistence on practice, many students found the requirement of writing out all the answers to Egan's questions to be one of the model's main disadvantages: they would rather have had a bullet point structure of the class; **(C)** a smaller proportion of the students noted that they found the method too abstract, vague or hard to understand (10 students); **(D)** to some students (7 students), the model was only suitable for primary schools or younger children. They often took storytelling too literal, rather than see it as the process of constructing a lesson.

On the other hand, students also pointed to advantages of the model. **(A)** The most important advantage students saw in the storytelling method was that it focused on motivating students by providing a link to students’ experiences and reflecting on its relevance (22 students); **(B)** while we expected our students to see the story form model as heavy on teacher talk, many students saw the possibility for interactive teaching or learner participation in the construction or progress of the lesson itself (13 students). Activities that build learner participation could also be easily built into the construction of the lesson as a story. Moreover, and in conjunction with Kieran Egan’s objectives, some students felt that the model could positively influence the creativity
and imagination of teacher and student (10 students). (C) A number of students felt that the justification of lessons that is built into the model was an advantage (15 students); (D) many students thought that the resulting structure is a good way to remember content they were unfamiliar with, as a thinking tool (11 students).

Besides these objections and advantages, some students’ comments offered the "neutral" remark that it would be best to apply Egan’s model as a change from the traditional lesson (13 students). Kieran Egan himself suggested his method should be seen as a complement, either as an overarching model for several lesson units, that consisted of traditionally planned lessons or within traditionally designed lesson plans.

5.2. Results 2011-2012

Topics
In the second year of our project, we had a slightly larger group of 91 student-teachers. This time the contingent of English teachers was the largest with 26 students. Most of them also opted for literary topics such as novels (e.g. 1984), graphic novels (e.g. Maus) and drama (e.g. Hamlet). Others worked on social and historical issues such as Aboriginals in Australia and slavery, while a smaller group opted for linguistic themes, such as multilingualism, sign language and adjectives. Sixteen student-teachers chose Dutch as their option, with one student working on Dutch for second-language learners. The majority of lesson plans dealt on linguistic topics such as dialects, writing persuasive texts, writing reviews, and spelling. Others chose such literary topics as utopias, fairy tales and literary quests. The group of future Latin & Greek teachers was larger than other years, viz. 17 students. As in other years, they held close to literature: Medea, Euripides, Ulysses being the top choices. Others opted for more general themes such as love, suicide, the position of women in society and religion which linked several Ancient and modern texts together. There were 10 German student-teachers in our class; they chose historical topics such as the Berlin Wall and the DDR, and literary novels such as Schlink’s Der Vorleser and Kafka’s Die Verwandlung. As Flemish students’ second language, 15 student-teachers elected French. Topics such as diversity, immigrants, civil disobedience (resistance) were dealt with, besides the usual literary topics such Victor Hugo and Madame Bovary. The group of future Spanish teachers consisted out of six students: they worked on Don Quixote, Cortazar, bull-fighting and Latin-American civilizations. There were also two elective course studentes: one Russian student-teacher (protests in Russia) and one Swedish student-teacher (politeness in language via the pronoun "you").

Student Comments
In the data of the year 2011-2012, we found 228 instances of evaluation, in which the students positioned themselves negatively or positively toward the Story Form Model. We again list the most common repertoires. On the one hand, students again expressed reservations about (A) the application of the model to all topics and subjects (39
students). Despite Egan’s claims that the model can be applied across disciplines and subject matters, students in both years saw the model as confined to language and culture education. (B) The students again had the pragmatic objection that the model is too time-consuming when working toward a clear lesson plan (14 students). (C) Another pragmatic disadvantage of the model was that students felt that the model could not be fitted in the standard of a 50-minute class time, thereby undermining its feasibility in secondary education (11 students). (D) A small number of students still felt that the model did not provide an adequate structure to their classes (6 students).

On the other hand, students also pointed to advantages. (A) The largest repertoire consisted of statements that pointed to the student-centered nature of the model (together 40 statements); it activated students to participate (20), it would draw attention from students (7), gave them a clear role (5), thought about the relevance for them (4), was more fun (4), and it in general emphasized their creativity and imagination. (B) A smaller group of students pointed to the structure the model provided, through principles such as binary oppositions and plot-construction, as beneficial for remembering the content (8 students). (C) Others pointed out that the model allowed for the integration of diverse teaching methods and media (9 students). (D) The model could also work across disciplines, thereby answering to government-mandated curriculum objectives to link up diverse school subjects (7 students).

Besides these negative and positive points, 12 students again offered the “neutral” remark that it would be best to apply Egan’s model as a change from the traditional lesson. Kieran Egan himself suggested his method should be seen as a complement, either as an overarching model for several lesson units that consisted of traditionally planned lessons or within traditionally designed lesson plans. Moreover, 10 students felt that the principles Egain points to were already present in the traditional way of lesson preparation and the best teacher examples.


Doing the project in two consecutive years afforded us the advantage of adjusting our explanation to the students and offering additional tools to work with. While we did not adapt our theoretical explanation of Egan’s Story Form model, we did include classes on webquests and digital platforms such as Storyify. After initially reviewing the students’ work in the first year, we noticed that a lot of them (even if not explicitly stated in their discussion) had trouble with understanding how to go about creating such a class. We thus concluded they needed a better tool to structure their work. We quickly realized that previous work in our research group on webquests (Mottart, Soetaert, & Bonamie, 2004) and future plans to work with Storyify could effectively be brought together with this narrative lesson planning. Afterwards these amendments we did notice a clear increase in the number of students with fewer difficulties, and more students who saw that narrative lesson planning could integrate diverse methods and media. We will here
discuss the similarities between Storify and webquests on the one hand, and narrative lesson planning on the other hand, and the opportunities such a synthesis provides.

Storify (www.storify.com) is a digital platform that was explicitly designed as a response to the multitude of information that can be found on the internet. As a digital tool that was initially aimed at journalists, it allows users to collect data from a variety of (digital) sources and drag media (pictures, links, audio, tweets, ...) into a blank worksheet. Users can then arrange that information in whatever order they see fit and add additional self-written texts (see Fincham, 2011). It enables users to perform an essentially narrative act, i.e. recreating and redescribing events. The flow of information on blogs and twitters always privileges what happened now rather than before. Storify seeks to remedy this by letting users design their own linearity of events. Teachers can thus easily curate and filter relevant information they found while surfing for content for their classes, and they can give assignments to students or include them in the process (Daniels, 2011). The actual presentation of the results is still linear and consecutive (in contrast to the more open-canvas structure of digital tools such as Prezi). Storify provided students with a way to conceptualize the narrative lesson preparation in a much more concrete way, or in the words of one student: "I learned to use Storify as a grid for searching and arranging source materials".

Webquests have been around since the mid-90s and were an initial answer to the rise of the internet and its potential for education. According to Dodge (1995), a webquest consists of an introduction, a task, sources of information, a description of the process the learners go through, guidance form the teacher, and a conclusion that brings closure to the quest. Apart from the narrative connotation of the 'quest', there are more similarities between Égan's proposal and webquests. Recent descriptions of e-learning describe the collection and accumulation of information via digital environments as essentially narrative. Pachler and Daly (2011) argue "that narrative construction is core to engaging with Web 2.0" (p. 41) and more generally e-learning, which not only relates to how users create content such blogs and e-portfolio’s, but also how people consume and construct the knowledge they gather on the internet. Pachler and Daly (2009) borrow the term "narrative learning trails" from Kevin Walker (2006), which was initially developed within museum-based learning, to describe "the appropriation of a range of resources available to the individual – physical, psychological, social and emotional. These interrelate to inform the 'chain of events', which is unique to each individual's learning experience" (Pachler & Daly, 2009, p. 7). The term can also be effectively used to describe the process of e-learning: "how individuals engage with social networking tools in Web 2.0 contexts, in which they must also bring together external social phenomena which are framed and presented in particular ways (e.g. within blogs, slideshows, audio-files etc.) with individual pre-existing knowledge in order to make sense out of the experience" (ibid.). If we thus give students webquests to complete, we must understand that they make use of narrative processes to create forms of conceptual coherence out of the trail of websites they visit.
7. Conclusion: Towards a Narrative understanding of Language Teaching

In conclusion, this chapter attempted to research what a narrative understanding of teaching would entail, via a specific project that tried to implement Kieran Egan's idea of teaching as storytelling. The idea fitted into theoretical discussions in literature pedagogy and narrative theory. The project, as undertaken over two academic years, showed recurring objections: for instance, most students felt the model could not be used for all curricular content or lessons. This repeats Jerome Bruner's (1986) distinction between a narrative and a logico-scientific mode of thinking (p. 12). Other objections also reveal that while narrative scholars see narrative as ubiquitous in a whole range of practices, other discourses are dominant and seen as more effective, e.g. Tyler's model of lesson planning. Moreover, it makes clear that 'narrative' does not cover a monolithic field, but rather seeks to describe a whole variety of actions. Our practice may be informed by our narrative competence, but a difference remains between narrative interpretation and the production of narrative, as evidenced by the group of students who confessed that they found the model to be too abstract, vague or hard to understand.

One way to bridge this gap is to re-affirm narrative as a process of thinking, or more fruitfully as a design (Herman, 2002). Unexpected disciplines that employ narrative may provide eye-openers. For instance, in studies of museum-based learning, Kevin Walker (2006) proposed the idea of a "narrative trail" as a way to conceptualize the activities of museum visitors (walking, watching, listening, ...), which helps us understand how they learn and how exhibits could be designed. The term does not denote "merely a linear path but 'a chain of events organized into a coherent schema from a personal perspective (i.e. that of the narrator). And a narrator's perspective brings to light intentions, interpretations, and evaluations related to these events'" (Walker, 2006, p. 109). The concept was borrowed to describe digital learning by Norbert Pachler and Caroline Daly (2009, 2011).

This also indicates that the role for teachers that best fits into Kieran Egan's model is that of the teacher as a writer, designer or artist. Both Egan's ideological repositioning and metaphors can be compared to the ideas of curriculum theorist Elliot W. Eisner. Eisner promotes the ideal of "artistry", which moves both students and teachers away from the idea of planning by subdividing and reducing lessons to small segments and tasks. For teachers, this means "a shift in the kind of tasks we invite students to undertake, the kind of thinking we ask them to do and the kind of criteria we apply to appraise both their work and ours ... Artistry, in other words, can be fostered by how we design the environments we inhabit." (Eisner, 2003, p. 381). However, to promote a more narrative understanding of literature education, or to reach for a story-centered curriculum as Roger Schank calls it, that builds on humans' narrative abilities, we will need to develop and offer better (digital) tools for students, such as Storify and webquests, and a better understanding of narrative to create such lessons. Most importantly, while it may be true that "the narrative impulse is part of our very being
because we acquire narrativity in the natural process of socialization" (Fisher, 1984, p. 8), the construction of narrative more resembles learning the artistry of teaching.
"The self of self-knowledge is the fruit of an examined life, to recall Socrates’ phrase in the *Apology*. And an examined life is, in large part, one purged, one clarified by the cathartic effects of the narratives, be they historical or fictional, conveyed by our culture."

Paul Ricoeur, *Time and Narrative, Vol. 3*, p. 247

"We tell ourselves stories in order to live. ... We look for the sermon in the suicide, for the social or moral lesson in the murder of five. We interpret what we see, select the most workable of the multiple choices. We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience."

Joan Didion, *The White Album*, p. 185
Discussion
1. Insights into the Research Questions

In this PhD dissertation, we explored the role of fictional narratives in particular and the narrative turn in general for literature education, both as a tool for thinking about literature education and as a didactic tool in teacher education. In an introduction and six chapters, we focussed on our two main research questions: how is the idea of literature (education) as Bildung, as a goal of 'literary experience and competence', represented and construed in fictional narratives?; and how do pre-service teachers use and position themselves toward fictional narratives about education and narrative in general to reflect on literature culture, and their own identities as teachers?

In our introduction, we showed the complexity of the debate on such issues as literature in the humanities and secondary education, the words 'culture' and 'Bildung', narrative in academic research and the question of why literature matters. Each of the six chapters aimed at developing a deeper understanding of these core issues through an analysis of (fictional) narrative in which several aspects of literature education were thematized and problematized. In these paragraphs, we will take stock of and present the main insights of the PhD: each observation covers ideas that were addressed in the introduction and the different chapters. This overview will lead us to discuss the limitations and suggest further research.

(a) The idea that humans can improve themselves through learning culture and literature, or Bildung is a concept that is constantly recreated in (educational) discourse. Fictional narratives are an important influence on how we frame this debate. In the introduction we discussed Richard Rorty’s (1989) revision of philosophy through looking at the languages and vocabularies people use for describing the world: he recognizes in previous philosophers "the realization that a talent for speaking differently ... is the chief instrument of cultural change" (p. 7). We also find such insights in educational philosophy as Richard Smith (2008) stresses the constant recreation of the ideals of education, as having "to be brought into being, made real ... and done so again and again in terms that speak to different generations and kinds of people" (p. 193).

In the first four chapters, we analyzed fictional narratives that represent literature education. In the first chapter we asked what clarifications of our contemporary understanding of Bildung could be gleaned from interpreting the school movie Dead Poets Society (1989), the novels Old School (2003) and Mister Pip (2006), and the theatre play and school movie The History Boys (2004, 2006). Each in their own way show that representations of literature education are positioned within a larger debate on the value of education, set within their own particular time and setting: it reveals the context-specificity of our understanding of Bildung. In short, while Dead Poets Society positions the individual spirit of a liberal education against the conservative nature of the institution, The History Boys shows a transformed educational climate, in which the figure who embodies liberal education has been problematized. The analysis of Old School represents the struggles within liberal education with notions of class, equality
and meritocracy. Taking place in an entirely different context, *Mister Pip* demonstrates the value of schooling in a war-torn area. Because *The History Boys* seemed to us a highly relevant and complex narrative, we expanded on our initial analysis in the fourth chapter, focussing on the opposing pedagogies of the main characters, the idealization and problematization of literature education and the role of popular culture in education.

To understand the complex intellectual tradition and conflicts that surround the concept of Bildung, we analyzed Daniel Defoe's *Robinson Crusoe* in the second chapter. We placed this proto-Bildungsroman in "the virtual space or cultural conversation that the text presupposes" (Graff, 1987, p. 257). Our analysis showed various metaphors or schemata which influence and pervade the intellectual conversation on education. This enabled us to see the novel as a company we keep (Booth, 1988a) in our culture, providing us with roles and metaphors to describe the world and education. For instance, the description of Robinson's work, i.e. farming and cultivating the island, echoes the linguistic and conceptual development of the word 'culture', as was discussed in our introduction, and Robinson's isolation is used by Rousseau as an element in his ideas about education.

In the third chapter we focussed on the changing situation of cultural literacy through an analysis of the graphic novel *The Unwritten*. The narrative deals with a young man's quest to understand his identity, in a world where the Western literary canon still has particular power. We focussed our analysis on how different media determine the narration and how the representation of the literary conversation is thematized. The graphic novel shows that the acquisition of cultural literacy is changing under the influence of new media, while literature can still have relevance for how people understand themselves. These transformations shape our understanding of what **Bildung** can become in the future, which again stresses the idea that the concept is context-dependent.

It is one of the main characteristics of narrative that it is a heavily contextual way of thinking (Herman, 2009, p. 14). We can thus see these stories as "answers to questions posed by the situation in which they arose. They are not merely answers, they are strategic answers, stylized answers" (Burke, 1974, p. 1). We analyzed how these narratives deal with the interaction between social context and the representation of education through their application of narrative patterns (alternatively described as 'schemata'). We employed Kenneth Burke's concept of equipment for living (1974), which was meant to detail a sociological approach that sought "to codify the various strategies" (p. 301) artists have employed throughout history to respond to their context (also see Herman, 2009, p. 134). Moreover, through this lens we could see how a narrative "stages or dramatizes contemporary social concerns and anxieties" (Ott, 2007, p. x): e.g. *The History Boys* (2006) shows the uncertain position of language education under an administration ruled by statistics and quantification. The changing values and transformation of society permeate these narratives as they do education. As Shapiro (2005) points out "all social institutions exist in some state of symbiosis with the society of which they are a part" (p. xii). Fiction shows this constant negotiation between society
and education: how "the human narratives that societies have developed to give their community lives some transcendental meaning" (p. 111) are transformed.

(b) Fictional narratives show us different, and complementary pictures of Bildung, reading, and education than those that can be found in theoretical discussions. Novels, movies, and graphic novels can be described as particular cases. In our introduction we discussed a turn in academic research which placed narrative on equal footing as a mode of thinking with logical and scientific thought (Bruner, 1986). Moreover, we discussed a number of concepts from literary theory that described stories as tools for thinking (Herman, 2003), and discussed Rosenblatt’s notion of efferent reading, which goes "in search either for some practical guidance, or for some special wisdom, or for some other useful 'carry-over' into non-fictional life" (Booth, 1988a, p. 13). The knowledge of fictional narratives should be judged by its own merits and has different characteristics than (logical) theories.

Fictional narratives start, as Jerome Bruner (1986) states, with trouble that follows from "the drama of human intentions and their vicissitudes" (p. 88) rather than working through causation of a more logical kind. Conflicts between characters or values are often the impetus for a narrative. In the first chapter, we compared the beginnings, middles ('actions') and ends of four fictional narratives (Dead Poets Society, Old School, Mister Pip, and The History Boys) to see how they positioned literature education in their stories, in relation to the institution of the school, other pedagogies, and the goals of learning. Moreover, as we discussed in the fourth chapter, in The History Boys the opposing pedagogies were personified in the two teachers, Mr. Hector and Mr. Irwin. This narrative succeeds in making its readers and viewers see the human decision-making and motivation (Herman, 2009, p. 21) behind abstract discussions about pedagogy. By stressing human intentions, motivations, and actions, narratives question the sometimes too easy binary notions of theoretical discussions about paradigms in mother tongue (L1) and literature education, as we discussed in the introduction.

Stories, as a discourse, also make use of cultural conventions (Bruner, 2006, p. 232). An analysis of influential narratives can unfold the patterns of our culture, by showing how it produces "narratives, metaphors, and images ... that exercise a powerful pedagogical force over how people think about themselves and their relationship to others" (Giroux, 2004, p. 499). In the third chapter, we showed how Robinson Crusoe uses established and emerging ways of describing nature and culture in the construction of its plot. In the fourth chapter, we analyzed how The History Boys consciously (even comically) uses stereotypes and responds to a cultural tradition of representing education.

Combined such characteristics of narrative have an important role to play in how we understand their use in teacher education. We need to confront and critically engage with how stories are constructed through e.g. conflicts and the use of conventions. This engagement can have some carry-over into our dealing with real life. Wayne C. Booth (1998) explained that it is in "dealing with narrative conflicts that they imbibe the skills required when our real values ... clash. ... literature teaches effective casuistry: the
counterbalancing of 'cases'. It is in stories that we learn to think about the 'virtual' cases that echo the cases we will meet when we return to the more disorderly, 'actual' world." (p. 43)\(^{37}\). It is with this idea in mind that we implemented fictional school movies in our courses in teacher education.

Common practice in pedagogies for teacher education entails using 'real-life' anecdotes and stories (Connelly & Clandinin, 1995; Loughran, 2006) to prompt student-teachers to reflect on different aspects of education. In the fifth chapter, we focussed on the educational concept of professional teacher identity, which we redescribed as a narrative identity, which denotes "a self instructed by cultural symbols" (Ricoeur, 1991a, p. 33). Our thematic analysis of the students' responses showed the most frequent clusters to be 'Literature'; 'Beginning Teachers'; 'Roles of the Teacher'; 'Methods and Assignments'; 'Behavior toward Students'; and, 'The School as an Institute'. Their selection of specific aspects from these narratives shows us some of the student-teachers' preoccupations.

(c) **Fictional stories provide us with new, engaging and complex images and roles of the teacher.** In theoretical publications, *Bildung* is often translated as *self*-formation and its eventual goal is "towards the choice of one's own form of life as an independent, emancipated and self-directed life" (Masschelein & Ricken, 2003, p. 142). However, in his study of literary representations of pedagogical authority, Michael Bell points out that "the dual truth that all teaching is a relationship extended in time and that every significant relationship tends to be formative" which leads him to suggest "why some of the most fruitful treatment of this theme has been in the form of the novel" (Bell, 2007, p. 5).

In our dissertation, the analyses of fictional narratives show education to be an inherently social process, influenced by a myriad of factors: narratives enable scholars to chart the evolution of this idea. For instance, in our second chapter, we analyzed how Rousseau by misreading *Robinson Crusoe* (e.g. a singular focus on the island episode), prompts Emile, the student, to take up Robinson's role of "the solitary man" (McDonald & Hoffman, 2010, p. 140). However, by doing so Rousseau ignores how Robinson "cleaves to the standards of the world he has left" (Faulks, 2011, p. 26). Robinson's island and solitary state misrepresents education as an individualistic process. Jerome Bruner reminds us that "this process of self-formation ... it is probably a mistake to conceive of Self as solo, as locked up inside one person's subjectivity, as hermetically sealed off. Rather, Self seems also to be intersubjective" (Bruner, 1991, p. 76). When Friday appears on the island, *Robinson Crusoe* shows us instances of reciprocal learning between Robinson, the teacher, and Friday, the student. The teacher eventually learns through teaching.

We proposed these fictional narratives as a *company we keep*, through which readers can identify with characters, recognize the different roles they play and by

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37 Somewhat grandiosely, Sol Cohen explained that school films "provide encounters with teachers, parents, and adolescents and a thick description of ... schools that histories of education cannot even approximate" (Cohen qtd. in Trier, 2001, p. 139).
deciding, "whether a proffered new role, encountered in an appealing narrative, is one that ... ought to take on" (Booth, 1988a, p. 260). In the fifth chapter, we analyzed how fictional school films can prompt student-teachers to reflect on the different roles that are ascribed to the 'teacher'. Within Flemish teacher education, there is now widespread consensus on a list of basic competences (Aelterman, 1997), and fictional narratives can function as anchors for analyzing and interpreting these roles. School films, however, also expand on these descriptions to include 'riskier' roles, such as the teacher-as-hero (also see the fourth chapter for a discussion of this stereotype's perceived negative influence) and cinema and so-called counter-narratives can deconstruct roles such as the 'trusted' teacher or show a 'fraudulent' teacher.

In the sixth chapter, we tried to redescribe the role of the teacher as a lesson planner through ideas from the broader narrative trun. According to Kieran Egan (1989), the teacher, "as a key-figure in planning and arranging the learning process" can be described as a storyteller (p. 2). This idea corresponds to ideas from pedagogies for literature education: "we are not only the authors but also the classroom narrators of our courses" (Showalter, 2004, p. 94). In this chapter, we implemented Kieran Egan's idea of teaching as storytelling to conclude that student-teachers expressed practical objections: for instance, most students felt the model could not be used for all curricular content or lessons or was difficult to understand or apply. Rather than a purely technical application of rules, a narrative model of lesson planning more closely resembles Elliot W. Eisner's ideal of "artistry" (Eisner, 2003, p. 381).

(d) These narratives also show, in a number of different ways, the importance of the cultural tools and media that we use in education and how they influence how we describe education and literacy. In our introduction, we discussed how, together with the transformation of culture from "an exclusively print-based activity [to] an increasingly image-based activity in which literary reading has been transformed into a variety of possible literary experiences" (Collins, 2010, p. 4), the notion of literacy changes. It initially meant reading and being well-read (Williams, 1976, p. 184) with a number of moral overtones, as Harvey Graff (1991) pointed out in his description of the 'literacy myth'. In the second chapter, we analyzed how Robinson Crusoe represents the book and writing as essential tools for personal development: it is only in his diary that Robinson begins to reflect on his mental state and morality. The novel mirrors our theoretical discussion on literacy and its myths: the belief that reading and writing improve a person's "attitudes and values" (Graff, 1991, p. 6). It is with the tools of writing that Robinson "began to consider seriously my condition, and the circumstance I was reduc'd to, and I drew up the state of my affairs in writing ... my reason began now to master my despondency" (Defoe, 1991a, p. 54). Through his diary-writing, Robison cultivates himself.

The transformation of literature from a print-based activity to an intermedial medium was discussed in the third chapter. This also entails that the tools of literacy and culture are changing. As an illustration, we analyzed the recent graphic novel The Unwritten. Not only is cultural knowledge represented in a multimedial way (words and
images), but this new genre also explicitly reflects on the value and position of literature in a world saturated with digital and visual media. This illustrates that cultural literacy, both as containing "the best which has been thought and said in the world" (Arnold, 2006, p. 5) and as a position to reflect on the position of literature, can be conveyed through other media than the print book or the literary novel. This broadening of culture to also include e.g. popular movies in curricula, was discussed in the fourth chapter.

On another higher level, all of the chapters in this dissertation have been reflections on how narratives, both as fictional texts and as cognitive constructs, can be seen as tools in education. We described this through a number of different concepts: efferent reading, equipment for living, literature as a company we keep, and stories as tools for thinking. The first five chapters centered on the analysis of one or more fictional narratives as a way to clarify our understanding of Bildung, the notion of cultivation in Robinson Crusoe, the intermedial nature of culture in The Unwritten, the representation of literature education and the teacher in The History Boys, and as a way to prompt reflection on a number of different aspects of education with student-teachers. The sixth chapter showed that while scholars see narrative as ubiquitous in a whole range of practices, its implementation in lesson planning is more complex. Moreover, this chapter makes clear that 'narrative' does not denote a monolithic field, but rather seeks to describe a whole variety of practices. These chapters were thus just as well an exploration in how (fictional) narrative can be, in the words of Elliot Eisner, "instrumental to the generation of insight, and to the development of awareness" (Saks, 1996, p. 408). It would entail a Rortian understanding of educational research: "what one wants out of all of these fictions, so to speak, is a deeper, and more complex, and more interesting conversation" (p. 415).

2. Limitations & Further Research

2.1. Further Implementations & Analytical Tools

In future research, we hope to continue the work of this dissertation, as it focussed on introducing fictional narratives in academic courses. We believe, however, that such implementations could be improved by following and more thoroughly implementation of Wayne Booth's idea of the company we keep (1988a): not only narratives but also the students' interpretations could be enriched "by experiencing them in an immeasurably rich context of others that are both like and unlike them" (p. 70). We thus have to provide sites and opportunities for the students to share and compare ideas and interpretations of a narrative. One of the studies - currently underway- is an implementation of Daniel Pennac's School Blues (Chagrin d'école). Starting from a trend in educational studies which seeks more reflection on the ends and moral vocabulary of education (Biesta, 2010; Nussbaum, 2010), we posit that introducing narrative fiction into teacher education can help student-teachers reflect on such themes as the effects of language in education, 'good’ education and the role of teachers. Literary scholars
(Herman, 2002; Felski, 2008) claim that narrative is able to firstly, help us think about motivations of fictional and real-life persons, and secondly, that it informs our knowledge of the social world through reflecting on the language people use. The novel *School Blues* tells the story of Daniel who grows up as a bad student to become an engaged language teacher with his own particular views on what education should be and how language is used within and outside of the classroom. The students discussed the novel on a digital platform (*Bookglutton*) that enables a discussion of selections from the novel\(^{38}\): fragments from the novel were uploaded to this site and students could add discussions or remarks next to the digital text. This site provide students with opportunities to compare their interpretations of the novel.

We also hope to expand the empirical scope of the implementations in future research. Recent developments in literary theory (e.g. Norrick, 2000; Miall, 2006) show us interesting paths to follow. Likewise, narratologists are beginning to challenge the preconceptions of many scholars studying narrative: "narratology can go wherever stories are to be found, on the street as well as in the library, in the everyday conversation as well as in famous (or not-so-famous) novels" (Herman, 1999, p. 220). This could lead to a better understanding of the influence and reception of these fictional narratives in the public debate and in everyday conversation: e.g. through an analysis of the shared, underlying scripts of the conversation or by comparing students' own literacy narratives or school narratives. This would also entail expanding the analytical tools for studying the interplay between the formal structures of narratives, on the one hand, and readers' interpretations and use of stories to organize their experiences and thoughts, on the other hand.

**Analytical Tools (I): Contextual Anchoring and Rhetorical Homologies**

In this dissertation, we proposed various concepts from the (cognitive) narratology of David Herman (2002): in the sixth chapter, we tried to conceptualize the students' interpretations through the concept of *contextual anchoring* (p. 331). In essence, we reinterpreted this term to denote the interpretative actions of searching for analogies between texts and life (biography) and potential reassessments of our interpretations of one of the two. In future research, we wish to expand on this term by comparing it to what Barry Brummett (2004) calls *rhetorical homologies*. This concept focusses on "formal resemblance" between different texts or experiences (p. 1). In general, Brummett defines a homology as "a pattern found to be ordering significant particulars of different and disparate experiences" (ibid.). A rhetorical homology is a special case that focuses on the influence such similarities have on the audience "to create attitudes and motivations, to adress problems and frame situations in particulars ways" (p. 12). In this sense, it is closely linked to Kenneth Burke's concept of literature as equipment for living, as it provides potential strategies to readers for dealing with situations outside the text. Brummett notes that through homology we try to see situations "in terms of" (p. 22) other discourses, which may be the models we borrow from literature: "a way to

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\(^{38}\) This project was undertaken together with colleague Joachim Vlieghe.
structure not only how we symbolize experience but experience itself” (p. 24). This fits in with the notion of a narrative feedback loop that was proposed by David Herman, and which was discussed in Chapter 6.

**Analytical Tools (II): Positioning Theory**
In addition, it would be fruitful to explore an analytical tool which focuses on how discourse, conversations and narratives are entwined. David Herman (2009) proposes Positioning Theory as an encompassing methodology to analyse how “narratives emerge from sociointeractional contexts on which their telling in turn has a shaping effect” (p. 54). Developed by psychologists Rom Harré and Luk Van Langenhove (1999), Positioning Theory is the study of language use, most often conversation, within a "local moral order" of beliefs about actions and speech (p. 1). They posit a triadic structure of discourse: viz. position, storyline and act/action. These three elements are interrelated and constantly influence each other: "the moral positions of the participants and the rights and duties they have to say certain things, the conversational history and the sequence of things already being said, the actual sayings with their power to shape certain aspects of the social world" (p. 6). Through positioning theory, discourse is also seen as a resource that "allows the people involved to negotiate new positions and so establish new storylines implemented through newly recognized social acts" (p. 10). The manipulation of people’s storylines can help to solve social conflicts by re-interpreting and re-describing what is going on (Harré & Slocum, 2003).

Positioning theory can also be used as an didactic tool. Svend Brinkmann (2007) sees this framework as an "important tool, which, in the hands of practical reasoners, can help them orient themselves and act reasonably in the precarious world of social relationships" (p. 430). Especially in educational programmes which focus on practitioners such as doctors, lawyers, psychologists and - we add- teachers, “educators could ask learners to identify positions, story lines and acts in actual cases of conflict in order to cultivate their sense of the dynamics of particular social episodes” (p. 428). Brinkmann himself proposes using literature "to train the capacity for understanding positioning in social life and improve practical reason" (p. 429): the 'interpretive skill that fiction teaches us' is, at least partly, the practical skill of positioning. For future research, we hope to implement the methodology of positioning to analyze social and fictional episodes to help (future) teachers in developing practical knowledge and insights into recurring (professional) conflicts.

**2.2. Extending the Metaphor of Narrative as a Tool**
A limitation of our research that could prompt further exploration was the focus on how narratives are used within the humanities and education. Studying how narratives are conceptualized as tools for meaning-making in other disciplines such as psychology and evolutionary theory can help to bridge disciplines (although we made tentative inroads in the second chapter and in our introduction). The narrative turn itself can be described as cross-disciplinary, but there is still much work left to bridge approaches such as
narrative inquiry's interest in personal narrative (Clandinin & Connelly, 2000) and the fine-grained terminology of narratology (Herman, 2002), or to compare and contrast descriptions of narrative and literature from such diverse approaches as evolutionary (Gottschall & Wilson, 2005; Gottschall, 2012), psychological (László, 2008; Oatley, 2011), anthropological (Sperber, 1996), and cognitive (Dennett, 2013) research. Such confrontations will help us understand narrative's functioning "as a problem-solving strategy in many contexts" (Herman, 2003, p. 163): for instance, how narrative is used to socialize people into 'normal' behaviour or how narrative is used to disseminate knowledge across groups. Interestingly, such work will also help to shift the traditional positioning of the humanities away from a defensive discourse of crisis toward more fruitful questions as 'why has narrative remained a basic human trait throughout the ages, if not beneficial for our evolution?' (Boyd, 2009), 'how do cultural narratives spread across the world' (Sperber, 1996) or 'why do we derive pleasure and knowledge from 'false' fictions?' (Austin, 2011).

2.3. Literature across/and New Media?

Comparing Narratives of Transformation of Literature and Video Games

In this dissertation we have stressed Wayne Booth’s dictum (1988a) that "if the powerful stories we tell each other really matter to us ... then a criticism that takes their 'mattering' seriously cannot be ignored" (p. 4). We have also explored how new genres and media, such as the graphic novel, transform literature. This leads us to explore how literature should be positioned within this new configuration of convergence culture (Jenkins, 2006), especially in relation to how these transformations have "introduced a new set of players, locations, rituals, and use values for reading literary fiction" (Collins, 2010, p. 3, our emphasis).

Many aesthetic and cultural theories have discussed a host of ways in which art matters to people: Eleonare Belfiore and Oliver Bennett historicize such 'claims' in The Social Impact of the Arts (2010). Besides two dominant traditions that seek to counter talk about the uses of the arts (corruption and distraction and the uselessness of art), we can find a variety of claims that do acknowledge a positive or actual 'social impact of the arts'. Firstly, Aristotle argued that spectators of Greek tragedies underwent catharsis, which mostly denotes a purification of emotions and thoughts. Secondly, the arts promote personal well-being, either in the form of enjoyment or by giving therapeutic succor. Thirdly, the arts support education and self-development (i.a. cultural knowledge, broadening of one's horizons, Bildung as the process of becoming a complete individual, etc). Fourthly, the arts influence moral improvement, because art

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Discussion

gives a representation of how things should be, has a civic use, and improves empathy. Fifthly, art can also be used as a political instrument, both in the creation of a certain kind of citizens and through political engagement. Sixthly, art can also work toward social stratification and identity construction: it becomes a mark of distinction or of a specific taste pattern.

At the level of personal experience, media and art forms have inspired people to express and share stories of how particular works of art have changed their lives (Selje & Hawisher, 2007). According to Belfiore and Bennett (2006) this talk about how the arts affect people’s lives can be considered as "the product of widely and deeply held convictions" (p. 11), which may or may not correspond to the theoretical claims for the impact of the arts we summarized above. It would thus be fruitful to compare people’s actual discourse to theoretical claims and at the same to compare discourses about literature to another (art) medium, video games. In this further research, we will thus analyze these stories of change as they appear in the online conversation about literature and video games, "not as evidence of what people really know or believe, but as a form of social action which serves particular social purposes" (Buckingham, 1999, p. 175). These discussions are often (implicit) defenses of the value of gaming or reading in society. The two central questions of this further research are: (1) What are the tropes that constitute stories of change about literature and video games?; (2) What are the similarities and differences between the tropes used to describe stories of change about videogames and literature?

Literature and the Digital World: Reading and Social Media

As we discussed in our introduction and in the third chapter, the traditional position of reading and literacy is transformed under the influence of new, digital media and multiliteracies. These changes also impact education, as teachers are confronted with the different forms in which and places where literature can be found today, besides the traditional print book: e.g. movie adaptations of novels, the popularity of (literary) blogs and internet forums, and new formats such as e-books and apps. The 'normal' reader searches for the relevance of literature and the accompanying readerly pleasure not solely 'within', but also 'outside of' the book: e.g. in reading clubs and the broad, public discussion about literature. The emphasis increasingly comes to rest on literary reading as a social practice instead of the traditional conception of the solitary reader. This also connects to developments within academic criticism (e.g. the work of Wayne C. Booth).

The discussions about literature’s value can increasingly be found on digital social reading platforms (see Vlieghe & Rutten, 2013). Social media profile themselves as ‘the place where readers like to be’ (e.g. Goodreads, Iedereen leest). They constitute spaces where interests are shared (affinity spaces) and where new communities and literary practices originate. It is claimed that digital and social media work as catalysts which make the literary debate more accessible, interactive and (to some) more democratic.

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40 The ideas were developed with colleague Joachim Vlieghe, whose doctoral research focusses on literary culture in a social media environment.
However, there is a need for developing a critical literacy regarding to these digital reading platforms. Teachers today miss assistance and instruction on how to optimally use and connect the implementation of these platforms to the educational goals of culture participation, media literacy and critical literacy. This will be the subject of further research to develop a guide for the educational use of these social reading platforms in secondary and higher education, consisting of a typology of the existing platforms and a collection of best practices.

3. Epilogue: An Ethical Turn and Narratives as 'Good Reasons'

"I was about to abandon room 58 when the man broke suddenly into tears, convulsively catching his breath. Was he, I wondered, just facing the wall to hide his face as he dealt with whatever grief he’d brought into the museum? Or was he having a profound experience of art? I had long worried that I was incapable of having a profound experience of art and I had trouble believing that anyone had, at least anyone I knew. I was intensely suspicious of people who claimed a poem or painting or piece of music "changed their life", especially since I had often know these people before and after their experience and could register no change."

Ben Lerner, *Leaving the Atochia Station*, p. 8

As a conclusion to this dissertation, we wish to situate the exploration of the meaning of Bildung, and the role of (fictional) narratives and the narrative turn for literature education and educational research within two larger trends, which we can be the center of further theoretical research. We believe they do not only embed further research, they can prove to be fruitful in thinking about education anew, by returning to some old ideals. We will discuss, on the one hand, the rise and return to philosophies which place 'the good life' and 'the art of living' central, and, on the other hand, how narratives fit into a philosophy of and conversation on 'good reasons'. This can be linked to respectively our investigations of Bildung and the role of narratives in research.

3.1. The Return of Ethical Criticism and Philosophies of the 'Art of Living'

Our quest to understand the notion of Bildung was already connected to Gert Biesta's exploration of 'good education' (Biesta, 2010). Many scholars also explicitly linked the complex notion of Bildung as originating in the Greek notion of *paideia* (e.g. Jaeger, 1986; Prange, 2004; Foucault, 2005). These connections find a meaningful context in what Dutch philosopher Joep Dohmen (2003) pointed out as the renewed attention in both ethical philosophy and in broad, intellectual debate (Sloterdijk, 2009; Dohmen & van Buuren, 2011) for the Classical notions of an 'art-of-living' and 'the good life' 41. As a normative ethics, it entails "a form of self-direction with a view to the good life. Art-of-

41 It is connected with a number of scholars who appear prominently in this dissertation: e.g. the virtue ethics of philosophers Alasdair MacIntyre and Martha Nussbaum (see Dohmen, 2003, p. 352).
living wants to teach man to achieve the good life himself" (Dohmen, 2003, p. 351). The main impetus for this renewed interest can be found in Michel Foucault’s later work on "technologies of the self" (care of the self) as they appeared in Greek and Roman philosophy, which denotes an inquiry into how "we directly constitute our identity through some ethical techniques of the self which developed through antiquity down to now" (Foucault, 1988, p. 146). One of his foci was "the role of reading and writing in constituting the self" (p. 3); another was the role of pedagogy. To place reading and writing within this notion of the "care of the self" was to situate them within ancient notions of pedagogy and therapy. Pierre Hadot had tried to reconnect philosophy to its roots as a practical discipline of spiritual exercises, as "a therapy for delivering mankind from its many anxieties" (Dohmen, 2003, p. 354). One could rightly ask what the role of reading is within this broad conception of therapy and whether it has changed today?

Jim Collins (2010) notes that contemporary literary novels increasingly represent the idea that literature has therapeutic value, e.g. Zadie Smith’s On Beauty (p. 4-5). Such a re-orientation away from purely aesthetic understandings of literature has also been promoted by a number of bestsellers, e.g. Alain de Botton’s How Proust Can Change Your Life (1997), and more recently, Declan Kiberd’s Ulysses and Us. The Art of Everyday Life in Joyce’s Masterpiece (2009). Most importantly, we find this approach to literature in studies of how ‘normal readers’ read: e.g. Timothy Aubry’s Reading as Therapy: What Contemporary Fiction Does for Middle-Class Americans (2011). His analysis shows that “many readers in the United States today treat novels less as a source of aesthetic satisfaction than as a practical dispenser of advice or a form of therapy. They choose books that will offer strategies for confronting, understanding, and managing their personal problems” (p. 1). This can be related to how Foucault describes the function of reading in Ancient philosophy: “the effect expected from the reading ... the creation of an equipment of true propositions for yourself ... of building a solid framework of propositions that are valid as prescriptions, of true discourses that are at the same time principles of behaviour” (Foucault, 2005, p. 358). Not only Kenneth Burke’s notion of equipment for living can be linked to this description, but also Wayne C. Booth’s concept of literature as a company we keep echoes this thinking.

This ‘therapeutic turn’ also entails that readers are encouraged to seek personal relevance through identification with characters (Aubry, 2011, p. 17, also Felski, 2008). Aubry places this in opposition to dominant views in academia: "many intellectuals view the urge to identify with fictional characters as a naive surrender of critical distance" (Aubry, 2011, p. 1). By broadening his scope to contexts of reading outside the university (p. 41), he finds that readers of popular fiction also search for "unlikely forms of sympathy among strangers" (p. 2): e.g. the increasing popularity of reading groups. Such literature and reading may not be judged as artistically subversive by avant-gardist standards, but may prove to be "more open to communal aspirations than the left generally acknowledges” (p. 12).

We do see a move toward an ethical approach to literature in publications on teaching literature in higher education. In his plea for a different kind of teaching literature in universities, Anthony Kronman notes that "all of these books, in various
ways, treat these questions: How does one live a life? What kind of a life? And for what purpose?” (2007, p. 181). In *Morning, Noon, and Night* (2011), a book based on a university course (at Harvard University), Arnold Weinstein claims that literature can become "a tool of personal discovery, indeed as a purchase on our own evolving form" (p. 6). In Robert Coles’ *Handing One Another Along* (2010), another book that was based on a university course (at Brown University), we see a renewed effort to prove the value of literature in society. His mission statement underlines "how literature can help us reflect on a broad range of social issues" (p. xxiii). Literature would engender empathy with others and a better understanding of ourselves.

### 3.2. Narratives in the Intellectual Conversation

Placing narratives at the center of our ethical inquiries into what constitutes 'good education' and our understanding of Bildung parallels developments in how the intellectual conversation is viewed. We have embedded our analyses in various theories on what philosophical and educational research could be; Gert Biesta's search for an adequate vocabulary to describe 'good education' (2010), Richard Smith's opening up of educational inquiry to include fictional narratives (2008), Elliott Eisner’s plea to include novels in educational research (Saks, 1996), and Richard Rorty’s proposal to redescribe vocabularies through new narratives, whose explicit intention was to tell participants to the debate to "try thinking of it this way" (Rorty, 1989, p. 9). Such pronouncements have attempted to open up intellectual inquiry beyond the tradional narrow rationality of academic research and roles for the researcher (Flyvbjerg, 2001).

Sociologist Zygmunt Bauman (1989) traces the transformation of the intellectual in his *Legislators and Interpreters. On Modernity, Post-Modernity and Intellectuals*: he starts from the idea that "what appears to our consciousness as the crisis of civilization, ... is a genuine crisis of a particular role [of the intellectual]" (p. 122). Paul Johnson (1988) repeats the traditional view that modern intellectuals felt comfortable in their role "to tell mankind how to conduct its affairs" (p. 1)42. According to Bauman, the control intellectuals tried to exert can be "best charactized by the metaphor of the 'legislator' role ... making authoritative statements which arbitrate in controversies of opinions ... legitimized by superior (objective) knowledge to which intellectuals have a better access than the non-intellectual part of society" (Bauman, 1989, p. 4). However, in postmodern times, Bauman claims, intellectuals should or have become interpreters: they must become "specialists in translation between cultural traditions ... the art of civilized conversation" (p. 143).

There are clear echoes in Bauman's description of the intellectual's role to Rorty's main task for philosophy "to keep the conversation going" (Rorty, 1979, p. 377). In his *Philosophy and the Mirror of Nature* (1979), Rorty had described this project as follows: "since 'education' sounds a bit too flat, and Bildung a bit too foreign, I shall use

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42 Increasingly, the intellectual began to see him/herself as an outsider who radically criticized the status quo. Edward Said (1994) defines the intellectual "as exile and marginal, as amateur, and as the author of a language that tries to speak the truth to power" (p. xvi). The intellectual's task is "to break down the stereotypes and reductive categories that are so limiting to human thought and communication" (p. xi).
'edification' to stand for this project of finding new, better, more interesting, more fruitful ways of speaking. The attempt to edify (ourselves or others) may consist in the hermeneutic activity of making connections between our own culture and some exotic culture or historical period, or between our own discipline and another discipline" (p. 360). In his later work this search is brought about through a narrative turn (Rorty, 1989), a suggestion that is picked up by Elliott Eisner in his in his plea for a more open educational research (Saks, 1996, p. 415). We have likewise situated our descriptions of literature and narrative in concepts that stressed that reading could provide readers with possible strategies and directions for thinking, with roles for acting, and vocabularies and (new) ways of describing events.

Such a perspective would also entail that we step away from the idea that logical rationality is the only relevant way of speaking in intellectual debates. Narratives can provide good reasons to change or confirm opinions: they can be warrants that will generate assent to a statement (Booth, 1974, p. xiv). In his Modern Dogma and the Rhetoric of Assent (1974), Wayne C. Booth attacks the doxa that public opinion (should) only be swayed by rational argument that builds on abstraction and logic. To him, it is the cause for the broken nature of our (political and intellectual) debate, rather "we should look for a philosophy of good reasons, a way of discovering how motives become reasons and a way of showing how what we call ideas sometimes can and should affect our choices and sometimes can only fail to do so" (p. 39).

For a fuller understanding of how narratives inform good reasons we turn to Walter R. Fisher’s description of communication as narration (1984; 1987). When we look to analyze communication for how it influence behaviour or as a ground for action and decision-making (Fisher, 1989, p. x), we can turn to a narrative perspective. Statements in a conversation are judged by narrative standards: "symbols are created and communicated ultimately as stories meant to give order to human experience and to induce others to dwell in them to establish ways of living in common" (Fisher 1984, p. 6). All such statements serve as "values or value-laden warrants for believing or acting in certain ways" (Fisher, 1989, p. xiii) and can then be seen as good reasons.

This has clear consequences for how we view public debate. The dominant way of approaching reasoning, which focusses on logical arguments (Fisher, 1984, p. 4), presupposes that rationality should be learned before one enters the conversation, it transforms "public moral argument [into] privileged argument ... making the dispute one for 'experts' alone to consider" (p. 12). In contrast, in the narrative paradigm, "the

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43 This touches on the debates on 'legitimation'. Peter L. Berger and Thomas Luckmann (1966) proposed seeing legitimation as essentially linguistic, "there must be 'explanations' and justifications of the salient elements of the institutional tradition. Legitimation is this process of explaining and justifying" (p. 93). Theo van Leeuwen (2007, also see Van Leeuwen & Wodak 1999, Van Leeuwen 2008) elaborates on the linguistic construction of legitimation, sketching how "discourse constructs legitimation for social practices in public communication as well as in everyday interaction" (p. 91). He distinguishes between four categories: (1) authorization, (2) moral evaluation, (3) rationalization, and (4) mythopoesis. Within the category of mythopoesis that Van Leeuwen points to the genre of narratives, although he (too narrowly) restricts the category to moral tales and cautionary tales.
experts are storytellers and the audience is not a group of observers but are active participants in the meaning-formation of the stories” (p. 13). This description of (intellectual) debate does not fall prey to easy relativism, as we compare and judge stories according to a collection of criteria which Fisher (1989) calls the logic of good reasons, which adds to traditional theories of argumentation by supplementing criteria that are more reminiscent of how the quality of literature or conversations are judged (p. x).

Returning to Wayne Booth’s assessment of good reasons, he explains that if we accept that literature and art can “change us in a direction that we consider good or bad ... then we can no longer reasonably take refuge in the easy claim that art has nothing to do with providing good reasons” (Booth, 1974, p. 168). We can thus extract good reasons from fictional narratives to justify beliefs or ideas, we can be convinced by and learn from how they present events in a more fruitful manner. As Wayne C. Booth (1974) explains:

"But if I consult my experience instead of modernist abstractions about what art should or should not do, I find myself with a problem: art works change me. Sometimes they seem to be trying to change me and they fail. ... But I can remember -and find that everyone I ask about it can remember- what seem in retrospect epochal transformations. Sometimes they were changes of emotions and fantasies that even modernists will recognize as real ... But if I am right, it is a mistake to think of even these transformations as merely emotional. My conceptual life was simultaneously transformed, the new concepts inseparable form the new joy and guilt in lust, the new longing for impossible magical worlds." (p. 164-165)
Literatuuronderwijs: de narratieve constructie van een discipline

In dit doctoraat onderzochten we het belang van verhalen voor literatuuronderwijs, met een sterke nadruk op de betekenis van het educatieve concept Bildung (persoonlijke ontwikkeling door kennis van de (hoge) cultuur). Centraal in dit onderzoek stond dus een narratieve reflectie op het literatuuronderwijs, vanuit de verzameling en analyse van fictie-verhalen.

Inleiding

In de inleiding, probeerden we twee gerelateerde paradoxen te ontwaren. Ten eerste, terwijl er enerzijds vaak sprake is van een crisis in de literaire cultuur (problematiseringen van het humanisme, de leescultuur, en de idee van Bildung), heeft 'cultuur' de dominante sociale terminologie (bv. klasse) vervangen als een uitleg voor maatschappelijke problemen (Touraine, 2007). De opkomst van verschillende subculturen, life-styles en populaire cultuur in het algemeen heeft een diepe impact op hoe we onszelf, anderen en de maatschappij definiëren (Bennett, 1990, p. ix). Een eenduidig concept van cultuur werd open gebroken onder de invloed van (multi)culturele, digitale/technologische, en sociale transformaties. Ten tweede, terwijl men stelt dat het gedrukte woord (in de vorm van geschreven boeken en literaire romans) zijn dominante positie als drager van kennis heeft verloren, vindt men verhalen vandaag in diverse media, en is het 'narratieve' een centrale term geworden in academisch onderzoek. De eerste claim is vooral terug te vinden in herhaalde verklaringen over het "einde van de literatuur" (zie bv. Birkerts, 1994). In sterk contrast, staat het inzicht van veel media-onderzoekers dat we literatuur vandaag terugvinden in verschillende vormen, naast het traditionele, gedrukte boek. Daarenboven worden verhalen nu als betekenisgevers gezien in een wijde vaario van disciplines, die samen een "narratieve wending" vormen (Kreiswirth, 1992; 2000). Hier komt de pragmatische vraag naar 'wat narratieve doen en betekenen voor mensen' centraal te staan. Deze debatten zijn bovenal symptoom van een zoektocht naar de legitimatie en het doel van de menswetenschappen in het algemeen en het literaire lezen in het bijzonder.

Dit leidde ons in onze introductie tot een overzicht van de menswetenschappen, literatuur, en cultuur vanuit een aantal verschillende perspectieven. We keken ten eerste naar de debatten over de humanities. Ten tweede, gaven we een overzicht van de evolutie van het woord cultuur: dit concept onttrok zich aan een normatieve betekenis. Het ideaal van Bildung als een doel van literatuuronderwijs werd eveneens geproblematiseerd. Ten derde, bespraken we de opkomst en populariteit van de narratieve wending in de mens- en gedragswetenschappen, waarin men een alternatief zoekt voor positivistisch onderzoek en verhalen (her)waardeert als betekenisgevers. Ten vierde, bekeken we het debat over waarom literatuur (nog steeds) belangrijk is, in de
opkomst van een ethisch perspectief, die nieuwe metaforen voorstelt om het gebruik van literatuur te beschrijven.

We gaven het debat weer dat bestaat over de doelen en de pedagogie van *liberal education* (het werk van Bloom, Kronman, & Nussbaum), over de positie van onderwijs in onze maatschappij (publicaties van Furedi en Shapiro) en de strijd over de definitie van literatuur en lezen (argumenten van Berman, Garber, Collins en Felski). Eveneens in het debat over het taalonderwijs in de hogere, secundaire graden bestaan er verschillende posities in het debat (Swayer & Van de Ven, 2007b). Vandaag lijkt het onderwijsbeleid gekenmerkt door een nadruk op kwantificatie en efficiëntie. Als reactie op deze evolutie, stelt Gert Biesta (2010) voor om op zoek te gaan naar wat we bedoelen met 'goed' onderwijs, met aandacht voor de vraag *waarom* we lesgeven. Dit leidde ons ertoe om het woord 'cultuur' centraal te stellen in onze exploratie, zowel het normatieve doel dat het vroeger was ('gecultiveerd zijn') als een manier om menselijke betekenisgevende processen te begrijpen. We merkten een duidelijke tendens naar een aandacht voor populaire cultuur als site voor zingeving. Dit houdt in dat het oude ideaal van *Bildung*, een persoonlijke vorming door kennismaking met de (hoge) cultuur, werd geproblematiseerd.

Voortgaand op de tweede paradox, bekeken we de opkomst van de *narratieve wending* in academisch onderzoek. We gaven een overzicht van de vele disciplines waarin we vandaag die aandacht voor verhalen terugvinden. We stelden twee figuren centraal: Richard Rorty en Jerome Bruner, en hoe hun werk gerelateerd kan worden aan onderwijskundig onderzoek. We bespraken de evoluties in de methode van de narratologie. Deze methodologie verschoof zijn aandacht van literatuur als een product naar verhalen als cognitieve tools. We eindigden onze introductie met de groeiende aandacht voor een ethische kritiek en bespraken drie metaforen om literatuur te beschrijven: Rosenblatts efferent reading, Burkes equipment for living, en Booths company we keep.

**Onderzoeksvragen, Data en Methodologie**

We stelden twee onderzoeksvragen centraal:

1. Hoe wordt de idee van literatuur(onderwijs) als een vorm van *Bildung*, als een vorm van "literaire ervaring en competentie", gerepresenteerd en geconstrueerd in fictie-verhalen?

2. Hoe gebruiken en positioneren leraren-in-opleiding zichzelf ten opzichte van deze fictie-verhalen over onderwijs en verhalen in het algemeen om te reflecteren over literatuur, cultuur, en hun eigen identiteiten als leraren?

De onderzoeksobjecten die we analyseerden, waren fictie-verhalen, die literatuuronderwijs en cultuur representeren. Deze verhalen werden verzameld op een weblog 'Stories of Higher Learning (701 items, waarvan 509 romans en 118 films). Voor het derde hoofdstuk over graphic novels werd een aparte blog opgericht 'Graphic
Learning’ (101 items). Methodologisch kozen we voor een kwalitatieve en interpretatieve aanpak gebaseerd op inzichten van de narratieve wending. De verschillende concepten en metaforen die we bespraken in de introductie ondersteunden onze analyse van fictie en de implementatie van verhalen in de lerarenopleiding: Jerome Bruners ‘narrative as mode of thinking’; David Hermans ‘stories as tools for thinking’ en ‘contextual anchoring’; Wayne C. Booths beschrijving van literatuur als ‘the company we keep’; en Kenneth Burkes beschrijving van literatuur als ‘equipment for living’. Zoals we al aangaven in onze besprekingen van de evolutie van narratieve theorie, sluiten deze inzichten aan bij andere disciplines. In de hoofdstukken over de implementatie van schoolfilms en de narratieve lesvoorbereiding vulden we deze concepten aan met het analytisch concept van ‘interpretatieve repertoire’ uit de discursieve psychologie.

Deel 1: Representatie van Bildung en Literatuuronderwijs in Fictie

In het eerste deel van dit doctoraat, focusten we op "The Narrative Construction of Literature Education and Bildung": in vier hoofdstukken zochten we een antwoord op de eerste onderzoeksvraag. Het eerste hoofdstuk analyseerde het concept Bildung. Er werd vertrokken vanuit de vaststelling dat de term "[in] alienated use” is. De filosofische verklaringen werden aangevuld door een "turn toward narrative” (Rorty 1989) als een supplement. In fictionele verhalen (literatuur, films, toneelstukken) vinden we ‘verhelderingen' (clarification) van de term Bildung. Wat kunnen fictionele verhalen, zoals de films Dead Poets Society, het toneelstuk/film The History Boys, en de romans Old School, en Mister Pip ons leren over Bildung?

In een tweede hoofdstuk zetten we een stap terug en analyseerden de proto-Bildungsroman Robinson Crusoe van Daniel Defoe. De analyse van de roman focust op het ontstaan van de idee van ‘cultivering’. De roman kan gelezen kan worden als een essentiële fabel over de menselijke cultivering van zijn omgeving en de creatie van individualiteit, die op zijn beurt, als een soort cognitieve tool, lezers strategieën heeft bezorgd om processen zoals onderwijs te beschrijven. Robinson Crusoe, zowel de roman als de personages, metaforen en de plot, functioneren in de ‘auto-communicatie’ van onze Westerse cultuur (metaculture) als een equipment for living, als een ‘conversations-partner’ (company we keep) en cognitieve tool.

In een derde hoofdstuk boden we een perspectief op de representatie van literaire cultuur in het nieuwe medium van de graphic novel. Literaire cultuur moet geherpositioneerd worden in onze inter- en multimediale context en we moeten analyseren hoe verhalen deze verandering echoën. De graphic novel is een test-case om te bekijken hoe intermedialiteit fungeert in (verhalen over) literaire cultuur en onderwijs. De stripserie The Unwritten werd geanalyseerd en gecontextualiseerd. Deze graphic novel vertelt over de queeste van een jonge man om zijn ware identiteit te achterhalen in een wereld waarin de canonieke literaire verhalen nog steeds dominant zijn. Door de adaptatie van literaire teksten en incorporatie van andere media, thematiserende deze graphic novel onze intermediale cultuur, tezelfdertijd reflecteert het op de functies die literatuur vandaag nog heeft. Bovendien onderzochten we hoe deze
Deel 2: Implementatie van Fictie en het Narratieve in de Lerarenopleiding

Als een antwoord op de tweede onderzoeksvraag, focusten we op "Teaching Stories: Integrating Narrative into Teacher Education": we verzamelden hier twee hoofdstukken over het belang van het narratieve in de lerarenopleiding via de implementaties van schoolfilms en de idee van de narratieve lesvoorbereiding. Eén van de taken van een lerarenopleiding is het ontwikkelen van een professionele identiteit bij de leraar-inopleiding. Met dit doel voor ogen, implementeerden we schoolfilms als verhalen die ankerpunten bevatten voor de reflectie van studenten op de ontwikkeling van hun identiteit als leerkracht. We werkten dit uit vanuit pedagogische aspecten van de narratieve wending. Een data collectie van interpretaties van studenten van een database van films werd kwalitatief gecodeerd en geanalyseerd. Dit leidde tot verschillende "ankerpunten" of "thema's". De bevindingen werden geregpresenteerd in een (abstracte) verhaalstructuur: 'Literature'; 'Beginning Teachers'; 'Roles of the teacher'; 'Methods and Assignments'; 'Behaviour toward Students' and, 'The School as an Institute' werden gelinkt aan aspecten van de ontwikkelende leraar-identiteit van leraren-inopleiding.

In een laatste hoofdstuk, bestudeerden we de idee van de narratieve lesvoorbereiding en de leraar als verhalenverteller. De claim wordt vaak gemaakt in narratieve theorie dat narratieve competentie wordt verworven door lezen: "[it might] help shape [humans'] ability to emplot their experience" (Herman, 2002, p. 9). We stelden een aangepaste hypothese voor: helpt narratief denken literatuur- en taalleerkrachten in de manieren waarop zij hun lessen construeren en plannen? Pedagoog Kieran Egan (1989; 1997) stelde voor om lessen te zien als "good stories to be told rather than sets of objectives to be attained" (2). De leraar, "as a key-figure in planning and arranging the learning process", wordt een verhalenverteller. Dit veronderstelt de creatie van "favourable environments" door het bewust zijn van de
affectieve reacties van het (narratieve) publiek op het verhaal/de les en onze gedeelde narratieve intelligentie. We onderzochten dit idee door de implementatie van Egans model van narratieve lesvoorbereiding. We vroegen onze leraren-in-opleiding om te experimenteren met Egans methode: een serie van vragen die resulteert in een narratieve lesvoorbereiding. Studenten wezen op moeilijkheden (grammatica, eindtermen) en wezen op verbeteringen. Als besluit, kunnen we stellen, dat de narratieve lesvoorbereiding kan werken als een cognitieve tool voor leraren om hun lesinhouden te ordenen en te onthouden.

**Discussie en Verder Onderzoek**

In de uitleiding gingen we kort in op de belangrijkste inzichten uit dit doctoraat. Allereerst bespraken we hoe de idee van Bildung steeds wordt herdacht in onderwijskundig discours. Fictie-verhalen hebben een rol te spelen in hoe dit debat gekaderd wordt. Ten tweede, stelden we dat fictie-verhalen andere, maar complementaire beelden van Bildung, lezen, en onderwijs geven dan deze die we in theoretische discussies terugvinden: romans, films, en strips kunnen gezien worden als specifieke cases. Ten derde, bestudeerden we in dit doctoraat hoe fictie-verhalen nieuwe, complexe beelden en rollen representeren van en voor de leraar. Ten vierde, toonden onze analyses het belang van de culturele tools en media die we gebruiken in onderwijs. We deden enkele suggesties voor verder onderzoek.

Verdere implementaties van fictie-verhalen kunnen de idee van literatuur als een gezelschap beter integreren in de lerarenopleiding (bv. Daniel Pennac's roman *Schoolpijn*). Daarnaast kunnen we de analytische tools om de interactie tussen lezer/kijker en verhaal beter beschrijven met concepten zoals *rhetorical homologies* en *positioning theory*, en kunnen we de metafor van het verhaal als tool gebruiken als brug tussen verschillende disciplines. Ten laatste, is het belangrijk om de vraag naar de functie van literatuur te stellen in relatie met andere opkomende media, met name de opkomst van sociale leesplatformen en video games. We besloten deze discussie met een bespreking van de hernieuwde interesse in levenskunst en de relatie met de leescultuur, en de idee dat verhalen onderdeel zijn van een filosofie van *good reasons*: redenen om te geloven in een gedachte of om van mening te veranderen.


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Integrated chapters

(A1)


Related academic output

Publications

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(2013)


Vandermeersche, G., & Soetaert, R. (2010, July). 'As young aspiring teachers, this movie has shown us...': A narratological framework for using fiction in teacher education. Paper presented at IGEL – International Association for the Empirical Study of Literature and Media, Utrecht, NL.


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